

**Abstracts
of Papers Read**

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Edited by D. Kern Holoman

In memoriam
Jerald C. Graue
January 25, 1942–April 22, 1982
Associate Professor of Musicology
Eastman School of Music
Member, 1982 AMS Program Committee

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FOURTEENTH- AND FIFTEENTH-CENTURY TOPICS (AMS)

Thursday, November 4, 2:00-5:00 P.M.

Craig Wright (Yale University), chair

FURTHER ASSESSMENT OF TWO ENGLISH TRECENTO NOTATIONSPeter M. Lefferts
University of Chicago

The notational systems used for polyphonic music in fourteenth-century England are relatively unfamiliar by comparison with those of France or Italy. This presentation addresses some of the topics raised in Margaret Bent's preliminary assessment of the independence of English trecento notations, making distinctions which sharpen the focus and narrow the field of applicability of certain of her observations concerning two particular notational complexes. The first of these is the set of similar notations found in the Robertsbridge Codex (GB-Lbl 28550), the Sloane MS (GB-Lbl 1210), and elsewhere; these notations employ the downstemmed major semibreve, the signum rotundum, and the upstemmed minim form. The note shapes are used to create ornamental, virtuosic subdivision of longer note values in an idiom whose origin may be instrumental rather than vocal. The other set of notations is found in several major sources of the polyphonic cantilena repertoire. In it the breve is perfect and usually subdivided 2 + 1, with the larger of these values (a major semibreve) represented either by a rhomb or a square (in the latter case, appearing to be an imperfect breve). Ligatures cum opposita proprietate present some ambiguities of interpretation in this notation, ambiguities that probably explain the introduction of the cauda hirundinis and of the unorthodox c.o.p. ligature shapes credited to Robertus de Brunham. Features of both these notational complexes are elucidated, and the question of their relationship to Italian and French systems is discussed.

THE CODEX REINA REVISITED

John Nádas
University of California, Santa Barbara

The MS F-Pn nouv. acq. fr. 6771 (Codex Reina) stands as one of the most important collections of late fourteenth- and early fifteenth-century Italian and French secular polyphony. Although much can be agreed upon, the pioneering studies and editions of the codex have left us with observations that remain controversial, presenting collational problems that raise serious questions concerning not only the makeup of the source, but also the nature of the readings of the repertoire it transmits.

A fresh examination of the physical aspects of this composite manuscript includes a new analysis of the types of paper,

observations on the characteristics of ruling and binding of gatherings, and an effort to isolate distinguishing characteristics of the individual hands. The resulting evidence differs significantly from that published thus far. It brings us closer to appreciating the working habits of the scribes and the nature of their collaboration. The results of this investigation permit an improved evaluation of scribal contributions to the readings preserved in the codex.

FOURTEENTH- AND FIFTEENTH-CENTURY POLYPHONY
IN EAST-CENTRAL EUROPE;
NEW INTERPRETATIONS; NEW SOURCES

Charles E. Brewer
City University of New York

During the course of recent research in the libraries and archives of Poland, Hungary, and Czechoslovakia, the author studied a number of little-known though important polyphonic sources. Some of these manuscripts, most of them fragmentary, contain compositions of Western European provenance: remnants of a motet by Philippe de Vitry, late fourteenth-century ballades, settings of *fatras distiches* (a previously unrecognized form), and early fifteenth-century Mass movements. Other fragments add to the widespread repertoire of popular polyphony.

The new sources help to demonstrate the interrelationships among sources from Poland, Hungary, Czechoslovakia, and between those sources and certain Swiss manuscripts. An examination of the documents in conjunction with formerly known manuscripts from East Central Europe contributes to a picture of an active and varied musical life, one that included both popular polyphony and Western European art music.

GUILLAUME DUFAY AND THE CONCILIAR MOVEMENT
OF THE EARLY FIFTEENTH CENTURY

Ernest L. Trumble
University of Oklahoma, Norman

During the fourteenth and early fifteenth centuries, the unity of the Church in Europe under the rule of a monarchic, Italian pope at Rome was twice threatened: first during the period of the "Babylonian Captivity" from 1305 to 1378, when seven successive popes, all of French nationality, chose to reside at Avignon rather than Rome; and then in 1378 by the Great Schism, when the College of Cardinals elected first an Italian and then a French pope. As the schism deepened around the turn of the fifteenth century, the conciliar movement, initiated and nurtured by the universities as a means of healing the schism, gained momentum. In theory, conciliarism meant that ultimate power lay in the general council rather than the papal monarchy. The enactments of the Council of Constance, 1414-18, represent

the full-scale victory of conciliarism and the utter and most convincing defeat of the papal-hierocratic system.

One of the principal leaders of the Council of Constance was Pierre d'Ailly, Bishop of Cambrai from 1397 to 1411. In the Bishopric of Cambrai, he was Dufay's sovereign and the first conciliarist of stature to whose learning and dynamic personality the young man was directly exposed.

Thus, early in his life, Dufay was strongly attracted to the conciliar movement and its promise of representative church government. His commitment helps to explain a great many of his later, seemingly unmotivated, actions and associations: taking a degree in canon law, leaving the pope's service in the 1430s for the Duke of Savoy, service on the radical Council of Basel in 1438, and life-long friendship with the canon lawyer and conciliarist Robert Auclou. Finally, there was Dufay's association with Cardinal Louis Aleman, a Savoyard, for whom the composer had worked in Bologna in the mid-1420s. It was probably at Aleman's request that Dufay was appointed a representative of the Council of Basel in 1438, after it had become a popular ecclesiastical assembly during the presidency of Aleman. Then in 1439 the Council elected Aleman's sovereign, Duke Amadeus VIII of Savoy, as anti-pope Felix V. A new schism had begun.

SEVENTEENTH-CENTURY TOPICS (AMS)

Thursday, November 4, 2:00-5:00 P.M.

John Hill (University of Illinois, Urbana-Champaign), chair

THE RELATIONSHIP OF FOLK AND ART MUSIC IN SEVENTEENTH-CENTURY SPAIN

John M. Ward
Harvard University

The point of the paper is cautionary. I attempt to demonstrate that, without knowledge of the way in which music is performed and by whom, no relationship between folk and art music in seventeenth-century Spain (or any other part of Europe) can be established. The example chosen is a musical pattern in circulation for more than two centuries, preserved in a variety of forms and styles, and sometimes described as folk or folk-like. My contention is that one cannot distinguish folk music from other kinds of music by the way it looks.

MUSIC IN THE SEVENTEENTH-CENTURY SPANISH THEATER:
THE MUSICAL SOURCES

Louise K. Stein
University of Chicago

The seventeenth-century Spanish theater has been widely studied and acclaimed as one of the most brilliant and influential of the European dramatic traditions. Although the theater was, in effect, the cultural nucleus of Spanish society in all of its manifestations, the musical aspect of the seventeenth-century Spanish stage has been practically ignored. Given the musical requirements of the thousands of plays performed and the constant activity of both the court and public theaters, it is hardly surprising that a large percentage of the extant Spanish seventeenth-century vocal music is, in fact, music from the theater.

Because there is no printed vocal music from Spain during the period in question, we must deal exclusively with manuscript sources: bound anthologies of polyphonic songs, bound collections of solo songs with one accompanying instrumental part, and large arbitrary collections of loose scores (i.e., performing parts) for individual songs. An entire repertoire of previously unidentified theatrical songs is scattered throughout the manuscripts.

Most of them have few identifying marks, many are undated, and much of the music is of anonymous authorship. The song-texts provide the only clues as to the nature of these manuscripts and their musical content. By finding the plays from which the song-texts were drawn, I have been able to identify the songs themselves and then to define the relationship between a given musical manuscript and a specific repertory of plays. In some cases, individual scores can actually be associated with dated performances of their respective plays.

The paper begins with a general overview of the musical sources and proceeds to a discussion of the most important individual musical manuscripts and the repertoire of identified theatrical songs.

SENECA AND THE INTERPRETATION OF L'INCORONAZIONE DI POPPEA

Ellen Rosand
Rutgers University

Few acknowledged masterpieces in the history of opera raise as many questions of interpretation as Monteverdi's and Busenello's Incoronazione di Poppea. The theme--ostensibly the triumph of love over reason, of immorality over morality--is profoundly troubling, and the characters are disconcertingly equivocal. They are all morally suspect: Nero is a slave of passion but capable of clemency toward Ottone and Drusilla; Poppea, protected

by Amor, is motivated by a combination of sensual love and raw ambition; Ottavia is a wronged queen who resorts to blackmail and murder; Seneca is a noble Stoic philosopher whose advice is useless; and so on. Many of these ambiguities are built into the libretto, reflecting Busenello's intellectual background and his aesthetic aims. Some, however, result from a conflict between the text and Monteverdi's response to it. Still others may be the result of the problematic state of the sources, which has tended to obscure our conception of both text and music.

This paper attempts to deal with these ambiguities by arguing the centrality of the figure of Seneca to the structure and meaning of the work. It investigates the significance of Seneca for Busenello and for Monteverdi. It uncovers differences in approach to that character between librettist and composer and relates those differences to the fundamental problems of interpretation raised by the opera.

THE AVVISI DI ROMA IN MUNICH: SOURCES
FOR THE HISTORY OF MUSIC IN ROME, 1671-1712

Thomas E. Griffin
University of California, Los Angeles

Seven volumes comprising 3,641 folios of diplomatic correspondence of Italian provenance are preserved in the Bavarian State Library, Munich (MSS Cod. Ital. 192-98). The bulk of this collection consists of so-called avvisi di Roma: weekly newsletters written from Rome for much of the period, 1671-1712. Although concerned primarily with events of political consequence, they abound in references to the performance of opera, oratorio, and cantata.

During much of this period public performance of opera in Rome was restricted or banned. Although it has long been suspected that many operas were privately mounted, the performance of such works has been extremely difficult to document. Libretti were rarely printed under such conditions, and the surviving scores offer few clues to their date and place of performance. The avvisi, however, record many such performances and, though they rarely specify an opera or its composer by name, preserve much information concerning patronage and the circumstances surrounding these covert productions.

Much new information concerning the performance of oratorios in Rome can be gleaned from these documents. There is, for example, an account of the performance on April 10, 1702, of Alessandro Scarlatti's setting of two of the Lamentations of Jeremiah as translated into Italian by Cardinal Pietro Ottoboni. The avvisi also preserve an account of the performances in the Cancelleria on March 29 and 31, 1706, of a work described in similar terms. No trace of such a work or works can be found in the modern literature.

The avvisi likewise preserve numerous accounts of the performance of large occasional cantatas. Usually heard outdoors at

night during the summer months, they are typically called serenate. The most lavish works of this sort were sponsored by the foreign ambassadors at Rome, and because of their highly conspicuous, political nature, they are described in considerable detail in the avvisi. Although many of these serenate are extant in score and libretto (and engravings showing such performances have even been preserved), this tradition of open-air summertime music at Rome has been almost entirely overlooked by historians.

EIGHTEENTH-CENTURY TOPICS I (AMS)

Thursday, November 4, 2:00-5:00 P.M.

E. Eugene Helm (University of Maryland, College Park), chair

THE PASSION MUSIC OF C. P. E. BACH

Stephen L. Clark
Princeton University

The choral works which C. P. E. Bach assembled to fulfill his responsibilities as music director of the five main churches in Hamburg are relatively unknown: Heinrich Miesner's 1929 study is the only survey of these compositions. This paper examines one group of C. P. E. Bach's choral works, the Passions.

Bach continued the Hamburg tradition of performing an annual oratorio Passion. Most of the musical sources for these works were presumably lost when the Berlin Singakademie was destroyed during World War II, but textbooks for all of Bach's Passions survive in Hamburg and Berlin libraries. His procedure in assembling Passions can be reconstructed from the textbooks, the surviving musical fragments, and Miesner's description of the Singakademie sources. Bach borrowed music for the biblical sections (turba choruses and recitatives) from J. S. Bach's St. Matthew Passion and from several of Telemann's Passions. He composed new music for the poetic insertions.

Bach also composed one Passion oratorio, which was distinguished from the oratorio Passions by the use of a poetic text in place of the biblical. At least seventeen manuscript sources of Bach's Passion oratorio survive, documenting performances at thirteen centers in northern Germany outside Hamburg.

After C. P. E. Bach's death, a reevaluation of church music took place in Hamburg. One of the most important changes was the abolition of the traditional oratorio Passions in favor of Passion oratorios at the larger churches. This change suggests that Bach himself was responsible for continuing the earlier practice in the face of objections from the Hamburg clergy.

NORTH GERMAN OPERA AND GLUCK

Thomas A. Bauman
University of Pennsylvania

The naive, rustic Singspiel usually passes as the most characteristic contribution of North Germany to eighteenth-century opera. Yet this sort of Singspiel soon yielded to efforts to establish a German operatic style rivaling Italian comic and serious opera in musical ambition. The opera seria of Jommelli's generation was first emulated in Anton Schweitzer's quite successful Alceste (Weimar, 1773; text by Wieland), well known today if only from Mozart's opinions of its music. All but forgotten are two serious operas by Friedrich Wilhelm Heinrich Benda, son of the violinist Franz Benda: Orpheus (1785) and Alceste (1786). They were presented only as concert performances in Berlin.

Benda's setting of Wieland's Alceste is lost, but his Orpheus (on a text by the Dresden writer Lindemann) was published in 1787. The titles of these two works bring to mind the Viennese reform operas of Gluck, and the same relationship was just as surely observed by the North Germans.

This paper examines Benda's Orpheus along with similar attempts at German serious opera from 1773 to 1799 in the context of Gluck's music and its reception in the North. Musical procedures, especially where one of Gluck's operatic subjects is involved, reveal striking similarities and equally telling deviations. In the Gluckian spirit, librettist, performer, and ballet-master are considered as important as the composer.

JOSEPH MARTIN KRAUS'S AENEAS I CARTAGO: A GUSTAVIAN GESAMTRUNKWERK

Bertil H. van Boer, Jr.
Chico, California

Of the many operas conceived for the Stockholm stage during the Gustavian period, 1770-92, perhaps the most monumental was Aeneas i Cartago, composed by Joseph Martin Kraus to a text by Johann Kellgren--whose libretto was based on an outline by King Gustav III himself. Composition of this grand opera occupied Kraus for nearly a decade. It was originally intended for the inauguration of the new Royal Opera in 1782, but the premiere had to be cancelled after only two acts were completed: the prima donna Caroline Müller was fleeing Sweden to escape debtor's prison. Several attempts were made to stage the work after Kraus's return from his Grand Tour of Europe, 1782-86, but each fell victim to intrigue and logistical problems. Aeneas i Cartago was not performed until 1799, seven years after Kraus had died.

The overall scope of the opera is similar to Berlioz's Les Troyens in its grand conceptual scale. Like Berlioz's work, it is based upon the Aeneid, but it differs in that the entire work was intended to be a close collaboration of composer/director, librettist, and scene designer. Though the epic proportions of

the work, requiring a performance time of about six-and-one-half hours, provide opportunity for Gargantuan battle and storm scenes, the characterizations have been kept purposefully on the human level, thus providing both a macro- and microcosmic view of the events portrayed. The music, too, depicts all aspects of the dramatic action. Kraus, an admirer of Gluck, seeks to unify the various threads in the opera through the use of accompanied recitative, recurring themes and leitmotifs, key structures, and a blend of solo voices, choruses, and ballet. The boldness of the harmony and orchestration often suggest later composers like Beethoven, yet the opera retains many musical numbers that would not be out of place in a Mozart opera.

The original autograph has not survived, and the authentic score in the library of the Stockholm Royal Opera contains many revisions by J. C. F. Haeffner, undertaken in preparation for the first performance in 1799. Missing from the score is the original finale showing Dido's apotheosis, replaced by a rousing chorus composed by Haeffner. Scholars including Richard Engländer believed that Kraus never finished the work and that Haeffner was left to round it out as best he could from a series of rough sketches. New research, however, has brought to light Kraus's original conclusion of Aeneas in the form of authentic parts, allowing a reconstruction of the masterpiece in its entirety.

GLUCK'S RENCONTRE IMPRÉVUE AND ITS REVISIONS

Bruce Alan Brown
University of California, Berkeley

New evidence from a variety of sources has made possible a more complete picture than previously available of the genesis and performance history of the last and most ambitious of Gluck's opéras-comiques for Vienna. It can now be shown that the score of La Rencontre imprévue (1763), as published in the complete Gluck edition, is neither the original version of the opera nor the final form in which Gluck left it, but rather a compromise forced upon him by circumstance. Unpublished contemporary accounts and a previously unknown copy of the original libretto show that the sudden death of Isabella of Parma, the wife of Archduke Joseph, delayed the work's premiere and made necessary substantial changes in its plot, which had hinged on the (supposed) death of a princess. This in turn led to musical alterations, including the substitution of a newly-composed air, and some melodic adjustments required by the retexting of existing pieces. Not surprisingly, the relationship between text and music was much closer in the opera as first composed than it is in the form generally known today. In the revision several of Gluck's distinct musical images inspired by the text were left unexplained, in some cases to the point of spoiling the dramatic sense of the piece. A score newly identified as the one used for the 1768 Viennese revival of the opera indicates that the original text was then largely restored, along with some improvements (mainly in the dialogue) from the revised 1763 version. Gluck was in Vienna in 1768 and can be presumed to have supervised this production, thus establishing it as the definitive version of the opera.

NINETEENTH-CENTURY TOPICS I (AMS)

Thursday, November 4, 2:00-5:00 P.M.

Linda C. Roesner (RILM), chair

SKETCHING AND SCHUBERT'S WORKING METHODS

Stephen E. Carlton
Carnegie-Mellon University

Schubert fared poorly at the hands of nineteenth-century writers in terms of their evaluation of the depth of his artistic abilities. In comparison to Beethoven, who wrestled with demons (and the comparison was inevitable, considering that both composers worked in Vienna), Schubert was seen as a naive genius whose fruits were born through intuition rather than through serious thought.

Much credit is due the late Schubert scholar Maurice Brown for his efforts to present a more accurate view of the composer. Brown drew attention to Schubert's adequate musical training and to the composer's own autographs as evidence of a well-trained and dedicated artist. Perhaps in an attempt to prove Schubert Beethoven's equal, Brown and a number of Schubert scholars since have pointed with pride to Schubert's extant sketches and have --at times too hastily--concluded that the absence of sketches for many works connotes merely that the documents have disappeared.

This paper examines a number of Schubert's sketches to show that, unlike Beethoven, Schubert used sketches not to work out certain details of a composition, but rather primarily as an aid in plotting a graphic representation of a complete and already well-conceived musical work. That many final autographs bear witness to a skeletal layer resembling a sketch leads one to the inevitable conclusion that it is inappropriate to define Schubert's working method exclusively in terms of a sketch-through-final-copy relationship: often the entire notational process seems to have involved only one manuscript.

ARTICULATION, ELISION, AND AMBIGUITY
IN THE RECAPITULATIONS OF SCHUBERT'S EARLY MATURITY

Thomas A. Denny
Skidmore College

The finale of Schubert's B-flat Piano Trio (D. 898) has escaped notice in all important discussions of Schubert's sonata form, including even those devoted to such extraordinary sonata-form procedures as abound in this movement. The oversight is particularly unfortunate, for this movement and the drafts of two earlier movements upon which it may have been "modelled" are

anomalous in Schubert's output and provide remarkable evidence regarding his shifting attitude toward sonata form during the critical years in which his mature style emerged.

The finale of this trio and the outer movements of the E-major Symphony (D. 729) represent three variant treatments of a single unusual sonata-form model, one which hinges on "off-tonic" recapitulation within an ambiguously defined retransitional context. In all three movements, Schubert disrupts the context by similar means, including the drastic curtailment of the development, avoidance of clear preparation for a return, and interruption of the recapitulation with additional "secondary" development. The unclear context is the crucial distinguishing factor, for virtually all of Schubert's numerous other off-tonic recapitulations, whatever other shocks they may provide, operate in contexts which generate clear expectation of a return.

By identifying structural similarities between these two compositions--works which frame the entire period of Schubert's interest in "creative" recapitulation--we can pinpoint the centrality of recapitulative procedures for his maturation, can suggest that the years of the most significant instrumental fragments (1820-22) represent a turning point in his approach to recapitulation and sonata form, can better fathom the sources of his lingering attraction to off-tonic recapitulative procedures, and can even add some additional fuel to the ever-fascinating fire which smolders around attempts to date the B-flat Piano Trio.

CHARACTER PIECES: SCHUMANN'S RESPONSE TO BACH

Vivien Pui-Wen Lo
Cornell University

That Bach's music was an influential force in Schumann's career is well known. What is less apparent is Schumann's actual reception of Bach and how this may have affected his musical thinking or altered his approach to composing. That character pieces are among Schumann's most successful compositions is likewise familiar, but the connection between Schumann's knowledge of Bach and his own character pieces has yet to be examined.

An examination of Schumann's various writings reveals his interest in those aspects in Bach's music, both aesthetic and technical, which he could apply to his own compositions. Bach's fugues particularly appealed to him, and he referred to those in the WTC as "character pieces of the highest type." How and why Schumann came to perceive fugues as character pieces is an important issue, and his own remarks provide the answer. Creativity, imagination, and originality are the common qualities that Schumann looked for in both fugues and character pieces.

Schumann's own fugues fall short of the aesthetic criteria that he himself projected in response to Bach's high ideals; they remain more "exercises" than "character pieces." Nevertheless,

we may see his own character pieces, which he perceived as the nineteenth-century counterpart of the Baroque fugue, as his most appropriate tribute. They constitute his intuitive response to Bach.

CHOPIN'S NOCTURNE IN C MINOR, OP. POST., REDATED:
NEW LIGHT ON HIS LATE PERIOD

Jeffrey Kallberg
University of Pennsylvania

Scholars have assigned Chopin's Nocturne in C Minor, op. post., his weakest effort in this genre, widely different dates; they range from his adolescence to just two years before his death. Most have derived their dates from stylistic evidence, and much of their confusion has stemmed from a fundamental methodological problem: the musical criteria against which one matches elements found in a flawed work come mostly from successful compositions. Consequently it proves very difficult to fit second-rate musical ideas into a chronological scheme, for they conform to none of the established norms. Yet no one has sought more objective means of dating, and in particular, no one has recognized the value for Chopin scholarship of the manuscript-dating techniques developed over the past generation by Bach and Beethoven scholars. Rastrological and watermark data collected from the entire corpus of Chopin's manuscripts provide a valuable fund of evidence which, when applied to the three surviving autographs of the Nocturne in C Minor, suggest a date of late 1845-late 1846.

Armed with this new date, it is possible to overlook the obvious weaknesses of the Nocturne and find convincing musical reasons to confirm the date. Chopin's late period, which began around 1842, saw the composer undertake a thorough review of the nature of his craft. Such basic musical elements as counterpoint, rhythm, and harmony were reexamined and given new significance. New genres were tried out, and familiar genres were recharged by mixing elements from different formal archetypes. The Nocturne in C Minor illuminates precisely this search for stylistic renewal, for in this work the composer experimented for the only time in his late years with the formal principles basic to the genre.

PITCH ORGANIZATION IN TWENTIETH-CENTURY MUSIC (SMT)

Thursday, November 4, 2:00-5:00 P.M.

Gary Wittlich (Indiana University, Bloomington), chair

APPROACHING DEBUSSY'S ONDINEMichael L. Friedmann
Hartt School of Music

Debussy's musical language has proved to be elusive to many analysts because no single internally consistent analytic method has sufficed to encompass all central aspects of the music. A multiplicity of analytic tools is necessary to come into contact with this composer's original language and its means of creating continuity and multiple associations.

Impressionism in music meant full exploration of pitch collections: church models, whole-tone ideas, octatonic scales, and so on. This exploration took place at the expense of traditional contrapuntal methods and a clear consonance-dissonance hierarchy. One of the results of this shift in musical language was the breakdown of the distinction between scale and chord, i.e., between vertical and horizontal materials. It is at this intersection between melody and harmony, and between interval, chord, and mode, that Debussy's language crystalizes, and it is at this intersection that the concepts of set theory become most valuable.

In this paper I show how in Ondine (Préludes, book II) Debussy has used techniques appropriately described in set-theoretical terms, and even in terms of Boulez's multiplication procedures, to achieve textural consistency and motivic unity. Like Schoenberg, he played on gestures and motions laden with apparent tonal meaning with a dual goal: to develop and refer to their tonal implications, and to follow strands of meaning that are independent of, and sometimes even contradictory to, those tonal implications.

STRUCTURAL ELEMENTS IN THE SECOND MOVEMENT
OF BARTÓK'S SONATA FOR PIANOJane E. Sawyer
Eastman School of Music

Bartók's Sonata for Piano (1926) relies upon traditional forms not based on traditional tonal relationships. Instead of standard key relationships, Bartók uses other harmonic resources to articulate large formal divisions. This paper examines the pitch materials used to support the formal structure of the second movement of Bartók's Sonata. Two methods of analysis are applied: a set-theoretic approach, and a study of the

voice leading. Both methods reveal a highly organized structure wherein the form of the movement is strongly articulated by the pitch materials. Aggregate completions, complementary pitch-class sets, and large-scale voice exchanges are crucial elements of structural definition in this movement.

TOWARD A PITCH LANGUAGE
IN ELLIOTT CARTER'S STRING QUARTET NO. 3

Andrew W. Mead
Princeton, New Jersey

Elliott Carter's String Quartet No. 3 is a complex mosaic of ten movements divided between two fixed duos. Movements of one duo are often played simultaneously with the movements of the other duo, and the movements within duos, rather than being played continuously, are further fragmented and interposed. Nevertheless, the piece avoids sounding like the concatenation of many disparate fragments and, in fact, may upon repeated hearings be perceived as a comprehensible whole. While many features of the work serve to create this impression, notably in the domains of rhythm and playing character, it is upon the pitch language that the greatest burden of association and differentiation, within and between movements and duos, falls.

This paper suggests a hierarchy of strategies for establishing degrees of relatedness within movements, among movements of each duo, and between the musics of each duo. At the heart of the pitch languages is a twelve-tone all-interval set, fixed in register, and reappearing at significant moments throughout the work. All ten movements of the piece are filtered through this set, and this is one of the ways in which the materials of the work are derived. Further examination reveals that the musics of each duo are derived from the set in complementary ways, and the music of the various movements of a given duo can be seen, despite striking surface differences, to be all from one source.

ASPECTS OF SCHENKER'S WORK (SMT)

Thursday, November 4, 2:00-5:00 P.M.

Bryan Simms (University of Southern California), chair

HEINRICH SCHENKER AS AN INTERPRETER
OF BEETHOVEN'S PIANO SONATASWilliam Rothstein
Amherst College

Throughout his life, Heinrich Schenker was intimately concerned with musical performance. In addition to his published works, he planned to publish a book devoted entirely to the art of performance; the unfinished manuscript of this work is now in the Oswald Jonas Memorial Collection at the University of California, Riverside. His personal collection of scores, also at Riverside, provides highly detailed examples of his own style of playing and interpretation.

Schenker's copies of his own edition of Beethoven's sonatas are profusely annotated. These annotations illustrate his conception of dynamic, rubato, articulation, and the actual physical motions to be used in playing the piano. Further, they demonstrate how a proper performance may help to illuminate the content of a composition.

Schenker's writing on performance and the annotations in his scores reinforce each other. Together, they reveal the practical side of a profound musical mind. They are also valuable as historical documents of performance practice, especially in their reaction against the "romantic" excesses of much late nineteenth-century performance and the "modern" excesses of much early twentieth-century performance.

SCHENKER VERSUS "THE MUSIC OF THE FUTURE":
A REAPPRAISALDavid Allen Damschroder
University of Michigan, Ann Arbor

Although compositions by Liszt and Wagner are discussed in Schenker's early publications, the absence of examples from their work in Der freie Satz (as well as various derogatory remarks scattered throughout his writings) clearly allows Schenker's name to be added to the list of musicians who considered "the music of the future" to be "contrary to the most fundamental essence of music." These bold words antedate Der freie Satz by over seventy years. Yet the sentiment, expressed by Brahms and Joachim in 1860, is strikingly similar to Schenker's own view. In the first part of this paper, the correlation between these two perspectives is examined.

Analytical examples which show that Liszt and Wagner were indeed capable of the kinds of compositional procedures that Schenker maintained they did not understand are then presented. This confirmation of their competence as tonal composers (in the Schenkerian sense) leads to a reassessment of their more idiosyncratic styles, for which Schenkerian analytical techniques have traditionally been considered inappropriate. Linear analyses that display several structural levels are then demonstrated to be not only powerful tools for gaining an understanding of this music, but also effective means for determining and codifying the ways in which "the music of the future" differs from the music from which it evolved.

TRAJECTORIES TOWARD A COMMON GOAL:
THE TONAL THEORIES OF SCHOENBERG AND SCHENKER

Bruce B. Campbell
Eastman School of Music

That Schoenberg and Schenker were diametrically opposed in their musical interests is a popular misconception. As a brief overview of his writings shows, Schoenberg was very much interested in the "compositional process" of tonal music, which may be understood as the ordering of surface discourse. In this connection, he developed a number of theoretical concepts that have unfortunately suffered neglect.

Several of Schoenberg's ideas demonstrate a remarkable degree of intersection with Schenker's notions of motivic parallelism and diminution. Their approaches to the question of compositional unity, however, are often markedly different. Some fresh insights result from a combination of the two methods.

Schoenberg's own interests as a composer affected his theories in such a way as to render them applicable to post-tonal music as well. Selected illustrations from his later works show how his ideas about tonality articulate his attitudes about musical discourse in a larger sense.

CHANT (AMS)

Friday, November 5, 9:00 A.M.-12:00 noon

Charles M. Atkinson (Ohio State University), chair

TRACING THE GENESIS OF THE GRADUALE ROMANUM

Peter Jeffery
Harvard University

In the earliest MSS of the Graduale, from the eighth and ninth centuries, the repertoire of proper Mass chants for the entire liturgical year has already been assembled in substantially its final form. The traditional ascription to Pope Gregory the

Great is gravely in doubt, and it is not known how the repertoire came to be assembled. This paper suggests that the various pieces can be assigned to four groups representing if not chronological stages, then at least trends or episodes in the processes by which the Graduale became fixed. Some of the evidence has been known for a long time, but there are many new observations to be made, observations drawn from sermons of the Church Fathers, from textual interrelationships among the various Eastern and Western rites, and from the known history of the Roman liturgy.

The first group of pieces, those for Easter, Holy Week, and Christmas, appear to represent a textual tradition that can be traced to the fifth and even the late fourth century. Citations of these texts in patristic sermons show that they were already associated with particular feasts at that early date. In fact the texts are used similarly throughout most of Christendom: in the fifth-century rite of Jerusalem, the several Latin rites, the Byzantine, Armenian, Coptic, and Ethiopic traditions. It cannot be shown, however, that the Gregorian melodies we know, or even prototypes of them, are as old as the texts.

A second group of chants, associated with special Lenten ceremonies for those who would be baptized on Easter, can perhaps be traced to the sixth or seventh century, when some of them were mentioned in an early Roman document. Cognate pieces are found in the Latin rites of Milan, Benevento, and Spain, but not in the Eastern rites, which by then were developing separately. These pieces are characterized by a surprising textual and melodic variety, even between MSS of the same tradition.

The chants in the third group have to do with the Roman stationary calendar, completed perhaps at the time of Pope Gregory, according to which the Pope said Mass at a different church each day. The texts refer to the relics or patron saints of the daily stationary churches, and some chants from the second group were moved around and reused at this time.

The last group includes all the pieces that can be dated (i.e., those from the seventh century). At this time the remaining gaps in the calendar were filled in, usually with older pieces from the third group. Differences in the way the filling in was accomplished show that the Gregorian and Old Roman rites had already separated. The reuse of old pieces shows that the repertoire was about to be closed.

AN ALTERNATIVE VIEW OF EARLY CHANT CONSTRUCTION

Theodore C. Karp
Northwestern University

An important aspect of chant that must be accounted for in any theory of its early creation and transmission concerns the presence of the same or similar melodic materials among chants of different genres and modes. A cogent theory that would explain this phenomenon has been in existence for several years. It suggests that while the various genres and modes are each

individual, they may momentarily share a common feature. At such a point "crossing" between genres or modes may have occurred during the process of oral transmission.

The Alleluia Respexit Dominus constitutes an unusually fine illustration of this principle. Its date can be established within reasonable limits, and the manner of its borrowing from two related though separate chant families can be clearly elucidated.

On this basis it is possible to review the principle of crossing and to note certain difficulties that it entails. Although the principle remains a viable one, this paper will propose an alternative theory that also deserves consideration as we continue to develop ideas concerning the traditions that underlie Gregorian chant. Chant may have developed from a comparatively undifferentiated set of procedures for the singing of psalms, and the characteristics that mark various genres and modes may well have come about through a gradual process of individualization. Under these circumstances, the similarities linking different genres and modes would have ultimate roots in a common language that at one time united all.

THE OLD ROMAN GLORIA IN EXCELSIS DEO

John Boe
University of Arizona, Tucson

The Old Roman Easter Vigil Gloria in MS Bodmer 74 differs from Frankish and Beneventan versions of Bosse's melody no. 39, commonly known as "Gloria A." Other pieces for the Ordinary in this manuscript (the St. Cecilia Gradual) resemble chants sung elsewhere in South Italy, but not this Gloria, whose characteristic melismas nevertheless identify it as Gloria A. The Old Roman version of this melody is less melismatic than the standard Frankish version. Was the Old Roman form reduced from a Frankish model, or did Frankish cantors embellish a Roman melody, adding the trope Laus tua Deus?

We adduce the following evidence. The music for another Gloria melody in the later Old Roman MS Vat. lat. 5319 is written over a now thoroughly erased melody but above the extant original words. It has been suggested that the original chant might have been Gloria A because spaces left after syllables correspond to melismas in the Frankish version of this melody. Furthermore, some notes towards the end of this erased melody can be read under ultra-violet light, and the scribe who erased the notes has almost everywhere left the original custodes untouched. Assembled evidence demonstrates the identity of the original Gloria in the Easter Vigil Mass MS Vat. lat. 5319, not with the Frankish-Beneventan version of Gloria A, but rather with the Old Roman version as found in the Easter Vigil Mass in the St. Cecilia Gradual.

It thus appears that in the early twelfth century two melodic traditions for Gloria A came into conflict at Rome. To

replace the Roman tune with an altogether different melody--namely Bosse no. 51--seemed preferable to substituting a disturbing "Gregorian" version for the local version; Gloria A was dropped from MS Vat. lat. 5319. Gloria A must therefore antedate other Ordinary chants introduced into Old Roman manuscripts during the late tenth and eleventh centuries from northern or Beneventan sources. If the Old Roman Gloria A was indeed adapted from these sources, it must have been very much earlier--an unlikely hypothesis. More probably Gloria A first came north from Rome with the Roman liturgy. Expanded and troped by Frankish cantors, it returned home under the imperially reformed Papacy to drive out the old, still surviving, version.

NEW SOURCES OF OLD BENEVENTAN CHANT

Thomas Forrest Kelly
Smith College

A new source for Old Beneventan music has recently come to light in a private collection. This document, a series of fly-leaves once part of an eleventh-century Office book, preserves responsories, antiphons, and versus ad repetendum for the Feast of Saint John the Baptist. This is a particularly fortuitous discovery, as our knowledge of Old Beneventan music for the Office has been limited to the rather special music for Vespers of Good Friday. A detailed presentation of this new source expands our understanding of the structure of the Old Beneventan Office and the nature of its psalmody.

A further new source, from the compactiones of Monte-Cassino, preserves a piece already known, but raises anew the questions of the diffusion, distribution, and function of the surviving sources.

Both these documents, like many others which preserve Old Beneventan chant, identify their music as "Ambrosian"; but this liturgy and music are as independent of Milan as they are of Rome, and they are of demonstrable antiquity. A review of the sources, new and old, of the "Ambrosian" chant of South Italy contributes material to the puzzling question of early chant dialects in a critical but almost inaccessible period of musical history. The Old Beneventan chant survives more widely and more persistently than was once thought; and it is likely to turn up even more as Beneventan musical documents are reexamined, and as the music is recognized for what it is.

RENAISSANCE TOPICS I: SCRIBES AND SOURCES (AMS)

Friday, November 5, 9:00 A.M.-12 noon

Herbert Kellman (University of Illinois, Urbana-Champaign), chair

TOLEDO CATHEDRAL MS RES. 23:
A LOST MANUSCRIPT RECOVERED

Robert J. Snow
University of Texas, Austin

Among the objects on public display in the treasury of the Cathedral of Toledo during the early 1920s was a large and most sumptuously decorated manuscript choirbook containing polyphonic liturgical music by leading French and Flemish composers of the early decades of the sixteenth century. This manuscript was brought to the attention of the musicological world by Felipe Rubio Piqueras through the brief description of it that he included not only in his Música y músicos toledanos of 1923 but also in his Códices polifónicos toledanos of 1925.

Sometime not too long after 1925 the manuscript disappeared from sight. Such distinguished musicologists as Joseph Schmidt-Görg, René Lenaerts, and Robert Stevenson were among those whose efforts to learn something of the fate of the manuscript came to naught, as did my own efforts on the occasion of my first visit to the cathedral library and archives in 1974.

When I returned there in 1978, however, a very brief description of a "Cantoral con canto polifónico" in the newly published Manuscritos litúrgicos de la Catedral de Toledo (1977) caught my attention. This manuscript was said to be preserved not in the Archivo y Biblioteca Capitulares of the cathedral but rather in the office of the Obra y Fábrica, the cathedral agency responsible for the physical maintenance of the building and its furnishings. Through the kind assistance of Don Ramon González, director of the library and archives (and also one of the two co-authors of the catalogue), I gained access to the room in which the manuscript was then located. The manuscript was indeed the one that had been on display in the treasury of the cathedral in the 1920s.

After detailing the efforts of various scholars to locate the manuscript, this paper presents a physical description of it along with an inventory of the contents and a discussion of their liturgical organization. Ten slides showing the more spectacularly decorated pages complement the presentation; the paper concludes with remarks on the musical and artistic importance of the book and some speculations concerning its origin and how it came to be at Toledo.

THE SCRIBES OF THE SISTINE CHAPEL, 1501-1527

Jeffrey J. Dean
University of Chicago

It is not widely known that the famous musical manuscripts of the Cappella Sistina are composites, assembled and bound at a date later than the copying of the separate pieces, which were used independently as "libretti." An effective means of dating each piece is provided by scribal analysis. By isolating the various hands and showing their chronological development, I am able to date the copying of pieces and the assembly of manuscripts in the early sixteenth century more closely than has been possible, in some cases to within a year or two.

Four of the six scribes whose work appears in Sistine Chapel manuscripts of this period (namely, Cappella Sistina 16, 23, 26, 41, 42, 44, 45, 46, 49, 55, 63; and Cappella Giulia XII.2) may be identified with the scribes known from archival sources. The other two, a first-rate freelancer and an assistant who normally copied only text, also helped copy the Medici Codex--whose "second scribe" was a team. The "assistant" collaborated there with the current Sistine scribe, Claudius Gellandi. Aspects of Gellandi's habits of text underlay and signing accidentals suggest the possibility that Carpentras may have been the "editor" of the Medici Codex.

Specific examples will be provided to show how scribal analysis can uncover important information about the genesis of a piece of music, its dissemination, and its history of performance.

RESPONDENT: Richard J. Sherr (Smith College)

MUSIC FROM THE CAPPELLA SISTINA AT THE CAPPELLA GIULIA

Mitchell P. N. Brauner
Brandeis University

Five of the sixteenth-century polyphonic manuscripts of the chapel at St. Peter's in Rome (the Cappella Giulia) were prepared in the scriptorium of the Papal chapel (the Cappella Sistina). Three of these manuscripts--Cappella Giulia XII.4, XII.5, and XII.6--were copied between 1536 and 1541 by Johannes Parvus, the principal scribe of polyphony for the Cappella Sistina from ca. 1535 to 1580. The archives of the Cappella Giulia provide a considerable amount of information on the production of these volumes. Together with a detailed internal analysis of the books themselves, this information yields an unusually detailed picture of the process by which Parvus created the manuscripts--and, by extension, offers a valuable foundation for exploring his and other scribes' working procedures in numerous other sources.

Further illumination of Parvus's working methods comes from a comparison of the readings of pieces that the scribe copied both for the Cappella Giulia and the Cappella Sistina. While a number of instances show a predictable near-identity between copies prepared for the two institutions, several other pieces

reveal the scribe depending on one source tradition for one chapel and a different source tradition for the other. In some of these cases, one or both of Parvus's exemplars can be positively identified. In further instances, the comparison shows that the scribe deliberately altered the readings of his models in several minor details. An analysis of such situations proves fruitful in developing an understanding of scribal initiative in the transmission process.

A MASTER CALLIGRAPHER IN ALAMIRE'S WORKSHOP:
THE CHRONOLOGY OF HIS WORK

Flynn Warmington
Brandeis University

It has been generally accepted that the famous scribe Alamire, active in the Netherlands from about 1500 to 1534, did nearly all the copying of the more than forty extant manuscripts from his workshop. A reexamination of the sources, however, shows that he had a number of assistants--a discovery important in that it opens up a new technique of dating the manuscripts. It is possible to observe progressive changes in the handwriting of several assistants and to place their manuscripts into a logical sequence according to the developmental stage of the script. Since some of the books may be dated rather precisely on the basis of new heraldic and iconographic findings, the whole series may be placed within a more accurate framework of absolute dates.

The present study deals with one of the finest calligraphers in the workshop. The chronology of his script provides new information for the dating of the following manuscripts: Brussels, Bibliothèque royale MSS 215-216, 228, and IV, 922; Jena, Universitätsbibliothek MSS 2, 4, 8, and 9; Malines, Archives de la Ville, Livre de choeur; Montserrat, Biblioteca del Monasterio MS 773; Munich, Bayerische Staatsbibliothek MS 7; Cappella Sistina MSS 34, 36, and 160; and Vienna, Österreichische Nationalbibliothek S. M. 15497.

RESPONDENT: Herbert Kellman

STRAVINSKY (AMS)

Friday, November 5, 9:00 A.M.-12:00 noon

Jann Pasler (University of California, San Diego), chair

FROM PETRUSHKA TO THE RITE OF SPRING

Jann Pasler
University of California, San Diego

The time between the composition of Petrushka and The Rite of Spring was short: the idea for the Rite came in the spring of 1910, even before Stravinsky began Petrushka in August. Yet while these works are nearly contemporaneous, there is a striking

stylistic evolution from one work to the next. This paper shows the significant differences between the two ballets and the extent to which they are motivated by changes in the subject matter of the ballets and the consequent changes in the relationship between music and the other arts.

The paper demonstrates how innovations in the first and fourth tableaux of Petrushka pave the way for the Rite. In these tableaux, the composer sets up an automatic association between musical ideas and characters on stage rather than a relationship of symbolic equivalence between them (as in the second and third tableaux). With the possibility of direct correspondence of a sound with a visual event or gesture without need for a story to unite them, Stravinsky could begin to borrow processes characteristic of the other arts. In examining The Rite of Spring, the paper suggests how the turn from programmatic concerns to abstract relationships in this ballet presages Stravinsky's later neoclassicism.

THE RITE REVISITED: THE IDEA AND THE SOURCES FOR ITS SCENARIO

Richard Taruskin
Columbia University

Comparison of the original scenario of The Rite of Spring (as devised by Nicholas Roerich in collaboration with Stravinsky in 1910-11) with certain archeological and ethnographical sources of Slavic and pre-Slavic tribal society and ritual then available reveals the surprising extent to which the scenario (and Stravinsky's music) reflects authentic "archaic reality." After presenting copious extracts from these sources, the paper investigates the process by which the starting point in reality was elaborated into the ballet scenario; in turn it relates that process to the trend in contemporary Russian fine and applied arts known as neo-nationalism, one of the fountainheads of which was the arts journal The World of Art (Mir iskusstva), published by Diaghilev in the early years of the century.

STRAVINSKY'S PROCESS OF RECOMPOSITION IN PULCINELLA

Marilyn Jean Meeker
University of Michigan, Ann Arbor

The Pulcinella ballet of 1920 was only one of many examples of the kind of artistic collaboration characteristic of the Ballets Russes productions under the direction of Serge Diaghilev. As a musical composition stripped of its original theatrical context, Stravinsky's score for Pulcinella has remained a puzzle, marking an apparent change in artistic direction for the composer whose reputation had been built by the Ballets Russes in productions of his pre-World War I ballets: Firebird, Petrushka, and Le Sacre du printemps.

Diaghilev, whose greatest talent was his ability to perceive the appropriate potential within each member of his artistic circle, saw in this commedia dell'arte project, suggested to him by his choreographer Leonide Massine, the correct vehicle with which to bring together for the first time the considerable talents of Pablo Picasso and Igor Stravinsky. Diaghilev's commission for Stravinsky was not, however, for a new musical composition, but for the seemingly simple reorchestration of some movements of music attributed to the eighteenth-century Neapolitan composer Giambattista Pergolesi.

Examination of the extant musical sketches offers insight into Stravinsky's musical plan, which resulted in anything but a simple reorchestration. The earliest sketches, those done directly on the manuscript copies of the eighteenth-century originals, and a subsequent set of instrumental transition fragments, when considered with the other artistic developments involved in this ballet project, offer one approach to understanding the artistic coherence of Pulcinella, while revealing at the same time Stravinsky's unique process of recomposition.

THE CANON AND STRAVINSKY'S LATE STYLE

Glenn E. Watkins
University of Michigan, Ann Arbor

As early as 1917 Stravinsky had written a Canon for Two Horns (unpublished), and in the following years of his neoclassic period his contrapuntal bent naturally endorsed imitative if not extensive canonic structures. The present paper explores the role of the canon in Stravinsky's final period, extending from the Cantata (1952) to his last creations.

The discussion includes observations on the different roles played by the canon with respect to original material (Cantata, In Memoriam Dylan Thomas, Threni), on the reworking of his earlier music (Eight Instrumental Miniatures), and on music of other composers (e.g., Gesualdo and Bach). A consideration of the various sources of appeal for such structures will be hypothesized.

MUSICAL INSTRUMENTS (AMS)

Friday, November 5, 9:00 A.M.-12:00 noon

William P. Malm (University of Michigan, Ann Arbor), chair

MINIATURIZATION IN THE POSITIVE ORGAN, 1550-1750

Cecil Adkins and Alis Dickinson
North Texas State University

The process of miniaturization, when applied to the organ of the mid-sixteenth to mid-eighteenth centuries, resulted in the production of a small, easily portable instrument--specifically one with a 4' foundation stop--that was versatile enough to serve a variety of functions. Such instruments are often cited in the literature as members of small musical ensembles where portability was the primary criterion for their selection, but their reduced size and cost also made them desirable as household chamber instruments and for private chapels. The user, in requiring the builder of the miniature positive to retain the essential elements of a larger organ, challenged him to create instruments that were aesthetically pleasing in appearance and sound, yet durable enough to withstand the rigors of transport.

Drawing upon both literary and iconographic sources and on extant instruments for evidence, this paper documents the effect of user requirements on musical practice as well as on organ design. Considered in detail are the interaction of such elements as registration, action, wind production, exterior form, and accessibility or ease of maintenance and repair. More than thirty miniature positives have been examined, and details of their construction and history are summarized, together with a discussion of the pictorial sources that elucidate their use in performance. The paper is illustrated with slides and with recordings of several representative instruments.

THE REBEC IN ITALIAN ICONOGRAPHIC SOURCES FROM 1400 TO 1540

Margaret Downie
University of South Dakota

Evidence for the use of the rebec in Italy may be found in both literary and iconographic sources at least as early as the mid-fourteenth century through the early seventeenth century. The period 1400-1540 might be called the "golden age" of the Italian rebec. An examination of the iconographic evidence for the appearance of the rebec in Italy at that time forms the focus of this paper.

More than 140 iconographic depictions of the fifteenth- and sixteenth-century Italian rebec were located by the author during dissertation research. A slide presentation containing representative examples selected from these Italian sources accompanies the text of the paper to illustrate significant

morphological features, the three sizes in which the instrument was built, and playing postures. Additionally, an interpretation of the prevailing types of artistic settings in which the rebec was depicted provides some insight into the instrument's historical and sociological status.

The rebec was commonly made in two basic shapes: a bipartite boat shape (similar to the Arabic rebab), and a bipartite piriform shape (similar to the modern Greek lyra.) But several examples of a variant model of the latter, featuring an angular upper end of the soundboard and a distinct neck, have been located in Italian regional art works dating from the second half of the fifteenth century to ca. 1500. A third distinct shape, descriptively labelled the butterfly shape, may be observed in at least six fifteenth- and sixteenth-century Italian sources. These depictions are strikingly similar to the preserved violetta (ca. 1460) of St. Caterina de' Vigri, housed in the Chiesa del Corpus Domini in Bologna.

THE POLISH GEIGE: AN EARLY VIOLIN

Elias Dann

Florida State University

In the several editions of Musica instrumentalis deutsch (1529-45), Martin Agricola left a record of his knowledge of most of the instruments of his time, including various types of fiddles. In the first edition there are descriptions of viols, rebecs, and a small three-stringed Geige tuned in fifths. That the little Geige could have been a true violin (but lacking a fourth string) is strongly suggested by contemporary iconographic evidence. In the edition of 1545, Agricola describes two other types of three-stringed fiddles, possibly more up-to-date versions of the Geige of 1529: the Polish Geige and a small Handgeige. There is great likelihood that these are true violins, especially since the four-stringed violin tuned g d' a' e" was right around the corner: it is described in L'Epitome musical of 1556 by Philibert Jambe de Fer.

The case for the Polish Geige as an early violin has never been properly made: previous investigators have been confused and put off by Agricola's statement that the strings were stopped by the fingernails. As a result, untenable conclusions about possible methods of playing the instrument have been published. Only practical experiments based on careful reading of Agricola's text can demonstrate how close the playing of the Polish Geige may have come to later violin technique. The simplest experiments prove immediately that no clear tone and no vibrato (both described by Agricola) are possible if the string is stopped by methods suggested by previous researchers. The solution to the problem is clear when one finds, by experiment, exactly how the fingernails touch the strings.

PROBLEMS IN THE SIZE, BALANCE, AND ARRANGEMENT OF THE ORCHESTRA
IN ITALIAN OPERA HOUSES DURING THE NINETEENTH CENTURY

Gregory W. Harwood
New York University

The size and disposition of orchestras in Italian opera houses during the nineteenth century remains a relatively unexplored facet of performance practice in that era. Archival sources indicate that musicians were cognizant of problems regarding orchestral sonority and balance and that solutions were worked out at specific houses during the century. One of the most significant problems was string balance. Through the greater part of the century, there were few violas and cellos in most orchestras--frequently two, three, or four. Moreover, there is evidence from lists of orchestral personnel and contemporary writings of a general lack of outstanding or even adequate violists, and aging violinists were sometimes retired to the violas to finish out their careers. By contrast, almost every orchestra boasted a relatively large double bass section, which was typically larger than either of the middle string groups. Other problems relate to the size and makeup of the brass section, including the relative merits of the ophicleide and cimbaso as bass instrument, increased concern about the technique and artistry of the players, and the change from first violinist as director of the ensemble to that of a separate, standing conductor with a baton.

Documentary sources may be found in the archives of opera houses, particularly the archives of La Fenice in Venice. Other illustrations are drawn from theater chronicles, contemporary playbills, posters, periodicals, nineteenth-century orchestral parts, and letters--both published and unpublished.

NINETEENTH-CENTURY FORM AND TONALITY (SMT)

Friday, November 5, 9:00 A.M.-12:00 noon

David Lewin (Yale University), chair

DRAMATIC, MUSICAL, AND FORMAL SYMMETRY IN WAGNER'S LOHENGRIN

Warren Darcy
Oberlin College Conservatory of Music

The purpose of this paper is to explicate the dramatic/musical macrostructure of Richard Wagner's opera Lohengrin. The work as a whole is rigorously symmetrical; I concentrate upon the dramatic, musical, and formal correspondences between Acts I and III.

Lohengrin is a huge A B A' ternary design (with introduction). For every important dramatic event in Act I, there exists at least one corresponding event in Act III; such correspondence may be referred to as dramatic reflection. Most of

these dramatic correspondences are supported by parallel musical reflections; in addition, the two acts reflect one another structurally. These statements are supported by charts, diagrams, and selected excerpts.

The contrasting nature and internal symmetrical structure of Act II also receives attention. Finally, the multiple role of the Prelude--as introduction, forecast, and frame--is briefly discussed.

This explication of Lohengrin's macrostructural design is intended to lay the groundwork for a comprehensive dramatic/musical analysis of the opera.

HUGO WOLF, HEINRICH SCHENKER, AND THIRD RELATIONS

Deborah Stein
Eastman School of Music

This paper examines late nineteenth-century third relations that contributed to an extended tonal language wherein new harmonic structures expanded upon or extended more traditional harmonic designs. Selected songs of Hugo Wolf (1860-1903) are used as musical examples; the theory and methodology of Heinrich Schenker (1868-1935) form the point of departure for the analytical procedure. Wolf's songs are vivid examples of the technique being explored. Concise and self-contained, they have poetic texts which often suggest--but do not account for--the appearance of unusual harmonic structures. Schenker's analytical system is used because it explicates those harmonic relations of the common-practice period that were altered by Wolf and his contemporaries. Confronting Schenkerian theory with Wolf's harmonic language sheds light on the extent to which Wolf's harmonic structures either conform to or diverge from early common-practice concepts of tonality.

Many of the components of Schenker's system can provide prototypes for new analytical models applicable to Wolf's third relations. For instance, the Ursatz represents an archetype that can be appropriately expanded to accommodate the new harmonic design of late nineteenth-century third relations. On the other hand, many of Wolf's third relations cannot be modelled by extensions of Schenker's analytical system and require new theoretical models, models with new criteria for tonal logic and coherence.

CONTRADICTORY CRITERIA IN A WORK OF BRAHMS

Joseph Dubiel
Princeton University

In the context of Brahms's characteristic postponement of the tonic, and specifically that of the prolongation of a particular non-tonic harmony in its place at the start of the D-minor Piano Concerto, the misuse of criteria of prolongation--and, by extension, of succession--that violate systematic norms

is raised. It is demonstrated by analytical example that the preservation of such contextual criteria alongside the systematic ones they oppose is possible without contradiction, if the incompatible interpretations of a given event are identified with different timespans and thus understood to arise at different times. It is suggested, moreover, that this might actually be desirable. Such criteria, so long as they uneasily coexist with rather than supplant their opponents, are referred to as abnorms.

The second part of the paper aims at an analysis of at least the first large section of the movement, employing the concept of abnorms and arising through the selective fusion of two highly artificial preliminary analyses, one rigidly tonal-systematic and the other limply contextual. Implied and included in this are some notions about "form" in the concerto movement and about the dissolution of tonality at the hands of certain late nineteenth- and early twentieth-century composers, as well as suggestions for continuing inquiry.

TIME, RHYTHM, AND PHRASE (SMT)

Friday, November 5, 9:00 A.M.-12:00 noon

Peter Westergaard (Princeton University), chair

AUGUSTINE, ABHINAVAGUPTA, TIME, AND MUSIC

Lewis Rowell

Indiana University, Bloomington

The names of Augustine, North African Christian theologian of the fourth and fifth centuries, and Abhinavagupta, eleventh-century Kashmiri Shaivite scholar, have seldom been linked, although each is held in high esteem within his own intellectual tradition for his contributions to the philosophy of music. The present paper is a comparative study of their views on the temporal structure of music. Sources for the study of Augustine include the treatise De Musica and other major works; Abhinavagupta's views lie more neatly assembled in the chapters on tāla and drumming from his commentary Abhinavabhāratī (on the Nāṭyaśāstra).

They took delight in the most basic questions: what is the nature of time, and how is its structure articulated and communicated in music? While their answers are in predictable harmony with the distinctive metaphysical suppositions and preferences of their parent cultures, some notable similarities remain. Each viewed the temporal structure of music as a metaphor for cosmic order and process; and each described musical perception as a confluence of multiple times--including the phenomenal time of music, the time of human experience, ordinary manifested time, and transcendental time. Each stressed the same keywords: number, equilibrium, proportion, and order--that order, as Augustine wrote, "by which we weave our pleasure into one."

ACCENT, METER, AND PHRASE IN BEETHOVEN'S OPUS 10, NO. 1

Anne C. Hall
 Wilfred Laurier University

The essential quality of musical rhythm is its flow. Analysis of rhythm concerns itself with the articulation of the flow: the division into segments and the joining of the segments. Much rhythmic analysis has focused on the division into metrical units and the combining of smaller metrical units into larger ones. Such analysis assumes the organizing function of accent, and it seems to require the comparison of strengths of different accents. However, different types of accent are not commensurable: the strength of a metric accent cannot be compared with that of a stress accent, for example. Recognition of this incommensurability can lead us to appreciate the possible independence of phrases relative to the large metrical structure, as the beginnings and endings of four-measure phrases may or may not coincide with the beginnings and endings of four-measure metrical units. Recognition of the basic differences between various types of accent can also help us understand the process by which musical flow is created.

LEVELS OF CONTINUITY IN POST-TONAL MUSIC

Christopher F. Hasty
 Yale University

This paper will explore the formation of the phrase in new music and the connections of phrases that form larger temporal unities. Since, as in tonal music, phrases do not arise merely from the articulation of beginning- and end-points but possess a dynamic, internal coherence, it is necessary to penetrate beyond surface features in order to understand their structural formation.

The "perceptual present" posited by experimental psychology suggests that continuity can be established on an immediate, note-to-note level only for rather brief durations. At a certain point at this level the perception of wholeness (the coherence of events) threatens to break down as the elements can no longer be held in a unitary awareness. To prevent this disintegration a new phrase must be initiated, one which is capable of transcending the boundaries of perceptual discontinuity by giving rise to a higher level of continuity. The nature of such shifts of level and their formal and rhythmic implications are investigated through analyses of sections of Stravinsky's Aldous Huxley Variations and Schoenberg's String Trio.

BAROQUE TOPICS (AMS)

Friday, November 5, 2:00-5:00 P.M.

Don O. Franklin (University of Pittsburgh), chair

THE ALLEGORICAL DESIGNS OF DIDO AND AENEASCurtis A. Price
Washington University

Purcell's Dido and Aeneas was privately staged in the spring of 1689 as a compliment to the recently installed monarchs William and Mary. Yet it was not performed publicly during the composer's lifetime and appears to have made little or no impression on his contemporaries. The reasons for its initial obscurity lie partly in its allegorical design. The librettist (Nahum Tate), in attempting to make Book IV of The Aeneid acceptable to the political climate of the time, altered Virgil's narrative in several important ways: the cause of Dido's grief in Act I is left ambiguous; witches replace the gods of destiny; a veil is drawn over the lovers' sexual relationship; and the heroine's madness and agonizing death are softened to ironic resignation. But Tate's panegyric badly misfired, rendering a public performance impossible during the reign of William and Mary. Dido was first staged professionally in 1700 as separate masques in Charles Gildon's adaptation of Shakespeare's Measure for Measure. The metaphorical links between opera and play show that the original allegory was still a sensitive subject. For this production, Purcell's score was altered and enlarged, probably by John Eccles, and then a few years later mutilated in an attempt to remove the music added in 1700. The entire prologue, the last part of Act II, and the final dance were lost.

RESPONDENT: Ellen T. Harris (University of Chicago)

ANDREA ADAMI'S COLLECTION OF STRADELLA CANTATAS

Carolyn M. Gianturco
Università degli Studi di Pisa

Giovanni Mario Crescimbeni, in his L'Istoria della Volgar Poesia (first published in 1698 and revised in 1714 and 1731), occasionally turns into a diarist as he recounts events and scenes he witnessed in Rome. One such description involves a performance by Andrea Adami, the castrato also known as "Il Bolseno," singing cantatas by Alessandro Stradella with much success at a meeting of Cardinal Ottoboni's Accademia. Since Ottoboni was also Handel's patron, our interest is immediately aroused: it might have been in his palazzo and on similar occasions that the young composer could have become familiar with Stradella's music. Moreover a volume of Stradella cantatas bearing Adami's arms and now in the Fitzwilliam Museum Library, Cambridge, might contain some of the very works Crescimbeni

heard. In any event, the collection (Mus. MS 129, formerly catalogued 32 E 11) offers us twelve excellent cantatas for soprano and continuo. It provides ample material for a discussion not only of the Roman singer's art, but also of the type of poetry and music written to satisfy the period's enormous request for vocal chamber music.

This paper examines the cantata collection once in the possession of Adami, a successful singer, maestro di cappella to the pope, and author of Osservazioni per ben regolare il Coro dei Cantori della Cappella Pontificia (Rome, 1711). It compares the works there with the rest of Stradella's some two hundred cantatas, noting not only the esteemed composer's individual skill but the clear indication evidenced in all of Stradella's cantatas of an especially intimate rapport between seventeenth-century poets and composers. This rapport seems to have relegated the musician, as far as both form and style are concerned, to the role of simple executor of the poet's intents.

(Since the attractive volume is decorated with several unusual vignettes, it also offers interesting evidence of contemporary dress and interior decoration.)

HANDEL'S EARLY SETTING OF LAUDATE PUERI DOMINUM:
PROBLEMS OF CHRONOLOGY AND STYLE

Mary Ann Parker-Hale
University of Toronto

One of the earliest extant Handel autographs contains a setting in F major of Psalm 113, Laudate pueri dominum, for soprano, two violins, and continuo. Although this work is currently thought to come from the Hamburg period, the facts do not seem to warrant this assignment, and thus a different chronological interpretation is proposed. In any case, Laudate pueri dominum stands among a very few examples of Handel's vocal writing from the pre-Italian years. Examined in view of solo psalm compositions by other composers of the time, it affords a unique opportunity to study Handel's formative period.

During the first months of his time in Rome, Handel composed a second setting of the same psalm for soprano soloist, chorus, and orchestra, using his earlier work as a basis. Comparative study of the two works, and especially of evidence from both autographs, opens new perspectives on the development of Handel's vocal style.

BACH'S EARLIEST AUTOGRAPH

Russell Stinson
University of Chicago

Mus. MS autogr. Bach P 488, the principal source for the two chorale preludes on Wie schön leuchtet der Morgenstern (BWV 739 and 764), is almost certainly the earliest surviving holograph of J. S. Bach. There are, however, unique features of the handwriting in the manuscript which have caused questions to be

raised about its authenticity. Both chorale preludes were excluded from NBA IV/3, the singly-transmitted organ chorales.

Although some features of the script of P 488 are indeed exceptional, it is similar in many respects to that of the autograph entry of the Prelude and Fugue in G Minor (BWV 535a) in the so-called "Möllersche Handschrift." Placed within the context of the earliest autographs, the handwriting of the manuscript points to a very logical evolution of Bach's script. There are also several compositional revisions in both chorale preludes which prove that P 488 is a genuine holograph and that both works are authentic compositions.

The various performance instructions for BWV 739--notably the manual change indications and the sinistra, dextra, and pedale indications--are considered as well. These instructions present several problems for both performer and editor, and the inaccuracies in modern editions of the work attest to this.

To judge from the handwriting of P 488, BWV 739 was composed during Bach's tenure as organist of Arnstadt's Neukirche, where he worked from 1703 to 1707. Yet, with its numerous Rückpositiv indications, the work does not seem to have been written for the organ of the Neukirche, an instrument which had no Rückpositiv. Evidence is presented which suggests Bach may have composed the piece for one of the instruments in Lübeck's Marienkirche.

NINETEENTH-CENTURY TOPICS II

Friday, November 5, 2:00-5:00 P.M.

Leon B. Plantinga (Yale University), chair

MENDELSSOHN'S COLLISION WITH THE SAINT-SIMONIANS

Ralph Locke
Eastman School of Music

For over a hundred years the authorized but heavily expurgated edition of Mendelssohn's letters has offered frustratingly incomplete glimpses of the composer's visit to Paris in the winter of 1831-32. Particularly tantalizing are several references by Mendelssohn to the most innovative and influential social movement of the day: Saint-Simonism. The originals of Mendelssohn's letters from this period, many of them entirely unpublished, can now be consulted (in the Bodleian and New York Public Libraries). They provide detailed information about Mendelssohn's reactions to propaganda he read, about his attendance at official Saint-Simonian gatherings, and about his contracts with members of the movement (d'Eichthal, Rodrigues) and with active sympathizers (Hiller).

The unpublished letters and passages suggest that Mendelssohn's attitude toward the Saint-Simoniens underwent a complex and thoughtful development, his initial curiosity and

muted endorsement yielding to annoyance and finally to outright condemnation. This rather sharp turn was apparently precipitated by the movement's growing mysticism, by its intolerant views on the arts, and by its espousal of bold sexual doctrines. These changes, we know, contributed to the disenchantment of many members and of other sympathetic outsiders (Berlioz and Liszt), but in Mendelssohn they produced something nearer to revulsion. The surprising intensity of his reaction derived, as the letters plainly indicate, from his own strongly-held but very different views on religion and on the relationship of the artist to society.

THE REIGN OF THE DILETTANTI:
DÜSSELDORF FROM MENDELSSOHN TO SCHUMANN

Cecilia H. Porter
Chevy Chase, Maryland

The period 1833 to 1853 in the history of music in Düsseldorf opened with Mendelssohn's acceptance of the position of city music director and closed with Schumann's confinement in a private mental hospital. The era dramatically illustrates the urbanization of musical and other institutions after the severing of court ties and the incorporation of the Rhineland into Prussia in 1815. Middle-class power--that is, of merchants, physicians, and civic officials--steadily increased, while the Rhineland began to emerge as a major European industrial and commercial center. The city's new musical structure consisted of a class of professional musicians and an influential group of city overseers, many of whom were practiced musical amateurs and members of the Düsseldorf Music Society. Dilettantes, that is, provided both leadership and financial backing for city music while also supplying a body of performers. This "cultural" reorganization foreshadowed twentieth-century arrangements in which civic boards support musical institutions. The epoch also spanned the critical transformation from the reign of dilettantes, proficient as vocal and instrumental soloists and orchestra members, to the dominion of professionals and even virtuosos. Amateurs, however, remained active as choral singers.

Mendelssohn (1833-35), Julius Rietz (1835-47), and Ferdinand Hiller (1847-50) fared well as city music directors; master conductors, they cooperated with the dilettante leadership in deciding programs, soloists, and similar questions. The ailing Schumann (1850-53) was faulted as a conductor and experienced major difficulties with his dilettante peers. The adjustment of professional musicians to a changing urban environment lends perspective to the complex picture of nineteenth-century music.

THE THÉÂTRE-ITALIEN
UNDER THE ADMINISTRATION OF THE OPÉRA, 1818-1827

Janet L. Johnson
University of Chicago

The relationship between the Théâtre-Italien and the Opéra to which it was annexed in 1818 was more extensive than has been presumed in the scant secondary literature on the two theaters. Of an artistic as well as an administrative nature, this relationship made the Théâtre-Italien a liaison for the Opéra while enhancing its own prestige by permitting it access to a wide range of the Opéra's resources. Research on the Théâtre-Italien thus sheds important new light on the events which dominated musical life in Restoration Paris--the guerre and eventual rapprochement of the écoles française et italienne--and the Parisian careers of some of the most important figures therein: Paër, Meyerbeer, Rossini, and others. We learn from records of the Théâtre-Italien's recruiting missions, for example, that the Opéra's negotiations with Rossini began as early as 1818, and that by 1821 the composer was both committed to a French opera and to making initial plans for a French adaptation of Mosè in Egitto. Other records disclose that Tancredi was originally appropriated by the Opéra, as numerous other works were later to be. (These include Il Crociato in Egitto, its protracted production history notwithstanding.) Part of a larger study of the Théâtre-Italien and its repertoire, the present paper draws on Parisian archives, contemporary brochures and periodical literature, and manuscript and printed music and librettos to document the logistics of the joint system of organization and its role in shaping repertoire in Paris during this period.

A TALE OF TWO CITIES: PARIS AND VIENNA, 1840

Elaine Brody
New York University

A Viennese artist named Josef Danhauser (1805-45) painted Franz Liszt and his friends in a picture variously entitled Liszt am Klavier, Souvenirs de Liszt, and Paris, 1840. I once thought that the title simply changed according to the locale in which the work was exhibited, but I have seen it under each of these three names even in the United States. Liszt knew all of the illustrious musicians and writers included in this group portrait, but whether or not they ever posed together or whether, indeed, they could have posed together in Paris in 1840 are questions that need answering. Furthermore, the sight of Liszt, his Countess, George Sand, Hugo, Dumas, Paganini, and Rossini together at one time in one place tempted me to speculate about the interrelationships of creative artists in the French capital at that time.

As Paris entered the fifth decade of the nineteenth century, she counted among her citizenry musicians, dancers, painters, writers, poets, dramatists, and critics--a dazzling array of

talent even 150 years later. Vienna, too, proved rich in luminaries from the world of music and fine arts. Besides Danhauser, a celebrated portraitist, Waldmüller, Kriehuber, and von Schwind figured prominently in the cultural milieu of the Austrian capital in 1840.

To discover whether or not Danhauser had painted Liszt and friends from life, I investigated the artist's family background, his education, his relationships in Vienna with Mayseder, Schuppanzigh, Schindler, and Beethoven, as well as with Liszt. Ultimately, the material uncovered in the search for a solution to the puzzling circumstances of this group portrait confirmed once again that truth can be stranger than fiction.

THE EARLY TWENTIETH CENTURY

Friday, November 5, 2:00-5:00 P.M.

Carolyn Abbate (Princeton University), chair

SCHOENBERG'S HERZGEWÄCHSE AND THE BLAUE REITER ALMANAC

Bonny Hough
Washington University

This paper examines the connection between Schoenberg's atonal chamber work Herzgewächse, Op. 20, for soprano, harp, harmonium, and celesta, and the Blaue Reiter Almanac, in which it appeared for the first time in May, 1912. No sketches exist for the piece, and we have only the composer's autograph reproduced in facsimile in the almanac, dated 9 Dec. 1911, and a later, undated copy. Further insights into the composition of the work and Schoenberg's involvement with plans for the journal are found in the recently published Schoenberg-Kandinsky letters.

Three areas contribute to an understanding of Schoenberg's intention in the work: circumstances of publication, i.e., the artistic and spiritual message of the Blaue Reiter, one of the great documents of twentieth-century art; choice and content of text, i.e., the mystical religious idea of the poem by Maurice Maeterlinck; musical setting, i.e., the unique form and obvious changes of musical style in Op. 20, especially in view of Schoenberg's essay, "The Relationship to the Text," also published in the almanac.

The evidence in each case supports the conclusion that Herzgewächse was written specifically for the journal. Many critics have assessed Op. 20 as an exercise in exaggerated vocal writing and instrumental effects--i.e., in preparation for Pierrot Lunaire, Op. 21, and Four Orchestral Songs, Op. 22--because they fail to see the meaning of the text in relation to the spiritual message of the Blaue Reiter. The musical parameters of timbre, vocal style, form, texture, and motivic contour are all used to embody the philosophical message of the journal: the idea, common at the time, that man's spiritual evolution could be brought about through art.

THE SOURCES FOR SCHOENBERG'S DIE JAKOBSLEITER

Jean Christensen
University of Louisville

This paper discusses Schoenberg's working procedures and creative processes as evidenced by the textual and musical sketches for the oratorio Die Jakobsleiter (1917-22). This body of materials comprises preliminary drafts, few of which were discarded, as well as final draft sketches for nearly every measure of the particell score. One exception occurs in mm. 5-18, for which the author has found an early sketch which predates the oratorio by a number of years. By contrast, the extensive and heavily revised sketches for the composition of the libretto are evidence of the composer's need for greater detail in the formulation of one of his most personal texts, a text which represents his response to a period of crisis.

Analysis of the sources at the Arnold Schoenberg Institute in Los Angeles substantiates that Schoenberg drew on a free and generous admixture of thought from the Old and New Testaments as well as from various philosophies and modern ideas. He never avoided outside stimuli, for he rigorously and consciously shaped any idea until it became consistent in all details with his own aesthetic and technique. Initially the composer was inspired by Strindberg's Inferno (not by Jakob Ringt, and not by Theosophy) to create his own vision of "modern man." In the wealth of proliferating allusions, those from the New Testament are fundamental in Schoenberg's formulation of his solution to the problems of modern times. All this is in contradistinction to the established image of Schoenberg as an "Old Testament man."

DEBUSSY AND THE "WAGNERIAN FORMULA"
IN PELLÉAS ET MÉLISANDE

David A. Grayson
Amherst College

From the time of his return from his second trip to Bayreuth (1889), Debussy was consistent in his objections to the "Wagnerian formula," specifically, to the use of a system of leitmotifs and the application of symphonic development to dramatic action. When discussing Pelléas, Debussy claimed that he "owed nothing to Wagner," and, although publicly identifying a "Mélisande theme," denied any dependence on leitmotifs.

This paper traces Debussy's changing attitude toward the leitmotif through a study of his successive revisions of Act IV, scene 4, from manuscript drafts to emendations of the published score. The source evidence reveals that the final version of the scene is far more dependent on a system of thematic reminiscence than the original was. The composer not only uses his original themes more selectively, but also introduces a number of new ones, including two new character motives, an important thematic recollection of a previous scene, and another motive connecting two related incidents within the scene itself. If more Wagnerian

in the increased presence and importance of leitmotifs, the final version is less so in its elimination of extended developments based on those motives. The curtailment of developments was evidently facilitated by the replacement of the original Golaud motive with one of far greater flexibility. Instead of determining the accompaniments, as the original Golaud motive had, the new motive, with its distinctive rhythmic character, could easily fit into any accompanimental situation.

This process of thematic revision affected every part of the opera and at every compositional stage.

MILESTONES IN RUSSIAN AND SOVIET
MUSIC THEORY, 1680 TO 1950

Ellon D. Carpenter
University of Pennsylvania

Music theory in Russia developed alongside both Russian music education and composition. Like these two fields, Russian music theory for many years lacked sophistication and independence from Western models; it was viewed mainly as a pedagogical tool, useful only for the training of native performers. But as Russian music composition and education grew in importance, so too did music theory--first as a necessary adjunct to them both, then as an independent discipline. Today in the Soviet Union music theory is regarded as a major branch of the all-encompassing field of musicology.

The purpose of this paper is to outline briefly the most significant historical developments in Russian and Soviet music theory from 1680 to 1950. During this period Russian music theory evolved from a teaching medium for reading the neumes of monophonic chant to a wide-ranging native discipline encompassing important and original studies in the areas of harmony, melody, counterpoint, mode, form analysis, acoustics, aesthetics, and history.

From 1680, when the first non-chant theory book appeared in Moscow, to the 1860s, when the first Russian conservatories were opened, Russian music theory was dominated by Western pedagogues and texts. The formation of the conservatories established a foundation for the advancement of a truly native music theory. Eminent theorist-composers like Tchaikovsky, Rimsky-Korsakov, Arensky, and Taneiev responded to the dearth of Russian theoretical texts with their own contributions.

In the early twentieth century, theorists expanded the horizons of Russian music theory and transformed it from a pedagogical tradition into a more speculative subject, with significant achievements. By 1950, however, ideological considerations forced Soviet theorists to establish new goals.

INFORMAL STUDY SESSION: COMPUTERS AND MUSICOLOGY (AMS)

Friday, November 5, 2:00-5:00 P.M.

David Crawford (University of Michigan, Ann Arbor), chair

COMPUTERS AND MUSICOLOGY

The goal of this informal study session is to discuss present-day computer applications to musicology. It therefore concentrates upon work now in progress. The discussion is organized according to such procedural topics as hardware configurations, problems in software development and maintenance, varied forms of music input and output, and approaches to information management. Forms of music input to be discussed include alpha-numeric code, interactive graphics, keyboards, and recorded sound. The music output may be early or modern notation or synthesized sound.

The participants specialize in different musical repertoires and have varied backgrounds in computing, but two kinds of projects are stressed: first, the use of computers to make and edit music notation; and second, their use to store and retrieve such structured information as thematic catalogues and bibliographies. The projects to be discussed involve both personal and larger computing systems. Some live demonstrations on both kinds of systems are anticipated. Technical concepts, when they must arise, are explained in order to assist those not experienced in computing.

Participants: Raoul Camus (Queensborough Community College), Jan LaRue (New York University), Mary S. Lewis (Brown University), Margaret F. Lospinuso (University of North Carolina, Chapel Hill), Rebecca T. Mercuri (RCA David Sarnoff Research Center), Martin Piszczalski (University of Michigan, Ann Arbor), and William A. Kornfield (Artificial Intelligence Laboratory, Massachusetts Institute of Technology).

ANALYSIS SYMPOSIUM (SMT)

Friday, November 5, 2:30-5:30 P.M.

Richmond Browne (University of Michigan, Ann Arbor), chair

BRAHMS'S INTERMEZZO IN E MINOR, OPUS 119, NO. 2

Participants: Douglass Green (University of Texas, Austin), Robert P. Morgan (University of Chicago), John Rothgeb (SUNY, Binghamton).

STRAVINSKY (SMT/AMS)

Saturday, November 6, 8:30-11:00 A.M.

Mary Wennerstrom (Indiana University, Bloomington), chair

OCTATONIC PITCH STRUCTURE IN STRAVINSKY

Pieter C. van den Toorn
Novato, California

Inherited from Rimsky-Korsakov and conditioned to accommodate the diverse idioms of the "Russian," neoclassical, and early serial trends, the octatonic pitch collection remained for some fifty years at the forefront of Stravinsky's musical thought. This paper examines the mechanics of Stravinsky's deployment, the interaction of this deployment with diatonic material, and how the specifics of this octatonic-diatonic interaction changed in accord with the above-noted "stylistic" orientations.

Stravinsky's approach is defined by means of two schemes of partitioning, the first of these (0,3,7 / 0,4,7 / 0,4,7,10) triadic in conception, the second (0,2,3,5) tetrachordal. Both schemes are prevalent in octatonic contexts of the "Russian" category, where the (0,2,3,5) tetrachord, surfacing by way of all manner of reiterating folkish fragments, interacts with an (0,2,3,5) (7,9,10,0) partitioning of the diatonic collections, implicating a D-scale ordering.

In neoclassical contexts, however, the triadic scheme predominates, and it is linked to a diatonic articulation that habitually implicates the ordering of the major scale (C-scale). What may therefore often seem typical of the relations Stravinsky employed, respecting his music as a whole and its embedded "stylistic" tendencies, is handily accounted for with a view toward these octatonic and octatonic-diatonic routines. The "impurities" of neoclassicism, the irregularities of "wrong notes" for which Stravinsky has so frequently been cited (whether credited or accused) are octatonic in origin: octatonic intervals superimposed on a diatonic and often major-scale diatonic framework. Similarly, the peculiarity of the dominant-tonic relation, or of the (0,3,4 / 3,4,7 / 3,6,7) "minor-major third" emphasis in nonclassical contexts, may revealingly be traced to particulars of octatonic-diatonic interplay.

Two analytic graphs, along with passages from Le Sacre du printemps (1913), Les Noces (1914-23), Oedipus Rex (1927), and the string Concerto in D (1946), are subject to review.

NEW DEFINITIONS OF PITCH CENTRICITY
IN STRAVINSKY'S VARIATIONS FOR ORCHESTRA

Lisa Hanford
Yale University

Of the two major issues in Stravinsky's twelve-tone composition--harmonic structure and the generation of extended form--only the former has been investigated adequately. Claudio Spies, in his groundbreaking article on the Variations, showed how Stravinsky rotates a twelve-tone row to provide short-term harmonic structures, that is, harmonic structure within and among discrete phrases. Jerome Kohl recently extended Spies's findings with the discovery of a second rotation scheme. My paper addresses the issue of extended form by demonstrating the way in which Stravinsky uses these same rotation procedures to create tone centers.

The listener grasps that specific pitches are important in the Variations. These pitches acquire formal significance on the "surface" of the piece by serving as origins and goals of small formal units. The pitches are structurally significant within entire sections, as Stravinsky employs them to organize both contrapuntal and homophonic textures. Most interesting is the way in which, by serving as centers of inversion between corresponding row forms in discrete sections, the pitches can effect long-range connections between large spans of music. Thus it is precisely Stravinsky's unique use of twelve-tone procedures, and specifically the technique of rotation, which allows him to establish pitches as tone centers that both determine harmonic structure and generate extended forms.

STRAVINSKY'S ZVESDOLIKI: A SYNTACTIC ANOMALY?

Thomas Christensen
Yale University

The cantata for male chorus and orchestra entitled Zvesdoliki (also known as Le Roi des étoiles) is one of Stravinsky's less known and most enigmatic and anomalous works. Written in 1911, Zvesdoliki ("the starry-eyed one") appears to embrace the expressionistic aesthetic and atonal musical language of his contemporaries Scriabin and Schoenberg. The present study offers several perspectives toward an understanding of Zvesdoliki.

From an analytic point of view, it is demonstrated that the underlying pitch structure is essentially an extension of the familiar octatonic system. Pitch sets contained in or based upon subsets of a given octatonic collection are juxtaposed or amalgamated with pitch sets derived from transpositions of the octatonic collection, resulting in a highly dense and chromatic surface, one not normally associated with "orthodox" octatonic syntax. Underpinning this complex surface, however, is a surprisingly simple tonal "background"--a background based upon the clear articulation of C and G as pitch centers.

The paper concludes with an evaluation of the aesthetics of Zvesdoliki and of its position in Stravinsky's compositional development. It is argued that Zvesdoliki is not an anomaly when considered in light of Stravinsky's well-known penchant for eclecticism and parody. And while such overt expressionism was shunned in subsequent works, Zvesdoliki was nonetheless seminal both as Stravinsky's first "religious" composition, and in establishing a motivic paradigm which would reappear in his compositions throughout his life.

TEXT AND MUSIC (AMS)

Saturday, November 6, 9:00 A.M.-12:00 noon

Gary Tomlinson (University of Pennsylvania), chair

WORDS, MUSIC, AND THE TWILIGHT OF THE MEDIEVAL CHANSON

Warwick Edwards
University of Glasgow

It is well known that many chansons from the second half of the fifteenth century present such problems in matching words and music as to suggest that their composers were preoccupied more with musical design than with text setting. In this paper I look at selected chansons in the old courtly tradition to try to establish more precisely the true extent and nature of this apparent distancing of music from words. How far were certain composers prepared to go in forsaking the needs of the text? And are some settings perhaps not quite so insensitive to words as may at first sight appear? Errors in the sources and misinterpretation of some of their notational features can mislead us. Moreover our conditioning to sixteenth-century principles of underlay has arguably colored our view of the attitudes of earlier composers to setting words.

RESPONDENT: Don M. Randel (Cornell University)

SINE LITTERA AND CUM LITTERA

Ernest H. Sanders
Columbia University

The coordination of text and music has often presented transcribers and editors of medieval polyphony with uncomfortable problems. This paper presents an endeavor to clarify the issue. It proceeds from an examination of salient notational features in the Perotinian abbreviation substitutes collected in the fourth and fifth groups of the fifth fascicle of the Florence MS to a more general consideration of the binary ligature that often coincides with syllable change. Examples are given of the use of the tractus to indicate either change of syllable or a susprium (in effect, a mark of phrasing or articulation). In neither case does the tractus have any mensural meaning; it effects articulation without affecting rhythm. Similar phenomena occur in the

examples of and in the organa appended to the Vatican Organum Treatise as well as in other twelfth-century sources (the Codex Calixtinus, GB-Cu Add. Ff. 1.17, etc.). The cumulative evidence leads to the conclusion that polyphonic sources before the mid-thirteenth century variously reflect a tradition of notation basically descriptive of the compositional process and only loosely prescriptive for the singer. It conveys the impression of more or less florid counterpoint fitted to the notes of cantus prius facti, but not to the words. If then the conception of such counterpoint "cum littera" generally was not neumatic, but purely melismatic (regardless of the incidences of syllables), declamation of the text by the upper voices may well have been and presumably often was unconstrained by the ligations. Thus, syllabication would in principle seem to have been one of the many "accidental" elements not precisely specified or specifiable by the notation, but to be worked out in rehearsal, rather like the choice between b-mi and b-fa. The motet's decisive step, in the mid-thirteenth century, toward comparative notational precision reflects a new standard of strict coordination of text and musical symbols denoting both pitches and durations. It is symptomatic of the Gothic tendency toward increasing structural rationality.

HUMANISTIC STRAINS ON OATEN PIPES:
SANNAZARO'S ARCADIAN PEREGRINATIONS

Patricia Ann Myers
Hobart and William Smith Colleges

While most musicologists would agree that the history of the Italian madrigal should be viewed as part of a much broader cultural pattern in which ethical, rhetorical, and artistic values became modified as humanistic methods and ideals penetrated almost all areas of Renaissance thought, musicological studies which try to trace the impact of poetic practice on the stylistic evolution of sixteenth-century Italian music are very few. During the preparation of Luca Marenzio: The Secular Works, I have found that, in order to assess the roles of Tasso and Guarini in shaping musical developments at the end of the sixteenth century, it is necessary to know far more about earlier pastoral literature than we presently do. Sannazaro's L'Arcadia was undoubtedly the most important earlier source of pastoral texts for Roman composers like Marenzio, yet the Neapolitan humanist/poet's name is not even mentioned in The New Grove.

The present paper (which is based on my recent research into the traditions, innovations, and influences of Sannazaro's pastoral romance on cinquecento literature) attempts to clarify Sannazaro's position in the development of the madrigal. After analyzing Sannazaro's text both in terms of his approach to the concept of imitatio--a sort of replay of Virgil's life and poetic development amounting to an almost mystical initiation into the secrets of poetry--and in terms of his seeming desire to systematize rhetorical meaning implicit in diverse lyric forms, I evaluate the scope and the nature of composers' interests in L'Arcadia.

MADRIGAL STRUCTURES: TEXT VERSUS MUSIC

Christopher A. Reynolds
McGill University

"So close is the relationship between poetry and music in the Italian madrigal that to understand the organization of the music, one must simply understand the organization of the poem." This limited and limiting view is in part responsible for the fact that existing analyses of madrigals have not gone far beyond the level of description: observation, that is, of how key words evoke melodic or harmonic figurations, how punctuation elicits cadences or musical pauses, or how repetition of text spurs repetition of music. It is not enough to delineate musical periods by identifying cadences and their connections with line endings or important words, because not all musical periods have the same importance in terms either of musical structure or of poetic expression.

By examining the relationships between musical periods it is possible to see formal schemes in madrigals. These are based not on literal repetition but on symmetrical and/or proportional relationships between groups of musical periods, and on a sophisticated elaboration of motivic and harmonic ideas as well. Examples will be drawn from madrigals of Marenzio and Gesualdo to show how settings of madrigal poetry can in some cases ignore poetic structure in the interests of larger scale musical form (e.g., Gesualdo's *Ahi disperata vita*) or, in other cases, offer competing levels of musical organization, matching nuances in the poetry ever more subtly than previously suspected (e.g., Marenzio's *Cruda Amarilli*).

RESPONDENT: Anthony Newcomb (University of California, Berkeley)

EIGHTEENTH-CENTURY TOPICS II (AMS)

Saturday, November 6, 9:00 A.M.-12:00 noon

Daniel Heartz (University of California, Berkeley), chair

THE TWO CLASSICAL STYLES,
OR, DID MOZART WRITE ANY KEYBOARD SONATAS?

Michael E. Broyles
University of Maryland, Baltimore County

To the late eighteenth-century theorist the distinction between a sonata style and a symphony style was an important one. Yet while modern scholarship recognizes the distinction, little attempt has been made to examine its nature or to estimate its significance. This issue is particularly crucial because those features that characterize the symphony style have been used at times synonymously with the term "Classical Style," ignoring or minimizing a second stream that ran through late eighteenth-century music and in a number of ways embodied different musical values.

Eighteenth-century definitions of the two styles encompass two principal points: the distinction was based upon melodic expression, and it transcended genre. Some sonatas, therefore, were in style and character actually symphonies. This paper will explore the nature of the distinction as found in eighteenth-century thought in order to arrive at definitions of sufficient precision to permit their application to specific compositions, to assess the implications of these definitions to modern analytical procedures and emphases, and to contrast particularly the approaches of Haydn and Mozart.

The results may be summarized as follows. First, Haydn was well aware of the distinction and attempted to maintain it into the 1790s. Mozart early on permitted a great deal of interpenetration between the two styles, leaning particularly toward the symphonic style. Second, interpenetrations do not always fit standard interpretations. Certain sonatas or quartets that have recently been referred to as symphonic are not necessarily so, and some that have not been are. The issue is difficult to handle rigorously because of its basis in motion, melodic detail, and expression. Even the classical theorist was hesitant about his methods. Yet the importance he attached to the distinction and its demonstrable presence in eighteenth-century music suggests that the matter should be accorded greater consideration in modern scholarship.

H. C. KOCH, THE CLASSICAL CONCERTO,
AND THE SONATA-FORM RETRANSITION

Shelley Davis
University of Maryland, College Park

Perhaps the most fundamental change in Heinrich Christoph Koch's descriptions of first-movement concerto form from his Versuch (vol. III, 1793) to his Lexikon (1802) occurs with regard to the third ritornello in a four-ritornello plan. Though mentioned in the Versuch, this ritornello goes uncited in the Lexikon. The repertoire of the second half of the eighteenth century substantiates Koch's reason for changing his description. In the evolution of the concerto from early classical to high and late classical phases, the third ritornello, appearing between the second and third solo sections ("Hauptperioden" in the Versuch), changed its function from that of modulation to that of formal articulation; the return to the tonic had already occurred in the preceding (second) solo section. As a result, this ritornello was then sometimes shortened or, less often, eliminated. In this newer style, closer to that of contemporary symphonies and other instrumental genres, the last part of the second solo section in the concerto took on the formal character of the retransition in a sonata-form development and as such was transformed by Beethoven into a zone of radically heightened tension. The newer style existed side-by-side with the older in the classical repertoire and appeared prominently in the keyboard concertos of J. C. Bach and other continentals residing in England before it was adopted by composers of Mozart's and Sterkel's generation.

SONATA FORMS REVISITED: AN ALTERNATIVE VIEW OF ARIA

Cheryl Sprague
Sperry-Univac

Charles Rosen's welcome monograph, *Sonata Forms*, offers the reader a tantalizing view of the broad body of sonata forms during the eighteenth century. His genre study of aria, in particular, proposes some provocative notions which on the surface appear rather convincing. His discussion of the A section of the five-part *da capo* aria, in which A¹ moves to the dominant while A² remains in the tonic, draws parallels between aria and sonata form without development. Examination of the vast corpus of operatic literature from the period 1720-70, however, suggests that many of Rosen's assertions require qualification.

It is the aim of this paper to present a more systematic approach to the literature, at the same time testing the validity of Rosen's generalizations. Of special concern is the relationship between A¹ and A², which Rosen would have us believe normally fell into three stereotyped patterns. A thorough look at the A² section, especially with regard to tonality and thematic material, is also in order. In addition I address issues not covered in the chapter but which should be brought to light. Finally I approach the subject of text as a determinant of form. In so doing I hope to offer a more representative view of the operatic aria of the eighteenth century.

RASTROLOGY AND ITS USE IN
EIGHTEENTH-CENTURY MANUSCRIPT STUDIES

Jean K. Wolf and Eugene K. Wolf
Ardmore, Pennsylvania, and University of Pennsylvania

Rastrology, the study of musical staving, is a relatively new field encompassing two different areas: the technological and the diplomatic. The former area includes research on methods of staving employed in the past. By far the most widespread method in the pre-industrial era involved use of an implement called a rastrum (Latin for "rake"; German: *Rastral* or *Raster*). Despite mention of these devices in early dictionaries, encyclopedias, and advertisements, the construction and manipulation of the various types of rastra do not seem yet to have figured in the scholarly literature. At least seven single-stave rastra survive in American museums, and an instruction manual and patent application for more complex ruling devices are extant as well. The first part of this paper is devoted to an analysis of these historical and technical data.

Rastrology in the diplomatic sense refers to the description and classification of staving as one type of evidence in manuscript studies. This paper illustrates the evidentiary use of staving by reference to the large complex of manuscripts now known to have originated at the electoral court of Mannheim in the eighteenth century. Music paper at Mannheim, like that of many large courts of the period, was generally ruled using

multi-stave rastra, with as many as ten or twelve staves drawn at a time. Owing to the many small imperfections and maladjustments in these devices, a paper lined with one multi-stave rastrum can be readily distinguished from one lined with another. This phenomenon permits precise classification based on variations in staving. A method for such classification will be proposed in this paper, one much more accurate than the simple measurement of total span generally used until now.

Information derived from a careful study of staving can be of substantial assistance in determining the provenance of a manuscript. Equally important, the use of a specific rastrum can often be related to a particular timespan, providing valuable evidence in the problematic realm of chronology. As illustrated by examples from the Mannheim corpus of manuscripts, the study of staving should henceforth take its place beside the traditional study of handwriting and paper as a standard component of diplomatic research.

NINETEENTH- AND EARLY TWENTIETH-CENTURY TOPICS (AMS)

Saturday, November 6, 9:00 A.M.-12:00 noon

Walter M. Frisch (Columbia University), chair

BRAHMS AS A STUDENT, COLLECTOR, AND PERFORMER OF RENAISSANCE AND BAROQUE MUSIC

Virginia L. Hancock
Pacific University

In preparation for the celebration of the 150th anniversary of Brahms's birth in 1833, this study examines his relationship to the music of the past. His personal library, preserved in the archive of the Gesellschaft der Musikfreunde in Vienna, provides clear evidence of his lifelong study of Renaissance and Baroque music. A chronological account of its acquisition begins with Brahms's own manuscript copies of sacred works by Palestrina, Durante, Corsi, and Lotti. These were made from nineteenth-century editions even before he left Hamburg in 1853 on the concert tour during which he first met Joachim and the Schumanns. His avid collecting goes on for over thirty years, ending with his study of the music of Heinrich Schütz near the end of his life.

A description of the contents of Brahms's library of early music shows not only the breadth of his collector's instinct, but also the depth of his interest in particular areas. Music he considered characteristically German aroused his special enthusiasm. His activities with regard to German folk song are well known, and his manuscript copies and printed music and books reveal an interest in the Renaissance Tenorlied, the Lutheran chorale, the music of Eccard and Schütz, and the pedagogical tradition in harmony and counterpoint. Bach's music was always a particular love, and Brahms's own copies of the complete works are full of his analytical markings and other comments, including

some performance indications. But the richest source of his performance decisions for Bach's music is the set of the complete works which belonged to the Gesellschaft der Musikfreunde at the time Brahms was the society's musical director. This examination of the contents of his library provides evidence of his actual knowledge and study of works of Renaissance and Baroque music and suggests some effects of that knowledge on his own composition.

THE NINETEENTH-CENTURY WANDERLIEDER CYCLE

Barbara Turchin
Columbia University

Although the song cycles of Beethoven, Schubert, and Schumann contain among the finest representatives of the nineteenth-century Kunstlied and continue to be the subject of intensive analysis, the history of the song cycle itself remains a subject in need of more thorough investigation.

The nineteenth-century song cycle is, in fact, a genre whose history begins several years before Beethoven's Op. 98 and whose major contributors include, besides Schubert and Schumann, Ferdinand Hiller, Leopold Lenz, Carl Loewe, Heinrich Marschner, and Adolph Bernhard Marx, among many others. A multitude of poetic themes, approaches to musical setting, and modes of musico-poetic organization characterize the nineteenth-century Liederkreis.

This paper traces the poetic theme of the Wanderlied and its musical treatment through the century. The Kleinmeister Conradin Kreutzer--as Luise Eitel Peake has indicated--was considered by his contemporaries to be the originator of the Wanderlieder cycle. Indeed, Kreutzer stands firmly at the start of a musical tradition that embraces Schubert's Winterreise, Schumann's Kerner Liederreihe, and Mahler's Lieder eines fahrenden Gesellen. Kreutzer's influence was so widely felt that it would not be too bold to assert that his setting of Uhland's Neun Wanderlieder played a role equal to Beethoven's An die ferne Geliebte in directing the course of the nineteenth-century song cycle. Moreover, because Kreutzer's approach to the song cycle is decidedly different from that of Beethoven, music historians may find it necessary to reevaluate their notions about the musical features associated with Liederkreis compositions.

THE EVOLUTION OF GUSTAV MAHLER'S MUSICAL LANGUAGE: A STUDY OF "PROGRESSIVE" ELEMENTS IN THE ORCHESTRAL SONG CYCLES

V. Kofi Agawu
Stanford University

Certain characteristic features of Mahler's musical language foreshadow organizational techniques often associated with compositional practice of the twentieth century. This paper examines aspects of Mahler's language that exemplify this "progressive" trend. Examples are drawn from three works spanning the

composer's creative career: Lieder eines fahrenden Gesellen (1883-96), Kindertotenlieder (1901-04) and Das Lied von der Erde (1907-08).

The paper considers four related pitch-organizational procedures found in these works: "progressive tonality" as a form-generating device; "developing variation" as exemplified in Mahler's melodic style; disjunct syntax on both local and large-scale levels of structural organization; and the interplay between functional and non-functional harmonic procedures. Each of these devices was either explicitly discussed or at least hinted at by Mahler in his conversations with Natalie Bauer-Lechner.

The foregoing suggests that while Mahler modified and extended certain traditional methods of pitch-structural organization, he also departed from them in some significant ways. Thus, while he may be regarded as the last of the Austro-Germanic symphonists, the parallels between him and such "non-evolutionary" twentieth-century composers as Bartók and Stravinsky merit attention.

RICHARD STRAUSS'S PRELIMINARY OPERA SKETCHES:
THEMATIC FRAGMENTS AND SYMPHONIC CONTINUITY

Bryan R. Gilliam
Harvard University

Most Strauss operas comprise four fundamental compositional stages: a musically annotated libretto, sketchbooks, *particello*, and full orchestral score. Numerous Strauss experts have discussed the first stage, the composer's marginalia on the text, consisting mostly of harmonic glossings. (In Strauss's music, harmony often assumes a narrative/motivic function. Certain keys embody consistent programmatic associations, and they frequently anticipate particular types of themes.) Few scholars have paid attention to the next compositional stage: the composer's primary work with theme and motive in the sketchbooks.

Extant sources show two types of sketchbooks: preliminary and fair sketches (Roh- and Reinschriftskizzen). By the composer's own admission, the most difficult task was to prepare the Rohskizzen. The task was twofold. First, Strauss composed evocative themes that, according to the composer, "originate spontaneously out of situations and words." Then, by manipulating these themes, he created more extended sketches and began to work out much of the symphonic continuity.

What was Strauss's first compositional response to an opera libretto? It was usually to establish a harmonic plan that allowed for the creation of characteristic themes or motives. Strauss had little trouble spinning out the motivic fabric for an opera; the problem lay in choosing the proper threads. This paper focuses on Strauss's musings as found in selected Rohskizzen (mainly from Elektra and Der Rosenkavalier), and it examines the importance of these motives for early continuity drafts. Information gleaned from these early layers of sketching, combined with what we already know about the composer's libretto annotations, reveals much about Strauss's operatic concept.

RENAISSANCE TOPICS II (AMS)

Saturday, November 6, 9:00 A.M.-12:00 noon

William F. Prizer (University of California, Santa Barbara),
chair

ARCADELT'S HARMONIZATION OF THE TWO-VOICE FRAMEWORK
IN HIS FIRST BOOK OF MADRIGALS

Benito V. Rivera
North Texas State University

Previous attempts to codify a theory of Renaissance harmony have either led to the pitfall of an anachronistic eighteenth-century type of analysis or resulted in such cautious negative descriptions as: "Renaissance harmony is that which is non-tonal." The present study aims to add positive substance to the often negative understanding of Renaissance harmony. It aims to explain why and how one particular composer, Jacques Arcadelt, characteristically wrote non-tonal "chord progressions" instead of tonal ones. The underlying principles that govern these progressions will be demonstrated. First, Arcadelt's homophonic four-voice madrigals, studied with the aid of contemporary modal and contrapuntal theory, often reveal a two-voice framework in the superius and bass rather than in the more common superius and tenor. This seemingly forward-looking arrangement would at first suggest that subsequently added middle voices produce tonal harmonizations in the manner of much later composers. But Arcadelt's harmonizations of internal phrases and pre-cadential passages often produce non-tonal chord successions with "roots" lying seconds or thirds apart. Examination of his contrapuntal procedure reveals a consistency of approach, logical and predictable in its harmonic effects, yet drastically anti-theoretical to tonal counterpoint. Arcadelt generated chords from the superius down rather than from the bass up, and in so doing was guided by certain fixed patterns common in music of the Renaissance composers. It is then shown that Arcadelt's more imitative madrigals, apart from their migrating two-voice framework, employ the same contrapuntal and harmonic procedures as his homophonic pieces.

RUBERTO STROZZI AND THE EARLY MADRIGAL

Richard J. Agee
Colorado College

The letters of Ruberto Strozzi serve as a rare witness to the circumstances surrounding the development of the madrigal in the 1530s and 1540s. Ruberto's exile from Florence and his frequent moves from city to city forced him to correspond with friends and with employees of the Strozzi bank in securing new music. These letters include the first mention of Arcadelt's

presence in Florence. In addition, they shed light on the biography of Cipriano de Rore, who seems to have been residing in Brescia during the years in which scholars have assumed him to be a pupil of Willaert in Venice. A principal patron of the Willaert circle, Neri Capponi, is seen in a new role as an employee of the Strozzi family.

IL DEVOTO PIANTO DELLA GLORIOSA VERGINE,
AN ITALIAN STABAT MATER

W. Richard Shindle
Kent State University

In the addenda to the final volume of his Quellen-Lexikon, Eitner drew attention to an alto partbook of a print by Verovio, Il devoto . . . et altro canzonette spirituali a 3 (1592). It consists of eight folios after which there appears another title page, twelve additional canzonette, and a Stabat Mater setting in Latin by Rinaldo del Mel. This book was acquired by the British Library, where the two sections were separated and given different call numbers. The contents of the second portion are the same as (but in different order than) Verovio's Canzonette spirituali a 3 (1591), obviously an undated reprint. The missing parts of the first portion have recently been discovered in a manuscript (I-Bc, Q 27) which is the subject of my paper.

Il devoto pianto . . . is comprised of three canzonette cycles: Il devoto pianto delle gloriosa Vergine (20 strophes); All'hor ch'io pensa voi, Vergine bella (4 terza rime); and Ami chi vuol amare (4 strophes). The first cycle consists of ten musical settings by G. M. and G. B. Nanino, A. Pacelli, R. Giovannelli, P. Santini, and G. de Macque. The second cycle includes two settings by Felice Anerio and R. del Mel. The third is by G. M. Nanino. The first cycle is, in fact, an Italian paraphrase of the Latin sequence Stabat Mater with the tercets transformed into settenarii quatrains. The paraphrase is based on the text of the 1591 setting by R. de Mel. My paper concludes with a brief analysis of this cycle, remarks on its overall organization, and observations on its implication for the oratorio movement in Rome.

SAVONAROLA AND THE SIXTEENTH-CENTURY MOTET

Patrick Macey
University of California, Berkeley

Approximately thirty years ago Edward Lowinsky published a study of the Vallicelliana manuscript, in which he suggested that several of its motets were intended to honor the memory of the Dominican friar Girolamo Savonarola. This paper presents new evidence concerning Savonarola's influence on sixteenth-century composers. Six major composers actually made musical settings of Savonarola's own texts, specifically his meditations on Psalms 50 and 30, which he had written in his prison cell in Florence in

1498 while awaiting execution for heresy and treason. The opening paragraph of Savonarola's meditation on Psalm 50 was used by Willaert, Rore, Vicentino, Lasso, and Byrd for their Infelix ego motets, while Clemens non Papa combined passages from both meditations for his motet Tristitia obsedit me; the textual sources for these motets had previously been unidentified.

Savonarola's most obvious biographical connection was with Florence, but there was also a link, though less obvious, with Ferrara: he was Ferrarese by birth, and Duke Ercole I d'Este (d. 1505) followed the friar's career with keen interest, as is evident from their surviving correspondence. Given this interest in Savonarola at Ferrara, I suggest that the settings of Infelix ego by Willaert, Rore, Vicentino, and Lasso were commissioned for private use at the Este court by Ercole's successors.

Savonarola's meditation on Psalm 50 was printed at Ferrara soon after his execution in 1498, and Josquin (at the request of Duke Ercole) composed his setting of Psalm 50, Miserere mei Deus, just a few years later. The Duke thus emerges as a figure with personal connections to both the composer and the friar. Moreover, the following generation of composers (Willaert, Rore, and Vicentino) specifically connected these two very different interpretations of Psalm 50--i.e., Josquin's musical setting and Savonarola's commentary--by using Josquin's soggetto ostinato "Miserere mei Deus" as a cantus firmus in their settings of the Infelix ego text. I suggest that Savonarola's famous meditation of Psalm 50 inspired Josquin's own equally famous setting of this same penitential Psalm.

ANALYTICAL STUDIES OF FIFTEENTH- AND SIXTEENTH-CENTURY MUSIC
(SMT)

Saturday, November 6, 9:00-11:00 A.M.

Richard Parks (Wayne State University), chair

JOHN DUNSTABLE AND PRECO PREHEMINENCIE:
SOME EARLY EXAMPLES OF MELODIC VARIATION

James Bennighof
University of Iowa

While melodic variation techniques are not common in polyphony before 1500, they were employed occasionally in the thirteenth, fourteenth, and fifteenth centuries. During this period, recurrence and variation in upper voices often coincided with some type of pitch recurrence in the tenor voice of a polyphonic piece--as for example a repeating pes or the color of an isorhythmic motet. Examples of melodic variation range from somewhat rudimentary variation in the Montpelier and Bamberg Codices, the Worcester Fragments, and the Roman de Fauvel to elaborate variation structures built over the tenor in some of Dufay's isorhythmic motets.

A thorough study of ten similarly constructed isorhythmic motets by John Dunstable has revealed a substantial amount of melodic variation in these pieces. While much of the variation is closely related to tenor pitch repetition, other types are also present. This paper demonstrates the various kinds of variation that occur with the works, with specific reference to the motet Preco preheminiencie. Other motets are cited to show particular variation techniques, and an overview is given of the prominence of each variation type throughout the tenor motets.

NON-CADENTIAL USE OF CADENCE FORMULAE
IN EARLY SIXTEENTH-CENTURY COUNTERPOINT

Lawrence T. Woodruff
North Texas State University

In seeking to establish a hierarchical classification of the phrase-closing devices in Masses of Josquin des Prez, the author became aware that contrapuntal devices resembling simple cadence formulae were present within phrases and emphasized certain pitches of the seven pitch-class set. These formulae tended to emphasize the primary pitches of the mode (final and repercussa), thereby making the modal identity clear. Further, sections of Mass movements in which these primary pitches were emphasized were contrasted with sections in which other pitches were stressed, thus creating distinct formal components. This suggests the hypothesis that such devices were of primary significance to composers in creating polyphony in a given mode; they were not inadvertent by-products of other compositional decisions. Examples are drawn from works by Josquin and his contemporaries.

The importance of this study lies in its potential to advance a theory of Renaissance structures at the sub-phrase level. Previous studies have tended to award syntactic significance at the span of the phrase, to the opening (i.e., distance and level of imitation) and the closing (i.e., cadence level). The intervening material was considered "free and without evident formalism." Here the contrapuntal texture is explored systematically to reveal significance at this new level.

INFORMAL STUDY SESSION:
THE WIND BAND IN AMERICA AND ELSEWHERE (AMS)

Saturday, November 6, 10:00 A.M.-12:00 noon

Richard Crawford (University of Michigan, Ann Arbor), chair

No abstracts prepared.

MUSIC AND LITURGY (AMS)

Saturday, November 6, 1:00-4:00 P.M.

Don M. Randel (Cornell University), chair

THEORY AND PRACTICE OF RHYTHMIC MODES
ACCORDING TO AL-FĀRĀBĪGeorge D. Sawa
University of Toronto

Ishāq al-Mawṣilī (d. 850) was the first musician to systematize the Arabic rhythmic modes in a book form. Al-Kindī (d. ca. 874) was the first philosopher to deal with the subject. Al-Fārābī (d. 950), both a practicing musician and a philosopher, superseded both. His first attempt to deal systematically with the problem appeared in two chapters in the Grand Book of Music (available in d'Erlanger's French translation). Though an improvement over the work of his predecessors, it was nevertheless unclear. The recent discovery in Turkey of al-Fārābī's two other works dealing with the rhythmic modes has helped solve many problems. The first work, Kitāb al-Iqā'at ("Book of Rhythmic Modes") is now available in E. Neubauer's excellent German translation. The second, Kitāb Ihṣā' al Iqā'at ("Book of Classification of Rhythmic Modes") is the most lucid explanation of the subject, but it has never been either edited or translated. In these two treatises al-Fārābī perfected his rhythmic notation system; he developed highly practical general formulas which he called the fundamental forms of the modes; and he codified sixteen ornamental techniques in use in his time and which altered the fundamentals so as to give infinite rhythmic variations and embellishments.

These sixteen techniques provide us with the concept and terminology necessary for rhythmic analysis. More important for the study of performance practice, they provide us with the tools to produce improvised rhythmic ornaments which cause creativity, uniqueness, and excellence in performance. This paper will discuss the techniques in detail.

STYLE AND SEQUENCE: EARLY NATIONALISM IN MONOPHONIC COMPOSITION

Nancy van Deusen
University of North Carolina, Chapel Hill

Can one speak of "nationalism" in the Middle Ages, that is, of geographic separatism and character? While similarities in sequence melodies have received attention, their differences from one region to another have been ignored. Melodic taste, expectation, and compositional traditions do exist, however, and they constitute unexplored territory.

The sequence was a vehicle both for melodic experimentation and for regional melodic style. Sequences offer evidence for melodic languages, evidence antedating the notation of troubadour and trouvère melodies, the cantigas, and the laude. By the twelfth century there were a number of sequence dialects. Aquitanian sequences, which were not transmitted outside this region of France, show a lack of pronounced directionality, less attention to melodic "goal," and reiteration of structural tones. Italian sequences have remarkable similarities with "Old Roman" chant. Spanish sequences contain phrases used again as national "signatures" in the nineteenth and early twentieth centuries. Parisian sequences recombine a distinctive melodic outline.

HISTORICAL IMPLICATIONS OF PARALLELS IN CONTEMPORARY ETHIOPIAN CHRISTIAN AND FALASHA MUSICAL TRADITIONS

Kay Kaufman Shelemay
Columbia University

Although the Ethiopian Falashas are today accepted as Jews, oral traditions, musical/liturgical evidence, and historical documents link their religious practice and liturgy to monastic orders active in medieval Ethiopia. This paper outlines similarities in liturgical order and musical content recently uncovered in contemporary Falasha and Ethiopian Christian rituals. After summarizing and providing examples of selected parallels between Falasha and Ethiopian Christian melodic structure, performance practice, and instrumental usage, it explores further implications of these data.

The study suggests that comparative analysis of surviving oral traditions may contribute to understanding their pasts. Although questions have been raised about the character of Ethiopian Christian liturgy and musical practice prior to fifteenth- and sixteenth-century reforms, the available written sources leave many questions unanswered.

Discussion focuses on several major historical issues. In light of the documented separation of Falasha and Christian religious life since the late medieval period, the extant parallels almost certainly reflect a common liturgical heritage rather than later contact. In addition, the Falashas sustain Judaic traditions, such as Saturday Sabbath observance, which were shared by the Church before the fifteenth century. Therefore, the possibility exists that contemporary Falasha oral tradition may provide insight concerning medieval Ethiopian musical and liturgical practices no longer maintained within the Church.

MUSIC AND LITURGY IN JAPANESE RELIGION: SHINGON CHANT

S. Jackson Hill
Bucknell University

Among the various forms of Japanese Buddhism, two sects, the Tendai-shu and the Shingon-shu represent liturgical traditions that date back with little alteration to their foundations, more

than a thousand years ago. Although Buddhism has been subject to waves of philosophical reinterpretation and modernization, these two sects have resisted change out of fundamental respect for inherited traditions and out of a sincere belief that doing things in the ancient ways is more than merely efficacious: it is magical.

The doctrines of the esoteric branches of Buddhism are legacies of elaborate liturgical traditions from India and China. These influences govern both content and style of the religious ritual of both sects, particularly in the use of arcane Sanscrit and Chinese texts and in chant melodies that have been traced back to Chinese speech tones. The liturgical and musical practices of these Buddhist sects reflect periods in their histories characterized by forms of mysticism that gave meaning to liturgical actions and in which music is an almost magical vehicle of religious experience.

The morning ritual of the Shingon sect is reminiscent of a Medieval Western Mass in a number of ways. Processions, vestments, color, gesture, incense, iconography, and chanting are essential elements in both traditions. The most elaborate chants, sung exclusively by the initiated, are magical, based on powerful ancient texts. They are highly melismatic and strictly interpreted in performance practice. Other chants are syllabic in declamation, are based upon identifiable modes and melodic formulas, and use a cycle of sutra texts that resembles the cycles of psalm propers in the Western divine office. The more elaborate chants, which derive from a liturgical proper, form the basis of an inquiry that intersects the disciplines of music, religion, anthropology, and philosophy in a continuous thousand-year-old historical and aesthetic context.

AESTHETIC AND CRITICAL ISSUES (AMS)

Saturday, November 6, 1:00-4:00 P.M.

Leonard B. Meyer (University of Pennsylvania), chair

GARDENS INTO MUSIC: AN EIGHTEENTH-CENTURY PROGRESS

Tilden A. Russell
University of North Carolina, Chapel Hill

In gardening as in literature in the eighteenth century, the English may be said to have been most progressive and innovative, to have created, as it were, a proto-Romanticism well in advance of nineteenth-century musical Romanticism. English influence (with a concurrent rejection of French influence) is fundamental in late eighteenth- to early nineteenth-century German aesthetics; German Gartenkunst, for example, was drawn directly from English sources. I propose that certain developments in English landscape gardening prefigure developments in German music, specifically in dance movements: minuet, scherzando, and scherzo. There are demonstrable visual correspondences between gardens and

minuet and country dancing. The important developments in both media correspond, moreover, to contemporary concepts of the comic. A number of English and German writers discuss relationships between the comic, music, and gardens (or landscape). By the turn of the nineteenth century, these relationships are interpreted within the framework of a tripartite aesthetic system comprising the beautiful, picturesque, and sublime. What emerges is an interdisciplinary typology affecting the arts not only as they parallel one another, but also as they respond characteristically to the spirit of Romanticism.

THE COMPOSER'S INTENTIONS AND "THE WORK ITSELF"

David B. Rosen
University of Wisconsin, Madison

The propositions asserted bluntly here are to be argued in the paper. My principal purpose, however, is not to provide conclusive answers, but to facilitate further debate about the "intentional fallacy" and related issues by analyzing the problem into its constituent parts, and to bring into the discussion arguments from some works of literary criticism subsequent to Wimsatt's and Beardsley's 1946 article that everyone quotes.

Just as the literary critic must consider the meanings of the words current when the work was written, so must we go beyond the musical text if we are to understand a composition. We must take into account of what was understood by the "ideal" contemporary listener: conventions of performance practice, references to other works of art, expectations about formal procedures, and the like. Hearing tonal implications, recognizing that Mozart's K. 522 is a parody rather than an example of the kind of incompetence being parodied, distinguishing between significant and coincidental thematic relationships--these all depend on examining the work in the context of other works. (But note that I do not include private documents like sketches.)

We should consider both conscious and unconscious (non-verbalized) intentions, distinguishing between them when possible. In either case, intentions can best be treated as a hierarchy of compositional preferences. At least when we have evidence from outside the finished work (whether the composer's testimony, sketches or revisions, or a "standard operating procedure" abstracted from the corpus of his works), and when the intention has been achieved, it is possible to establish the intention. Some philosophers have made even stronger claims.

A knowledge of the composer's intentions or of the work may help us to notice things "in the work itself" (and ultimately demonstrable with evidence from the finished work) that we might otherwise have missed. The extent and quality of this help will naturally depend on the material and the creative process of the individual researcher, but not even Professor Wimsatt denies the theoretical principle. Knowledge of the composer's intentions, however, cannot provide evidence about the finished work (at

least not about the perceivable characteristics of the work). We should not ask it to do so, for the result would be a contradiction.

Investigating a composer's intentions (i.e., his creative process) or the genesis of a work are legitimate activities per se. There is no need to justify their existence as a handmaiden to analysis.

E. T. A. HOFFMANN AND AMADEUS WENDT AS CRITICS OF BEETHOVEN

Robin E. Wallace
Yale University

There has never been a systematic study of Beethoven's reception by the contemporaneous musical press. Even the critical writings of major figures like A. B. Marx and E. T. A. Hoffmann have been neglected in favor of other aspects of these authors' work. As a result, the differences of opinion among critics of Beethoven's time are as little understood as are the common assumptions upon which most of them worked. Hoffmann and Amadeus Wendt, both of whom wrote for the Leipzig Allgemeine musikalische Zeitung, are particularly interesting for purposes of comparison, since they shared many of the same beliefs, yet arrived at very different evaluations of Beethoven's oeuvre. Hoffmann preferred the instrumental music, and, as has not often been recognized, he forged explicit links between his lengthy analyses of such works as the Fifth Symphony and the piano trios, Op. 70, and the abstract fantasies which accompanied them. Wendt, a professional philosopher, preferred the vocal music, especially Fidelio; his treatment of the instrumental works reveals an evolutionary view of music history which failed to keep up with the music of his own time.

I expand on this contrast through a detailed study of both writers' contributions to the Allgemeine musikalische Zeitung, and explore as well their common background in the intuitional romanticism of the German idealist philosophers and the significance of their writings for our understanding of Beethoven's reception by his contemporaries. I approach Hoffmann, for example, not as an irrational conjurer, but as a serious analyst, with his own highly personal aesthetic point of view. I show how this differs from the incipient Hegelianism of Wendt, as well as from the latter's instinctive conservatism. In short, I try to show that selected examples of the criticism from Beethoven's lifetime are both more insightful and more variegated than has hitherto been recognized. Even those who, like Wendt, were suspicious of Beethoven, still gave due homage to the composer's genius.

NOCHMAL'S "ZWISCHEN ABSOLUTER UND PROGRAMMUSIK":
FORM AND MEANING IN SCHUMANN'S C-MAJOR AND D-MINOR SYMPHONIES

Anthony Newcomb
University of California, Berkeley

The point of departure for this talk is a series of articles written by Walter Wiora and Ludwig Finscher over the past two decades--articles pointing out that most of nineteenth-century musical literature exists between the poles of absolute and program music as normally conceived. Finscher condemns "the habit, even in current musicological practice, of avoiding the interpretation of content by falling back on mere description of form, with a concomitant relegation of questions of content to the realm of the ineffable." Working mostly from letters and from peculiarities of idiom and instrumentation in the scores themselves, Finscher interprets the extramusical (or, as he calls it, transmusical) meaning in such pieces of "absolute" music as Mendelssohn's A-minor, Schumann's B-flat-major, and Brahms' C-minor Symphonies.

This talk proposes an extension of Finscher's methods. Using the example of Schumann's C-major and D-minor Symphonies, it suggests how one can lay out and defend a path that leads from technical description of musical form or procedure to affective interpretation of extramusical meaning. In doing so, it suggests that, even in this first climactic confrontation of the Romantic and the Classical symphonic traditions, the predominant source of both musical and emotional meaning is no longer large-scale tonal shape, but rather large-scale thematic evolution and the manipulation of large-scale formal expectations, conceived primarily as a succession of thematic characters. The talk finally proposes that the relatively low critical reputation assigned to Schumann's C-major Symphony in recent critical literature is due largely to our having mistaken what it was trying to do.

DEBUSSY (AMS)

Saturday, November 6, 1:00-4:00 P.M.

Arthur Wenk (Université Laval), chair

DEBUSSY: PROPHET AND SEDUCER

Claudia Maurer Zenck
Berlin

In the Fifties the "Darmstaedter Ferienkurse" were the forum for the young avant-garde composers of Europe. Most of Debussy's works performed there were heard between 1954 and 1958. At the same time some composers also showed their interest in studies acclaiming Debussy as a precursor of serial (Schnebel), post-serial (Eimert), or especially pointillistic (Stockhausen) music.

These studies, however, apparently served as a historical justification of the respective compositional situation instead of proving a direct influence. The cases of Ligeti and Boulez, who actually were influenced by Debussy, are different. Ligeti returned to the soft, shimmering sonority of Debussy's middle period and, recognizing its inherent possibilities, let its static quality permeate the structure of entire works (Lontano, Atmosphères, Volumina). Boulez, attracted by the later works, usually mentions the non-reversible course of time in and the self-generating form of Jeux; likewise he cites the austerity of the chamber music. The influence of both can be found in Lé Marteau sans maître. But Debussy's music also had indirect effect on Boulez's works and on the development of the serial principle in general: in his works for piano, Boulez explored the specific sonority of the instrument, organizing the parameters of rhythm, meter, and so forth. Messiaen acted as an intermediary between the serialists to be and Debussy, who was the first to free these parameters from convention. But whereas Debussy, though, had rejected the laws of traditional composition, his successors hastened to make new rules from and for the liberated material. It took the serialists many years to find their own freedom.

DEBUSSY'S CENTENARY: THE EARLY SONGS OF 1882

James R. Briscoe
Butler University

Nineteen eighty-two marks the hundredth anniversary of Debussy's debut as a composer. On May 12, 1882, he accompanied his benefactor, the soprano Blanche Vasnier, in the public performance of his mélodies, Fête galante and Les Roses, and with the violinist Maurice Thieberg he performed an arrangement of his Nocturne et Scherzo.

This paper first examines the relevance for the twentieth century of Les Roses and Fête galante, particularly as regards Debussy's tonal innovations, personalization of the mélodie genres, and exploration of the unpredictable melodic arabesque. Of importance, too, is Debussy's approach to structure as process born of the individual work and his conscientious setting of such pre-Symbolists as Théodore de Banville. The paper then relates Les Roses and Fête galante to other early mélodies by Debussy, most of which (like the two in question) remain unpublished. While one observes in Debussy's early composition a sizable debt to nineteenth-century French tradition, one can nonetheless trace therein initial explorations that, following their intensification in his maturity, are adopted as essential techniques in the twentieth century. The paper concludes with a taped performance of Les Roses and Fête galante, which seem not to have been heard since Debussy and Mme Vasnier performed them a century ago.

FORMULAIC OPENINGS IN THE MUSIC OF DEBUSSY

James A. Hepokoski
Oberlin College Conservatory of Music

Many of Debussy's works display similarities in the ways that they begin. Consequently, certain opening procedures may be categorized and analyzed. Three separate structural formulas emerge: the monophonic opening leading to a rich, or harmonically ambiguous, chord; the modal/chordal (or circular-repetition) opening; and the gradual building of a chord or cluster (and, usually, a rhythmic pattern as well) from a generating bass tone. A fourth formula ("multiple breaths") may be found in conjunction with any of the preceding three. All four techniques derive from earlier musical practice--particularly, but not exclusively, from the music of Wagner.

Most typically, these openings function "ritualistically" within a virtually sacralized symbolist aesthetic, thus serving as thresholds from the world of normal experience (and silence) to the interior world of the music. In early Debussy they often blunt the expectation of functional harmony, even in works where much of the remainder of the composition is more traditional. In such instances they represent concentrated areas of harmonic experimentation.

The structure and processes of one member of a formulaic category can shed light on those elements of a fellow member. Exceptional cases and blendings between the categories become immediately recognizable and aesthetically significant. Particularly clear examples may be found in Printemps, La Damoiselle élue, the Faun, Pelléas, and La Mer, although the formulas are also present in many other works.

DRAMATIC SHAPE AND FORM IN JEUX DE VAGUES, AND ITS
RELATIONSHIP TO PELLEAS AND LATER ORCHESTRAL SCORES

Roy Howat
Jesus College, Cambridge University

Debussy's declared aim of creating "a world of sensations and forms in constant renewal" continues to fuel debate about exactly how his unorthodox musical forms function, and what relationship they bear to music before and after Debussy's.

My forthcoming book Debussy in Proportion: A Musical Analysis (Cambridge University Press, summer 1982) contains analyses showing that the forms of Debussy's major scores are precisely and intricately organized by systems of proportion, involving mostly exact symmetry and the "golden section" well known in the visual arts.

The present paper describes very briefly how such proportions are used to define the overall form and dramatic accumulation in Jeux de vagues from La Mer. In the process it uncovers a basic formal procedure for organizing the movement that Debussy

then used again--with modifications each time--to organize the form and control the dramatic graduation in the orchestral Images, Gigues and Rondes de printemps, and in the ballet Jeux. This procedure is then traced back as a development of what Debussy had initially devised as a response to the dramatic demands of Pelléas et Mélisande.

Through Jeux this system carries many formal currents into later twentieth-century music; through Pelléas it can be linked directly to formal archetypes inherent in literature and drama, yet which music had left largely unexploited before Debussy. In closing, some evidence is related to suggest that Debussy did use these techniques with full consciousness, despite the lack of any explicit signs of them on his surviving manuscripts.

RESPONDENT: James R. Briscoe

THE TWENTIETH CENTURY IN AMERICA (AMS)

Saturday, November 6, 1:00-4:00 P.M.

James Patrick, (SUNY, Buffalo), chair

LOUIS ARMSTRONG AND KING OLIVER, 1923-1926

Mark Tucker

University of Michigan, Ann Arbor

In the early 1920s Louis Armstrong was an accomplished young cornetist playing regularly with groups in New Orleans and on the Mississippi River showboat circuit. By the end of the decade, Armstrong's recordings and his performances in Chicago and New York had established him as one of America's pre-eminent jazz musicians. Armstrong's ascendancy often seems a solo flight, a triumph of one man's innate talent and superior musicianship. But like all great innovators, Armstrong drew deeply from the sources around him: the musical vocabulary of New Orleans and Chicago jazz groups, and especially the personal styles of trumpeters playing in these ensembles. Of the musicians who shaped Armstrong's development during the 1920s, the cornetist Joe "King" Oliver is the most important.

In New Orleans Armstrong listened regularly to Oliver's band and took trumpet lessons from the older man. Later Armstrong joined Oliver's Creole Jazz Band in Chicago and played second cornet with the group from 1922 to 1924. Oliver's influence on Armstrong can be heard in recordings the latter made with the Creole Jazz Band (1923), with Fletcher Henderson's Orchestra (1924-25), and with various blues singers in New York, including Ma Rainey, Clara Smith, Maggie Jones, and Eva Taylor (1925-26). This influence is most apparent in Armstrong's muted cornet techniques, in certain characteristic melodic phrases and articulations he used, and in his approach to the blues, both as soloist and accompanist.

MUSICAL AMERICANISM REVISITED:
THE SOCIETY OF NATIVE AMERICAN COMPOSERS, 1939-1944

Catherine P. Smith
University of Nevada, Reno

Patriotism as an aesthetic principle for American music has often provoked controversy. The short but colorful history of the Society of Native American Composers (SNAC), with its mix of conflicting musical ideals, regional prejudices, assertive personalities, and political attitudes, illustrates this axiom well.

SNAC was centered in Los Angeles, but its membership was nationwide. Ives was Honorary National President; Hanson, Cadman, and some seventy others were members. In all, SNAC secured performances of well over a hundred works by 67 composers, a third of them non-members, at some 35 concerts. This included sixteen weekly concerts in 1940-41 by the WPA-sponsored Southern California Symphony, all of whose programs in that season carried the rubric: "The Society of Native American Composers presents . . ."

"Native American" here meant that U. S. birth was a criterion for membership in the society. Ives, who first wrote an inspirational piece for SNAC's newsletter, later attempted to resign his office, quoting charges that SNAC was fascist and anti-semitic. Adolph Weiss and other West Coast members denied these charges and wrote of their desire "to balance the international orientation of our musical establishment, from our symphony orchestras to the League of Composers."

It is no accident that so aggressively nationalistic a society appeared just at the moment when the growing community of emigré composers had turned Los Angeles into a world music center. This study of SNAC deals directly with the problematic career of nationalism in American music, and attempts to come to grips with the issues raised.

THE ONCE GROUP: COMMUNITY-BASED EXPERIMENTAL MUSIC IN ANN ARBOR

Richard S. James
Bowling Green State University

In the late 1950s a group of Ann Arbor composers, artists, architects, and writers formed a multi-media performance ensemble called the ONCE group. During their ten year association, ONCE composers Robert Ashley, Gordon Mumma, George Cacioppo, Robert Reynolds, and Donald Scavarda made highly original contributions in electronic music, multi-media art, and film music. They initiated six "ONCE Festivals," a Cooperative Studio for Electronic Music, a Space Theater, the annual Ann Arbor Film Festival, and several concert series, radio broadcasts, and tours. In addition to performing their own works, they presented Lucas Foss, Luciano Berio, Cathy Berberian, LaMonte Young and the Judson Dance Theater.

The importance of the ONCE Group, however, exceeds these specific artistic achievements. They pioneered a significant

alternative to the largely unsatisfactory relationship between modern composers and their audience. The ONCE composers felt that both university teaching positions and foundation support isolated the composer from the public and discouraged experimentation, while pursuit of a public audience usually led to the highly commercialized New York modern music scene or to Europe. Their solution was to seek community support for establishing a local creative environment within which composers might experiment, develop, and communicate both with each other and with a broad, dependable audience. The success of this idea eventually inspired similar experiments in Tucson, Seattle, Toronto and elsewhere.

Based on archival and oral history research, the author will outline the ONCE Group's musical contributions and present an assessment of their attempts in community supported experimental music.

COPLAND, SESSIONS, AND MODERN MUSIC:
THE RISE OF THE COMPOSER-CRITIC IN AMERICA

Michael Meckna
University of California, Santa Barbara

Reacting in 1925 to the dominance of European writers in the newly-established American periodical Modern Music, Aaron Copland argued that the journal should not continue to be "a local Revue Musicale": new music could be discussed just as well if not better from an American vantage point. Copland was confident and evidently convincing, because his subsequent writings, augmented by those of Roger Sessions, initiated in that journal a flowering of composers who developed strong identities as music critics. The development was vital for the future of American music.

An analysis of the Copland/Sessions contribution to Modern Music reveals its seminal importance to the rise of the composer-critic in America. Differing in background, training and emphasis in composition, Copland and Sessions presented a balanced view of the contemporary scene: for every specialized analysis by the former there appeared a philosophical discussion by the latter. Thus complementing each other, their influences resonated throughout the American as well as the international music community. An examination of their critical approach and aesthetic principles will show the fundamental importance to music criticism of the Copland/Sessions writings in Modern Music.

RESPONDENT: Jeremy Noble (SUNY, Buffalo)

STUDIES IN CLASSICAL MUSIC (SMT)

Saturday, November 6, 2:00-5:30 P.M.

Jane Stevens (Yale University), chair

SONATA-ALLEGRO REVISITED

Richard Gwilt
University of Michigan, Ann Arbor

This paper is a discussion of the formal function of dramatic, thematic, harmonic, and periodic structures in the first movements of Haydn's "Salomon" Symphonies, with reference to eighteenth-century theoretical thought. Its aim is to revitalize and re-contextualize our formal model of the classical sonata-allegro. Sonata-allegro, like any musical form, is an abstraction, an "ideal type" (Meyer), enjoying only nominal existence. As such it functions on a predicative basis for perceptual understanding and analytic explanation. The goal, then, is an adequate but not over-determinate model, a model both musically and historically relevant.

To this end, I explore the key system, phrase system, and dramatic structure and their interrelations in the twelve Haydn movements, in search of those principles sufficiently consistent to be abstracted and generalized as formal. Simultaneously the way in which thematic distribution determines and is determined by operations in these dimensions is examined. Underlying the entire presentation lies the contention that "sonata-allegro," as a formal embodiment of these principles, is virtually meaningless independent of a specific context in which it is exemplified.

In conclusion I emphasize that sonata-allegro is not a prescriptive mold, but a way of musical thought: an "organic" form, arising naturally from certain fundamental premises of the classical style.

A RECURRING PATTERN IN MOZART'S PIANO SONATAS

David Beach
Eastman School of Music

In classical sonata movements in the major mode the motion of the development section is most often directed back to the dominant, which is then extended for several measures until the return to the tonic. In several movements from the Mozart piano sonatas, however, the goal of this motion is not the dominant, but the major triad on the mediant (III#); from there the return to the tonic is accomplished either directly or through a dominant, which is sometimes passing but at other times more extended. This emphasis on III#, when considered in relation to the larger context, divides the tonal space between the preceding dominant (end of exposition) and the subsequent tonic. Thus the return to the tonic is accomplished by a large-scale descending

triad, the members of which support the harmonic progression V--III#--I.

The main purpose of this paper, beyond that of showing the various means by which Mozart elaborated and extended this simple pattern, is to interpret its individual as well as multiple occurrences. It is shown that specific statements of this large-scale arpeggiation (particularly those in the Sonatas K. 280, K. 332, and K. 333) are directly related to the primary motivic components of their respective movements.

HAYDN ANTECEDENTS IN BEETHOVEN'S OPUS 2, NO. 1

Ellwood Derr
University of Michigan, Ann Arbor

In summer 1794 during his second London sojourn, Haydn published his first set of canzonettas concurrently in London and Vienna. Internal evidence in three of them shows a remarkable degree of commonality among phrase structures, rhythms, themes, and Affekt with Beethoven's first Sonata in F Minor. Accordingly, it seems that Beethoven could not have begun work on this piece before becoming intimately familiar with Haydn's songs. That Opus 2 is dedicated to Haydn suggests that material derived from his songs might have been made more or less consciously. Earlier in the century, Mattheson had written that borrowing could be interpreted as an act of veneration and that it was sufficient if only the person so honored were aware of it; after Haydn's return to Vienna in 1795, Beethoven performed the F-minor Sonata publicly, with Haydn in the audience.

Discussion focuses on Beethoven's compositional decisions with respect to the integration of Haydn data into movements I, III, and IV of his sonata (the Adagio having been composed much earlier in Bonn). For the outside movements, an intermediate stage of composition is studied, namely the extant sketches for the first sections of each.

The presentation includes live performance of one of the songs and of the first movement of Op. 2, no. 1.

SPECIAL TOPICS (SMT)

Saturday, November 6, 2:00-5:30 P.M.

John Clough (SUNY, Buffalo), chair

THE CYCLE-7 COUPLES: RELATIONS OF DIATONIC SET THEORY TO THE EVOLUTION OF ANCIENT TONAL SYSTEMS

Robert Gauldin
Eastman School of Music

The recent application of set theory and the concept of position finding to the diatonic collection (7-35) has served

to reorient our understanding of the manner in which interval classes operate within a tonal hierarchy. Little attention, however, has been given to the possible employment of these principles in a historical context, in particular the evolution of musical systems in early civilizations. It is conceivable that the resulting meld of new and old could clarify the question of why certain tonal collections are common to diverse cultures of the ancient world. Having established the basis of the cycle-7 complex through string tunings, I survey Oriental, Babylonian, and Greek practices to focus on the pentatonic set (5-35). Four hypothetical conditions for the establishment of a viable tonal hierarchy are advanced, with supporting evidence of how the pentatonic satisfies these. The extension of the set to the complementary diatonic collections (7-35) via the plen-tone principle is considered in light of early Oriental, chant, and Celtic sources. A theory as to the relative frequency of certain modes is offered, based on the direct relation of the rarest interval class to the key note.

SECONDARY AND DISJUNCT ORDER-POSITION RELATIONSHIPS
IN WEBERN'S OPUS 20

Ethan Haimo
University of Notre Dame

We tend to think of the twelve-tone system as one which among other things offers the composer sophisticated possibilities for the organization of interval and pitch relationships. Yet, unless a work is impossibly limited both in its instrumentation and in the manner it distributes the notes, all kinds of pitch and interval relationships are bound to occur that are not segments of the row or its systematically related transformations. Surface compositional relationships in twelve-tone music are divided into three categories: primary order-position relationships (i.e., o.p.'s 2-3); secondary order-position relationships (i.e., o.p.'s 2-8); disjunct order-position relationships (i.e., o.p.'s 9 of one set and 2 of the next). A brief and informal examination of these relationships shows that, given strict ordering, no partition can prevent the apprehension and unambiguous identification of the three categories. Then, using Webern's Trio, Op. 20, as an example, it is shown how a composer used the distinction between primary and secondary relationships to create hierarchies that functioned in both the local and global development of the piece.

MUSICAL MEMORY MODELING

Edwin Hantz
Eastman School of Music

On several occasions in the past, I have commented on those aspects of musical behavior that have undergone systematic study by cognitive psychologists. Both the usefulness of such studies and their inadequacies have been pointed out. In the previous discussions several informal models of long-term memory for tunes emerged which lent some insight, in a metaphorical sense, into the possible ways in which tunes could be stored and recalled. The current paper extends the discussion to include memory models proposed by psychologists which have as yet not been applied to musical situations, e.g., queueing, marker, recursive search, or rehearsal-buffer modes. It attempts to state all of the models in more formal terms than previously done. It enumerates several implications of the above models for music-theoretic analysis.

TRANSPONENTIONALLY INVARIANT SUBSETS:
A NEW SET-SUBCOMPLEX?

Richard A. Kaplan
University of Michigan, Ann Arbor

Allen Forte has observed that the principal motivation for the development of a pitch-class set-subcomplex was a dissatisfaction with the sheer size of the set-complex K ; it is an intuitive notion that, if a given relationship holds for a large number of sets, an observation of this relationship will probably not in itself be of great analytical significance. The criterion for membership in Forte's subcomplex K_h --the reciprocal complement relations--is a relationship considerably more restricted than the simple inclusion relation which determines membership in K .

This paper explores another qualified form of the inclusion relations, in which a set of cardinal N holds invariant under transposition a subset of cardinal $N-1$. Building on properties of the interval vector and of sets that are totally invariant under transposition, the concept of a transpositionally invariant subset string is developed; the major portion of the paper is concerned with special properties of these strings, e.g., the roles played by complementary sets and the generation of strings by repeated superimpositions of a single interval.

Finally, the set-subcomplex K_i is proposed, using the transpositionally invariant subset relationship as its basis; this construct is illustrated with an analytical discussion of Webern's Op. 5, movement 4.

RENAISSANCE TOPICS III: THE FRANCO-FLEMINGS (AMS)

Sunday, November 7, 9:00 A.M.-12:00 noon

Bonnie J. Blackburn (Chicago, Illinois), chair

THE ROSE AND THE MASS: OBRECHT'S MISSA SICUT SPINA ROSAM

Barton Hudson
West Virginia University

Of Jacob Obrecht's Masses, Missa sicut spina rosam is one of the least well known, although Manfred Bukofzer noted over thirty years ago that "it belongs . . . among his most outstanding works." Ludwig Finscher regards it as analogous to the late Dufay and middle period Ockeghem works dating from the 1480s. However, several problematic aspects of the Mass, some of them not previously noted, have not been satisfactorily explained. The cantus firmus is drawn, quite exceptionally, from the middle of a great responsory. The style is made up of a curious mixture of traits, some old-fashioned for Obrecht, others signifying a work of full maturity. In at least three places material is borrowed from Ockeghem's Missa Mi-Mi. In addition to the Mass text the older of the two sources directs that the responsory text be sung whenever the cantus firmus appears as scaffolding. This text seems to be susceptible to a highly meaningful symbolic interpretation.

A thesis is presented which at once explains these features of the Mass and suggests a probable occasion for its composition. This explanation should cause the work to be seen in an unsuspected new light.

NEW EVIDENCE ON SIXTEENTH-CENTURY PERFORMANCE
PRACTICES IN THE ANTWERP CATHEDRAL

Kristine Forney
California State University, Long Beach

Despite the fame of the choir of Antwerp's Onze-Lieve-Vrouw Cathedral, both for its size and its quality, the musical establishment there has received little attention from music scholars in recent years. The pioneering writings of the nineteenth-century archivist Léon de Burbure, which laid the foundations for all modern studies on music in Antwerp, have not been carefully reviewed or challenged until recently.

Two frequently-cited and remarkable performance practices in Antwerp, the astounding choir size of up to seventy members and the repeated use of loud instruments during the Mass, must now be corrected. Returning to de Burbure's sources, the cathedral records, a new count of choir members reflects a maximum of twelve singers and eight choirboys in the fifteenth and sixteenth centuries, though the normal number was even fewer. Evidence further suggests that instruments of all kinds were played within the walls of the cathedral, but almost always for private

confraternity services rather than the public Mass. Again, de Burbure's notes have caused confusion on this practice due to the difficulty in discerning the exact sources of the documents he cites. The city players of Antwerp played with some regularity for confraternities, but only on special feast days for cathedral services. The payment and duties of the church's musicians, its organists, carilloneurs, and maîtres de chant, are also documented in the archives.

Although the cathedral was highly reputed for its maîtres and maîtrise, virtually nothing is known of the music actually performed there. Little is left of the church's library due to its destruction by the iconoclasts in August, 1566; nevertheless, church records are most informative for the documentation of manuscript preparation, by professionals and choir members alike, and the purchase of printed music books. Some prints and indeed specific pieces can be identified with certainty. This new review of the extant documents of the Antwerp Cathedral allows a long-overdue reassessment of performance practices in this important sixteenth-century musical institution.

THE INFLUENCE OF THE CANTUS FIRMUS
ON MODAL STRUCTURE IN THE MASSES OF ANTOINE BRUMEL

Russell E. Murray, Jr.
North Texas State University

For the Renaissance composer and theorist the cantus firmus was the foundation of the polyphonic structure, but the manner in which the cantus firmus influenced the modal structure of the freely composed voices in a polyphonic work has not adequately been explored by theorists or musicologists. Specifically, the issue to be addressed is how the free voices are affected when the cantus firmus deviates from the standard modal procedure. The intent of the present study is to explore this relationship and point out some aspects of this process.

In four of his cantus firmus Masses (Ut re mi fa sol la, Et ecce terrae, Bon temps, and Victimae paschali), Antoine Brumel carefully manipulates the given voice, by means of imitation and transposition, in such a way as to create modal relationships not contained in the original melody. Significantly, these alterations produce comparable modal deviations in the free voices, ranging from modified melodic and cadential structure to large-scale uses of modus commixtus bordering on complete changes of modality. These modal variations sometimes serve as elements of small- and large-scale structure. By studying these manipulations of modal structure we can gain a clearer insight into the compositional procedures of the Renaissance composer than has heretofore been possible.

A "NEW" MOTET BY JOHANNES REGIS

Edward F. Houghton
University of California, Santa Cruz

Internal and external evidence strongly supports the attribution of Ave rosa speciosa, a large, six-voice, anonymous motet in the Chigi Codex, to Johannes Regis. This motet is found among the tenor motets of Regis in the most authoritative collection of his motets. It is a tenor motet of the type for which Regis is renowned. Details of mensural usage and dissonance treatment point to his time. Most important, the structural basis of the motet and the treatment of the cantus firmus conform in detail to those of Regis's other works. The simultaneous use of pre-existent materials, the general and specific treatment of the L'homme armé tune, the exploitation of low registers, the predominance of free counterpoint, and the occasional use of imitation are characteristic of his sacred style. Such attribution significantly augments the quantity of Regis's work which survives, and the technical and expressive quality of the motet adds to his creative achievement.

HAYDN (AMS)

Sunday, November 7, 9:00 A.M.-12:00 noon

James Webster (Cornell University), chair

A NEW LOOK AT THE VIENNESE CONCERTED MASS
IN THE MID-EIGHTEENTH CENTURY:
TRADITION AND NOVELTY IN THE EARLY MASSES OF JOSEPH HAYDN

Bruce C. MacIntyre
City University of New York

Up to now our impressions of concerted Mass settings in Vienna during the eighteenth century have been formed chiefly by the twenty-nine Masses of Haydn and Mozart and by a few examples published in various Denkmäler and church music series. The dozens of other accomplished Viennese composers then active in writing church music have received little attention despite their enormous output. For example, Bonno wrote some thirty Masses, Dittersdorf 4, Fribert 9, Gassmann 5, Hofmann 33, Holzbauer 21, Krottendorfer 12, Martinez 4, Monn 9, Predieri 12, Reutter 80, F. Schmidt 12, C. Sonnleithner 15, Tuma 65, Vanhal 60, and Wagenseil 11. What were their Masses like?

Close study and comparison of over seventy orchestrally accompanied Masses by these and other composers active in Vienna have turned up many significant and beautiful settings which contradict the general view that Masses at that time were a form of Gebrauchsmusik displaying little originality.

This report puts the early Masses of Joseph Haydn (Hoboken XXII: 1-8) in a better historical and stylistic perspective. Examples from contemporary Masses demonstrate how Haydn did and did

not evolve his own Mass style out of the local traditions. What was old and what was new for orchestral Masses are discussed, with particular attention to solo-tutti treatment, to concertante elements, and to peculiarities of instrumentation, text expression, and form. Pertinent external circumstances surrounding the composers and their Masses are also considered.

HAYDN'S BARYTON PIECES AND HIS "SERIOUS" GENRES

Elaine R. Sisman
Columbia University

Whether Haydn's style in any given piece depends largely on its genre is a controversial issue in the Haydn literature. It seems clear that some genres consist primarily of miniature, "light" works, while others are identified with larger, more "serious" efforts. But accepting this duality of style has two unfortunate consequences. First, making size a determinant of style obscures the extent to which formal and textural problems are solved in analogous ways in different genres, especially within a period. And second, the inevitable denigration of those genres deemed "light" makes it impossible to evaluate their real place in Haydn's oeuvre.

Haydn's chamber compositions with baryton, well over a hundred works written between ca. 1765 and ca. 1775, have borne the brunt of the most recent critical assessments, usually to the exclusion of serious analysis. This anniversary year seems a good time to present the results of a reexamination of the works which the composer himself said had cost him considerable effort, and which he catalogued with exceptional care. When studied in light of the experimentation and synthesis of these years, the baryton pieces reveal surprising correlations with other genres. The octets, virtually ignored up to now, develop further a special relationship between concertante writing and form that Haydn had explored in symphonies and divertimenti of the 1760s, while the trios experiment with techniques of figuration also found in the larger keyboard sonatas and string quartets up to the early 1770s. And in their consolidation of phrase structures and textures, the trios help to establish the broad-based coordination of expressive elements that reached an apex in works of 1772.

The baryton pieces, despite their size and despite their origin in princely idiosyncrasy, participate actively, even centrally, in the principal style developments of their time. What they illuminate about his more "serious" genres clarifies our ideas about Haydn's compositional approach.

HAYDN'S SONATA-FORM ARIAS

Mary Hunter
Bates College

Almost all the arias in Haydn's Italian operas from the period 1766 to 1783 use sonata principles and procedures to some degree. About half of these arias are in sonata form more narrowly defined. This group of arias, which forms the subject of the present paper, encompasses a variety of dramatic types and is represented in all the operas written during these seventeen years. Haydn's sonata-form arias exhibit a number of formal features typical of instrumental works of the same periods; at the same time they differ in consistent and significant ways from the instrumental repertoire. Some similarities include the use of strong thematic contrast in the expositions--a feature of many symphonies from the 1770s (the decade in which most of Haydn's operas were written)--and notably undevelopmental development sections, found also in a number of instrumental works before ca. 1780. Procedures of contraction and condensation in the recapitulations of his arias are also comparable to such procedures in instrumental works. The frequent extension of the recapitulation section in such a way as to accommodate and balance the opening ritornello, the preference for melodic variation rather than motivic development, and, particularly, the notable absence of both melodic chromaticism and harmonic digression distinguish Haydn's sonata-form arias from their instrumental counterparts. Possible influences on Haydn's formal procedures in his arias may have been his sense of plausible text-setting and his expectations of his singers.

HAYDN AND GELLERT: AESTHETIC PARALLELS
IN EIGHTEENTH-CENTURY MUSIC AND LITERATURE

David P. Schroeder
Dalhousie University

There is a strong possibility that Haydn's interest in Christian Fürchtegott Gellert extended considerably beyond the part-song settings of some of the Geistliche Lieder. We have it on the authority of Frederik Silverstolpe that Haydn considered Gellert his hero. Haydn had Gellert's complete works in his library, and in the light of his general interest in literature after 1780, it seems possible that he was greatly influenced by Gellert's works in evolving his own aesthetic outlook.

A case for this can be based on biographical data as well as an understanding of Haydn's works. At issue is Gellert's belief that literature should serve the goals of the Enlightenment. Haydn's references to the usefulness of his own works to the world, humanitarianism, taste, intellectual challenge, rules and tradition, universal applicability, spiritual refreshment, and "moral character" all relate very closely to Gellert's own understanding of these matters.

Taking Haydn's symphonies of 1785 and later, it is possible to argue that their principal difference from earlier ones is their heightened dramatic intelligibility. This is particularly apparent in the new defining of polarities in first movements, the comprehensive working out of the dramatic process, and conclusions to first movements which account for the most significant foregoing events. The new approach to composition, then, was not simply stylistic experimentation, but was specifically directed toward these works' serving the tenets of the Enlightenment. Haydn, like his literary contemporaries and like Gellert in particular, saw his works serving a definite human or social purpose.

THE NINETEENTH CENTURY IN AMERICA (AMS)

Sunday, November 7, 9:00 A.M.-12:00 noon

Stephen J. Ledbetter (Boston Symphony Orchestra), chair

THE STRING QUARTETS OF WILLIAM HENRY FRY

John M. Graziano
City College, CUNY

Though William Henry Fry (1813-64) is known as a critic and as a composer of several operas and symphonic tone poems, little attention has been paid to his unpublished string quartets. The holograph of his extant quartets includes two complete four-movement works and several others in various states of completion.

Fry's music exhibits an original technique which draws on both Italianate and Germanic traits; these are combined in a manner that clearly allows Fry's music to stand apart from the works of his American contemporaries. This paper discusses the string quartets in the context of Fry's compositional practices, compares those practices with European models, and explores the role and place of chamber music in mid-nineteenth century American culture. Musical examples are drawn from the first modern performances of the two complete quartets.

PAINE'S VIOLIN SONATA, REVISED:
AN INDICATION OF STYLISTIC GROWTH

John C. Schmidt
Southwest Texas State University

The works of John Knowles Paine, until recent years dismissed as being merely of "historical interest," have of late enjoyed a number of excellent performances and recordings, demonstrating the attractiveness and musical value of this long-neglected repertoire. Paine, of course, was very much a

conservative and was dismissed in earlier decades as academic and hopelessly old-fashioned. His style, however, was far from static; rather, one may note a steady, fertile growth throughout his career. His works may be grouped according to three main periods: student works, mainly derivative, including the organ works and the string quartet; "classical," early mature works (to the late 1870s), still patterned after European models, but possessing more of an individual, distinctive style, including the *Mass in D*, *St. Peter*, and the *First Symphony*; "chromatic/progressive," late mature works, more adventurous in his conservative way, including the "Spring" *Symphony*, *Oedipus Tyrannus*, the opera *Azara*, and *The Birds*.

A convenient comparison between the latter two periods is afforded by two extant versions of the unpublished Violin Sonata in B Minor, Op. 24. The work was first completed in 1875, about the time of the *First Symphony*, and was Paine's only work in this medium, although other chamber compositions followed. The sonata received its premiere in 1876 in a concert by Ernst Perabo and J. C. Mullaly, and there were other performances through 1887. Following his retirement from Harvard in September, 1905, Paine planned to devote his entire time to composition. His first post-retirement project--and the only one to be completed--was the extensive revision of the Violin Sonata. It was performed by Heinrich Gebhard and Willy Hess on March 22, 1906, just over a month before the composer's death. The revised sonata shows much in common with other late works, such as *Azara*, *The Birds*, and *Hymn of the West*.

Many of the changes in the later version are simply modifications or improvements in textures and sonorities, but a significant number show a broader concept of key relationships, a substantially increased harmonic vocabulary, and a greater control of formal elements. By examining the portions that Paine saw fit to rewrite, we can discover the areas of stylistic growth and change during this portion of his career as well as gestures in the earlier version that later seemed to the composer outdated, less effective, or no longer representative of his ideals. This paper examines these points in detail and places each version in the context of contiguous works.

GEORGE F. ROOT AND THE HAYMAKERS (1857): AN AMERICAN OPERA

Dennis R. Martin
Minnesota Bible College

George F. Root, best known as a writer of Civil War songs, hymns, and educational pieces, would seem an unlikely candidate for fame as a composer of American musical theater. Root, however, was largely responsible for creating and popularizing the dramatic cantata, a form that combined elements of genteel American balladry with the glee, oratorio, and church music traditions made popular by Lowell Mason and his followers--followers among whom Root himself could be numbered. Works in the resulting operatic genre included solos, small ensembles, and choruses, with perhaps some speaking parts. They were written on

a variety of subjects and often were meant to be staged, complete with costumes, action, and scenery. Root wrote over thirty such compositions, many of them for Britain, where they were quite popular.

One of the finer examples of the genre is Root's The Haymakers (1857), an all-sung "operatic cantata" in two acts, written at the suggestion of the Mason clan. The work was highly acclaimed, not only in Root's home territory of Boston and Chicago, but by such unlikely sources as Dwight's Journal (often hostile to Mason and his followers). The acclamation was just, for the sophisticated music of The Haymakers demonstrates Root to have been a gifted and thoughtful composer, with good musical and dramatic sense accompanied by an experienced understanding of both his audience and performers. The frequent and varied choruses add much to the charm of the opera, and the solo numbers range from ballad-like pieces and serious art songs to an amusing patter song about wasps that anticipates the style of Gilbert and Sullivan. Tone painting is frequent, both in the accompaniment and voice parts, and another favorite technique involves the depicting of two different dramatic actions or situations that occur at the same time by combining simultaneously music from two numbers sung earlier. There is even some evidence of large-scale tonal organization, though the practice is not applied consistently. The Haymakers remained popular throughout the second half of the nineteenth century, and a revival should be both interesting and enjoyable. A modern edition of the opera, prepared by this author, is soon to be available (in two volumes) in A-R Editions' American Music series.

JOHN PROSPERI AND FRIENDS:
A STUDY OF PROFESSIONAL MUSICIANS IN WASHINGTON, D. C.,
1877-1900

Katherine K. Preston
City University of New York

In August of 1875 a young musician living in Annapolis, Maryland, left his position with the Naval Academy band and moved to the nation's capital with his wife and children. Although all of his musical training and experience up to that point had been as a military musician, John Francis Prospero would never again work as a member of a military band. Instead, at the age of thirty-five, he commenced a long and fairly prosperous career as a civilian musician in his hometown, Washington, D.C. From 1877 through 1900 Prospero kept in a ledger meticulous accounts of what he termed his "music business," recording where, for whom, with whom, for how much, and on what occasions he performed. This ledger, now in the collection of the Division of Musical Instruments at the Smithsonian Institution, was the nucleus of this study.

Using the information it contains as a starting point, and also relying extensively on such sources as contemporary newspapers and periodicals, census and military records, and the collections of various archives and historical societies, it was

possible to reconstruct, with surprising clarity, the professional lives of journeymen performing musicians in Washington during the final two decades of the nineteenth century. This paper examines the variety and numbers of performing jobs available to musicians, the role played by the Marine Band apprenticeship program, the comparative economic standing of musicians in the community, and the repertoire performed at events ranging in diversity from theatrical performances and steamboat excursions to academic commencements, dedication ceremonies and parades, and bicycle races. In addition, and equally important, the study also reveals the vital role played by performing musicians in the myriad leisure activities of late nineteenth-century urban Americans.

TWENTIETH-CENTURY TOPICS (AMS)

Sunday, November 7, 1982, 9:00 A.M.-12:00 noon

William Austin (Cornell University), chair

A COLLABORATION OF DIVERGENCES:
THE DRAMATIC THEORIES OF WEILL AND BRECHT

Susan H. Borwick
Wake Forest University

The last twenty-five years have witnessed renewed interest in the European music of Kurt Weill, as seen in new performances of major works, the dramatic collaborations with Bertolt Brecht in particular. During the last decade the scholarly literature has felt the impact of Weill's renaissance. Yet the sizable corpus of philosophical writings by Weill and Brecht as they interact with one another still awaits thorough investigation.

Weill and Brecht wrote forty-seven essays (twenty-four by the composer, twenty-three by the dramatist), primarily during the era of their collaboration (1927-33), essays pertaining most directly to the topic of music in drama. These essays are first documented and described and then examined for what they reveal about three significant questions. Do the essays represent a single theory on music in drama? Did the theories of one collaborator influence those of the other? What must the modus operandi be in studying and interpreting Brecht's and Weill's philosophical writings?

Portraits of Kurt Weill and Bertolt Brecht emerge from their dramatic theories. Both men set down indelible philosophical signatures. Brecht revealed an ever-changing mind that constantly searched out concrete principles through which to justify his dramatic creations and that remolded those principles into new shapes and sizes as he required. Weill demonstrated far greater consistency in thought and terminology, as well as a noticeably assertive tone that puts to rest for all time the myth of the Brecht-dominated composer.

THE PUNCH IN SHOSTAKOVICH'S NOSE

Laurel E. Fay
Ohio State University

The production of Dmitri Shostakovich's experimental opera, The Nose (1930), elicited heated debate over the state of musical theater in the Soviet Union. Little-known in the West, The Nose is based on a grotesque short story by Nikolai Gogol: its transformation into an operatic context dictates a radical departure from conventional techniques. The opera uses a basically non-tonal idiom with parodistic treatment of traditional genres and styles. Furthermore, the demands of casting, costuming, and staging require imaginative and unprecedented ventures into the realm of the fantastic.

Synthesizing a wealth of influences from avant-garde theater, cinema, and literature--both Soviet and Western--Shostakovich attempted to forge a new musical and dramatic aesthetic. This paper explores the variety of influences and controversial impact of this opera, as well as the reasons for its unwarranted neglect.

IVES'S MODULAR RAGS AND A SKIT FOR DANBURY FAIR

Thomas Warburton
University of North Carolina, Chapel Hill

Charles Ives claimed to have written twelve ragtime pieces, but most of them were incorporated into larger works. Four of the ragtime pieces do survive intact in a pencil version for piano in the Ives collection at Yale. The sketch is inscribed "finished July 14, '02," and the four pieces share motives from the hymns "O Happy Day," "Bringing in the Sheaves," and "I Hear Thy Welcome Voice." The first, second, and fourth pieces are best known from their places in the First Piano Sonata, and, in a later version, the second is known as "In the Inn" in the Set for Theatre Orchestra. Parts of the first and third appear in the Second Orchestral Set.

The clear, sectional structure of each ragtime piece is similar to that of a classical rag. Since the rags were based on the same motives, sections could be shifted from one rag to the other. In fact, the closing sections of the first and second pieces are the same in the pencil sketch, and the first section of the second piece appears as the second section of the third piece. In the Second Orchestral Set, part of the first piece is actually inserted within the third.

From dates appearing in the manuscripts, Ives was preparing his "Skit for Danbury Fair" in the same year he completed the pencil sketch of the ragtime pieces. From the surviving fragments of the skit it is possible to reconstruct the complete skit. The fragments can all be traced to the first and second ragtime pieces, and the fragment containing the point where Ives linked the first to the second is extant. After transcriptions of the pertinent sketches from the Ives collection have been studied, the means of completing the skit will be suggested.

"FIERY VISIONS" (AND REVISIONS):
 THE MAKING OF PETER GRIMES

Philip Brett
 University of California, Berkeley

Britten's discovery of Crabbe as a result of reading an article by E. M. Forster in Southern California in 1941 is a well-known fact. But it has not until recently been possible to examine the documents pertaining to Peter Grimes. Preserved for the most part at the Britten-Pears Library in Aldeburgh, these include everything from the copy of Crabbe's works bought by Peter Pears and marked up by him and Britten to the composition sketch itself. Based on this extensive material, the paper shows how the opera was originally conceived, and how its ideas were refined and clarified--largely by isolating the title figure from the realism of his surroundings and giving focus to the symbolic or allegorical properties of the work. By revealing a certain conflict between the composer and his librettist, Montagu Slater, the paper also highlights the degree to which Britten was responsible for the most important dramatic moments in the work.

SYMPOSIUM: TEACHING UNDERGRADUATE THEORY (SMT)

Sunday, November 7, 9:00 A.M.-12:00 noon

Dorothy Payne-Penn (University of Texas, Austin), chair

Participants: Bruce Benward (University of Wisconsin, Madison), Alice Mitchell (SUNY, Binghamton), John White (University of Florida).

HISTORY OF THEORY (SMT)

Sunday, November 7, 9:00 A.M.-12:00 noon

W. T. Atcherson (University of Iowa), chair

FROM RAMEAU'S SUPPOSITION TO THE "NEW GERMAN SCHOOL":
 A LINE OF DEVELOPMENT IN GERMAN HARMONIC THEORY
 OF THE NINETEENTH CENTURY

Robert W. Wason
 North Texas State University

This paper will discuss a lineage of German theorists reaching from early in the nineteenth century to at least the 1870s. It begins with the system of harmony taught by the German composer Bernhard Klein (1793-1832). Although Klein never published

the system himself, it (or an adaptation of it) was published eventually as Theoretisch-praktische Harmonielehre (Berlin, 1840) by Klein's student, Siegfried Dehn (1799-1858). Dehn's treatise is neither a fundamental-bass treatise nor a Roman-numeral theory of the Vogler/Weber ilk; rather, it is a direct descendant of Marpurg's approach to figured-bass theory.

Another student of Klein's was Karl Friedrich Weitzmann (1808-80). Unlike the conservative Dehn, Weitzmann was a champion of the new music of Liszt and Wagner. A number of Weitzmann's ideas have been traced to Hauptmann, with whom he also studied. In fact, however, Weitzmann's Harmoniesystem (Leipzig, 1860) is actually a synthesis of some very up-to-date ideas drawn from Hauptmann and some eighteenth-century notions from Klein.

TONAL FUNCTION AND METRICAL ACCENT:
A HISTORICAL PERSPECTIVE

William Caplin
McGill University

One of the most interesting and contentious issues in the modern theory of music concerns the way in which functional harmonic progressions relate to the metrical organization of music. Although some theorists maintain that tonal function is metrically neutral, many others believe that the inherent stability of tonic harmony naturally associates it with metrical strength. An investigation into the history of this controversial problem reveals that a number of prominent theorists in the eighteenth and nineteenth centuries also believed that tonal function and meter directly interrelated, and their attempts to describe and explain the complexities of this relationship form a fascinating chapter in the history of music theory.

The paper begins by examining how Jean-Philippe Rameau appeals to the metrical placement of chords in order to determine the tonal center of a passage consisting exclusively of consonant harmonies. Attention is drawn next to Abbé Vogler's requirement that composers set all tonic harmonies on metrically accented positions. A look at Vogler's many misapplications of his rule exposes the pitfalls of his dogmatic view of how harmony and meter relate. Brief mention is then made of Simon Sechter's observation that harmonic progressions featuring a descending-fifth motion of the fundamental bass provide the greatest articulation for the downbeat of a measure. The paper concludes with an examination of how Moritz Hauptmann and Hugo Riemann use the class of "musical logic" to establish a natural connection between tonic harmony and metrical accent.

ERNST KURTH AND THE ANALYSIS OF CHROMATIC MUSIC
OF THE LATE NINETEENTH CENTURYPatrick McCreless
Eastman School of Music

Ernst Kurth has long been recognized as one of the most original and perceptive music theorists of the early twentieth century. Perhaps the best known of his studies is Romantische Harmonik und ihre Krise in Wagners Tristan (1919), a revolutionary--and evolutionary--view of the gradual dissolution of the tonal system in Western music from the time of Wagner's Tristan through the early twentieth century. Kurth's deterministic, historically-oriented view of harmonic practice in this period is by no means an analytical "theory," in the standard logical and formal sense; nevertheless, his work is permeated with rich analytical insights that have been confirmed and further developed by later theorists.

Although Kurth's analyses serve principally as evidence in support of his Schopenhauerian, metaphysical-historical arguments, they are also valuable in and of themselves, and can contribute to the construction of a viable theory of the tonal music of the late nineteenth and early twentieth centuries.

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