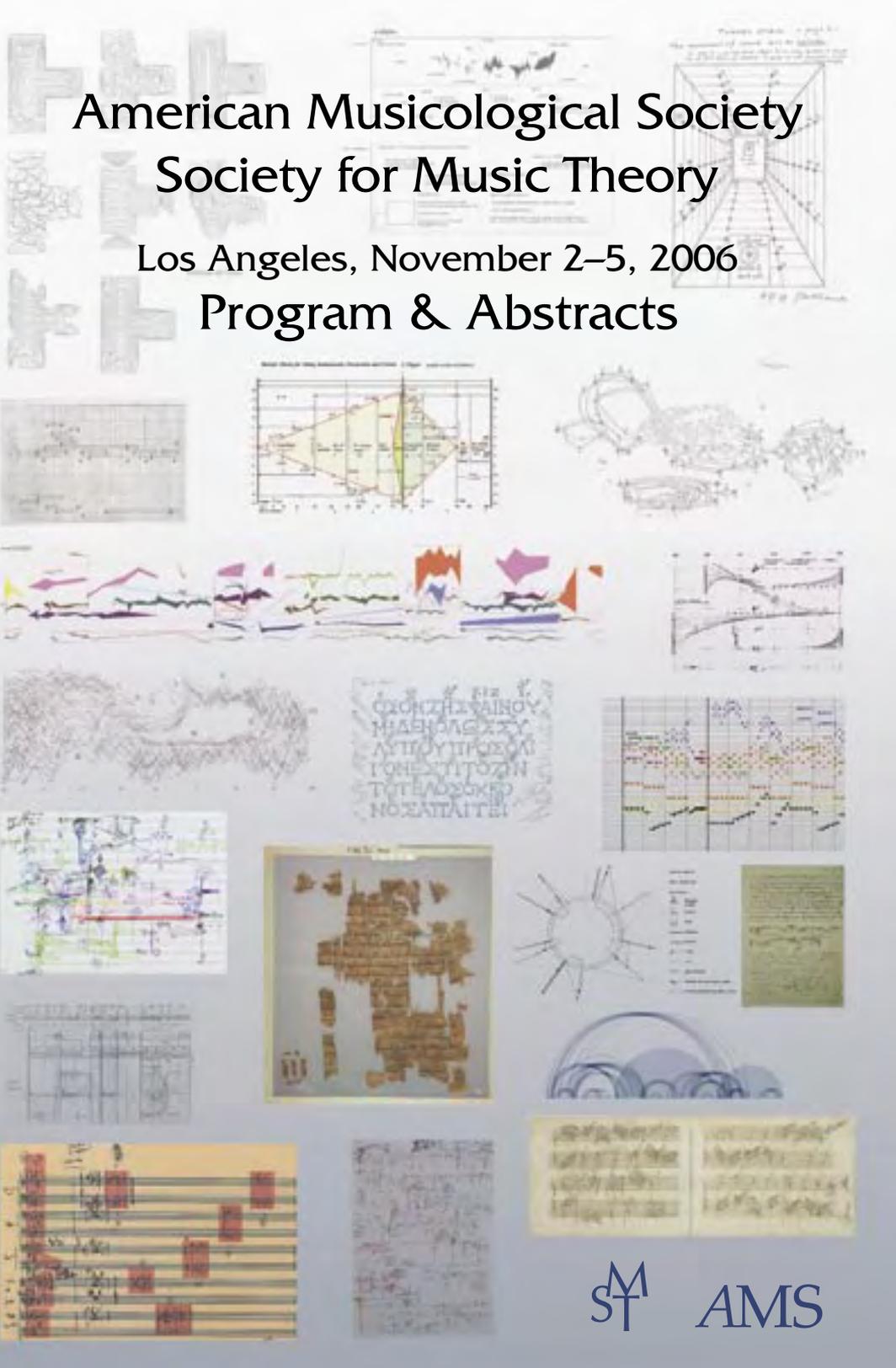


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Program & Abstracts



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Abstracts

Thursday noon, 2 November

ELGAR AT THE PIANO

David Owen Norris, University of Southampton

Late Romantic composers were not much interested in the piano as a solo instrument. Bruckner, Mahler, Strauss—only the latest Romantic of them all, Rachmaninoff, bothered much with it—and he was, after all, a virtuoso pianist himself. Yet Elgar was famed for his piano-playing in private improvisation; and he certainly spent much time on his Piano Concerto, (though never enough to finish it). One might have hoped for a larger output, especially in view of the quality of what he did produce. The explanation lies in the fascinating story of Elgar's engagement with the piano: a story that sheds new light on his character and his humanity.

The Five Improvisations

On November 6th 1929, in the Small Queen's Hall in Central London, Elgar improvised at the piano straight onto HMV's hot wax. The Improvisations, and especially the G major Rondo, show us that Elgar produced his effects by busy "faking" (a technical term!) of runs and arpeggios, striking all sorts of 'wrong' notes to create his rich sound.

Elgar improvised all his life for himself and his friends, to share ideas and to experiment with structures to contain them. His Improvisations were not intended to be polished pieces, with every harmonic problem stitched up, and all the notes under the fingers. And so, in his recorded Improvisations, there are several moments of utter incoherence. Rather than reproduce them exactly, I have plotted a more considered course round the same harmonic rocks and melodic rapids.

The Concert Allegro

By November 1901, Elgar was busy with a big piece for piano, which he first entitled *Concerto (without orchestra) for pianoforte*, and later *Allegro (Concert Solo)*. Its common title, *Concert Allegro*, appeared a little later in the program book of one of its few performances. Fanny Davies, a pupil of Clara Schumann, had asked Elgar to write her a piece. Elgar obliged in his best style, and must have been dismayed to read the reviews of the premiere, which criticized its length, its repetitiousness, and its paucity of material. Elgar tried to deal with the "too-long" problem by making ruthless cuts. Whole lines are crossed out; some cuts are so extensive that he simply pasted on a new sheet of music paper. His opinion of his cuts may be gathered from the fact that he never published the piece, and soon it was forgotten. Eventually, John Ogdon played it in 1969, but his recording, for all its magnificent pianism, does not delve beneath the paste-overs, mixes original and altered versions, and incorporates some misreadings of Elgar's hand.

In 2001, I shone a powerful light through the paste-overs on the manuscript, and deciphered what Elgar had originally written. The present performance reverts to Elgar's original conception. But there is one more category of alteration. One page of the MS—I suspect it's the page that moved Richter to exclaim (according to Fanny) "It is as if Bach had married Liszt!"—has some wistful pencil lengthenings. Perhaps right to the end, Elgar couldn't quite believe his judgment had been so faulty. I have adopted these lengthenings.

Thursday afternoon, 2 November

ANIMATION AND IMAGINATION (AMS)

Neil Lerner, Davidson College, Chair

TINGEL-TANGEL CABARET MEETS DR. SEUSS IN HOLLYWOOD:
FREDERICK HOLLANDER'S MUSIC FOR *THE 5000 FINGERS OF DR. T*

Nancy Newman
University at Albany

Soon after the successful release of the animated short, *Gerald McBoing-Boing*, its creator, Theodor “Dr. Seuss” Geisel, embarked on another film project concerning a child’s relationship to the world of sound. For his next undertaking, Geisel decided to “get even” with the piano teacher who rapped his knuckles in childhood. The teacher became Dr. Terwilliker, a pianist whose goal of world domination is foiled by his pupil, a boy named Bart. Their story became the feature-length Technicolor musical, *The 5000 Fingers of Dr. T*. This 1953 film is now a cult classic, admired for its extraordinary, expressionistic sets (including the longest keyboard ever built on a Hollywood sound stage), the choreography of American ballet pioneer Eugene Loring, Theodor Geisel’s song lyrics, and Frederick Hollander’s music.

Hollander’s underscoring for *The 5000 Fingers*, with its obsessive re-configuration of Dr. T’s leitmotif, “The Happy Fingers Method,” earned him an Academy Award nomination. Recent scholarship on the composer has opened up a new perspective on the relationship of the music of the film to German variety theater of the 1920s. Best-known for his work on *Der blaue Engel* (1930), Hollander had a long association with cabaret, including Max Reinhardt’s venue, *Schall und Rauch*, and Hollander’s own club in Los Angeles, the Tingel-Tangel Theatre. After his 1933 emigration from Nazi-dominated Germany, he worked on dozens of Hollywood films. Hollander considered the opportunity to work with maverick producer Stanley Kramer on *The 5000 Fingers* his “golden chance” as a film composer. My analysis of Hollander’s contribution is informed by his little-known autobiography, *Von Kopf bis Fuss: Mein Leben mit Text und Musik*.

This paper focuses on two key scenes that interweave the Oedipal and musical dimensions of the film. The first involves an exchange between the young Bart and his widowed mother over piano lessons. Bart struggles with the correct execution of Dr. T’s “Happy Fingers” until his mother joins in, singing the lyrics. The boy’s transformation from inept student to competent accompanist illustrates the psychoanalytic concept of the “acoustic mirror.” In Kaja Silverman’s formulation, the acoustic mirror—an extension of Lacan’s mirror stage—is the process by which the developing child recognizes himself through the reflection provided by the mother’s voice. This scene in *The 5000 Fingers* links the maternal voice to the emergence of an individualized musicality, initiating the child’s pursuit of a mature relationship to the musical world.

The psychoanalytic dimension of the film is further emphasized in an elaborate “dream ballet,” a type of set piece found in several late-studio films promoting a cinematic and distinctively American approach to dance. In this scene, Bart fantasizes that he has been chased to a dungeon where Dr. T has imprisoned all the non-piano playing instrumentalists of the

world. Hollander's ambitious, jazz-tinged score accompanies the movements of Geisel's whimsical instruments as Bart stages his desire to find a place in the musico-symbolic order.

MAKE MINE MUSIC: MUSIC, CULTURE, AND DISNEY, 1935–55

Daniel Goldmark
Case Western Reserve University

The film *Fantasia* was a critical and financial catastrophe when the Walt Disney studio released it in 1940. Classical music critics believed the film mocked symphonic music, while film and popular culture critics thought the film did not go far enough in making highbrow classics more accessible. Several scholars have shown that Disney intended *Fantasia* to bring classical music to a wider audience; however, the larger Disney project involving music and popular culture has not been addressed.

In this paper I discuss how the Disney studio created its own narrative about the history and consumption of Western music, culminating in its (Academy Award-winning) explanations of music fundamentals, *Toot, Whistle, Plunk and Boom* and *Melody* (both 1953). Hollywood cartoons are known for generating highly focused satire, and these films often made their point with vicious efficiency, reducing topics that might fill a dozen volumes into a few minutes on screen. We can thus learn a great deal about popular notions of music during the 1940s and 1950s, when the cartoons in question were produced, by examining the underlying assumptions put forth in these shorts. I show that the studio produced stories that presented carefully devised ideas about (Western) music history and musical form, in part to avoid repeating some of the mistakes that doomed *Fantasia* to failure. Just as *Fantasia* had drawn on the fame of Leopold Stokowski and Deems Taylor for credibility, other Disney musical efforts incorporated popular music icons. I demonstrate how the studio used such personages as Jerry Colonna, the Andrews Sisters, Benny Goodman, and Nelson Eddy, among others, in their effort to endorse a particular sound in popular music, one that was decidedly mainstream and conservative. I conclude by discussing the recently re-released film *A Symposium on Popular Songs*, which has not been available since its release in 1962, in which the studio seemingly embraces the recent history of American music. Rather than using known examples of ragtime, swing, and Tin Pan Alley songs, however, all the songs presented are newly-composed. In this way the studio filtered almost seventy years of music history through its own lens, abbreviating or ignoring outright many of the political and social motivations for the genres it presented. The worldwide popularity of the Disney films, and the instant recognition that Disney as a brand receives, means that the studio's agenda on music had far-reaching effects.

BEETHOVEN (AMS)

Hans-Joachim Hinrichsen, University of Zürich, Chair

REHEARING BEETHOVEN IN PARIS

Benjamin Walton
University of Bristol

The reception of Beethoven's music in France has long been inextricably linked with the orchestra of the Société des Concerts du Conservatoire under its director François-Antoine

Habeneck. Over a handful of years, from the late 1820s through to the early 1830s, the ensemble introduced ecstatic Parisian audiences to all of Beethoven's symphonies, many never performed in the French capital before. And even those that had been heard previously appeared rejuvenated by the unusual skill and commitment of the famous orchestra, made up of Conservatoire students, past and present, together with their professors. It is an outwardly unproblematic tale, little changed in its outlines from the first season in 1828 to the present day: a seamless narrative of triumph. Yet this very seamlessness might demand closer attention, as might its starting point in the declaration by François-Joseph Fétis—within days of the opening concert—that the concerts marked the rebirth of French music. Beethoven's success appears instant and prolonged, but also monophonic; easily reaffirmed by glowing reports from the 1830s and beyond, all structured within the familiar interpretive boundaries of nineteenth-century concert life: high versus low, initiated versus uninitiated listeners, symphonic versus vocal music, and so on. As a result, while writers from Leo Schrade to James H. Johnson have proposed reasons for the composer's sudden triumph in France, their belief in the undifferentiated continuity of that success risks falsifying their conclusions.

In my paper, I shall return to the 1828 series to argue that it was if anything even more significant than realized by Fétis, marking a key moment in the formation of modern musical culture. This only becomes clear, however, through a detailed reconstruction of the intellectual and cultural landscape in which the first concerts took place, in the wake of an explosion of Parisian interest in musical experience, but slightly before the doctrines of Hoffmannian sublimity became the dominant language through which that experience was channeled. Rossini in 1828 is not yet Beethoven's polar opposite, but is instead many listeners' first point of auditory reference: Beethoven is applauded most when he sounds like recent Rossini. Meanwhile, in the absence of alternative models, the growing coterie of young Beethoven acolytes view him primarily through the unusual prism of Victor Cousin's lectures on metaphysics as a composer of Platonism in music. The growing exclusivity of their passion—visible in the scorn of the student orchestral members forced to perform Mozart instead of more Beethoven—indicates how quickly the familiar narratives of the 1830s will be in place. Even by the following year, the aesthetic divisions are already more firmly established. Yet by excavating the origins of these narratives, we can reveal their own history; not simply to debunk, but to rethink their inherited power. And by concentrating on a single historical moment, it can be liberated from the stranglehold of familiarity, casting both the period and the repertory in an unfamiliar and revealing light.

CHORAL FANTASIES: BEETHOVEN, VON SCHWIND, AND THE AESTHETICS OF CHORAL PARTICIPATION

Ryan Minor
Stony Brook University

According to Czerny, Beethoven composed his Op. 80 Choral Fantasy as a “glittering finale” for the 1808 concert premiering the Fifth and Sixth Symphonies. Indeed, most commentary has focused on the Fantasy's intended function as a summary of, and paean to, these more substantial compositions that preceded it. Alternately, scholars have emphasized the Fantasy's obvious anticipation of the Ninth Symphony's choral finale. In either case, however, the work itself becomes subservient: a finale or prelude to other music.

Yet many nineteenth-century Germans valued the Fantasy on its own terms; it was one of the most performed works in *Singvereine* and choral festivals. One reason for this popularity may be found in Moritz von Schwind's 1852 painting "The Symphony," which depicts a performance of the Fantasy in which chorus and audience are interchangeable. This fluidity emphasizes music-making as much as it does the musical work, and as such it demonstrates a central principle of the German choral movement: that of choral singing as a participatory project, equally communal and musical in focus.

If the Ninth Symphony's choral finale is an ode to cosmic, abstract joy, the Fantasy promotes a more earthbound and quotidian sort of ecstasy—one brought about through man's communion with nature, but also with other men. Its musical development from piano fantasia to choral hymn is underlined by a textual narrative of individual consciousness culminating in a wider "chorus of spirits." Whereas the Ninth's famous flat-sixth chord lands "before God," the analogous deceptive cadence in the Fantasy promotes the "love and power" of human art. Favoring collective, bourgeois music-making ("the harmonies of our life") over the Ninth's Elysian cosmos, the Fantasy and its performance history point to a crucial yet under-researched strain of nineteenth-century musical culture.

BEETHOVEN-HÖLDERLIN

Michael Spitzer

University of Durham

Adorno consistently compares Beethoven with the two other major German artistic figures born in 1770, Hegel and Hölderlin. Although the analogy between Beethoven's compositional style and Hegel's philosophical dialectic is worked out extensively and in various places (particularly in the *Beethoven* Nachlass), Adorno was far more circumspect about the perceived affinity with the great German poet. Nor has Hölderlin been examined by more recent Beethoven criticism, which has seized instead on Friedrich Schlegel—his theory of romantic irony as well as his philosophy of genre (Dalhaus 1989; Daverio 2000). My paper contends that Hölderlin affords a far more convincing analogue for the sort of stylistic, generic, and topical pluralism one finds in works such as Beethoven's String Quartet in A minor, Op. 132, a *locus classicus* of recent late-style criticism (Agawu 1991; Chua 1995; McClary 2000; Hatten 2004; Rumph 2004; Clarke 2005).

Whereas literary criticism increasingly celebrates Hölderlin as Beethoven's greatest literary contemporary (e.g. Haverkamp 1996), the poet's work as a literary theorist and philosopher (a co-founder, with Hegel and Schelling, of the Jena School) is also receiving much attention. Focusing on just the first page of Op. 132, my paper draws the late style into relation with an astonishing essay by Hölderlin, *Wechsel der Töne*, the subject of an influential study by the noted hermeneutic critic Peter Szondi (1970). Hölderlin interprets the three venerable literary genres (epic, lyric, tragic) as three dynamic "tones" and disposes them in an elaborate *combinatoire* capable of charting their complex interactions, permutations, and transformations into each other. Although Hölderlin's and Schlegel's are both *conflict* models of style, the former is idealist rather than ironic, and rotates its categories within the closed circle of the work, thereby affording a closer parallel with the regulated interplay of a Classical sonata form. Hölderlin's system is also far more technical than Schlegel's, and resonates better with Dahlhaus's analysis of how fugue, lyric, and sonata interpenetrate in the late style; his notion

that “the meaning of one form seems to emerge precisely from its transformation into another” (1989: 86).

Against the background of Michaelis’s and Hoffmann’s more familiar theories of stylistic synthesis and historical reconciliation, and Beethoven’s famous “*Kunstvereinigung*” letter to Archduke Rudolph (July 29, 1819), Hölderlin’s system opens up new perspectives on the concept of style in the early nineteenth century. It also suggests how we might interpret categories such as epic, lyric, and tragic (as well as *Kunstcharakter*, *Grundstimmung*, and *Schein*) in musical terms, and theorize Beethoven’s layering of baroque, galant, and high classical languages within his late style. Most broadly, the Beethoven-Hölderlin model fills in a lacuna in Adorno’s Beethoven interpretation, and builds new bridges between hermeneutics and style analysis, and historicist and critical-theoretical approaches to the Classical Style.

“MA PERÒ BESCHLEUNIGEND”: NOTATION AND MEANING IN BEETHOVEN’S OP. 133/134

David B. Levy
Wake Forest University

Scholars have studied Beethoven’s *Große Fuge*, op. 133 (1825–26) from several perspectives, but scant attention has been paid to one of its most obvious problems—the notation of the fugue subject as two non-syncopated eighth notes connected by a tie, as found in meas. 26ff. of the *Overtura* and throughout the first portion of the fugue itself. Beethoven’s Conversation Books reveal that he was asked directly on two occasions why he did not notate the figure as a simple quarter note. Unfortunately, the composer left no written answer. Performers, subsequently, have played the figure in one of two ways—as a simple quarter note, or as two distinctly articulated eighth notes.

Can both interpretations be correct? On the surface the issue concerns performance practice. Emil Platen, comparing the *Große Fuge* example with other passages in the late quartets, has argued that the tied notation signifies a kind of terraced diminuendo. While this explanation makes sense in most instances (e.g., the end of the first movement of op. 131), it is unsatisfactory in the case of the *Große Fuge*, which presents the figure hundreds of times in the context of an unrelenting *fortissimo* dynamic. Sketch sources (especially the *De Roda* Sketchbook, Beethovenhaus-Archiv SBH 680) and the autograph manuscript of op. 133 (Artaria 215, Biblioteka Jagiellońska, Kraków) and the recently rediscovered autograph of Beethoven’s own transcription of the work for piano four-hands, published by Artaria as op. 134, suggest not only the proper execution of the tied eighth-note figure, but that the notational gesture is rife with specific referential meaning—meaning associated with pain and suffering that stems from the notation’s origin and usage in music of the seventeenth and early eighteenth centuries. Evidence from Beethoven’s letters and Conversation Books suggest that the Crucifixus from Johann Sebastian Bach’s *Mass in B minor*, BWV 232, may have served as the direct model for Beethoven’s use and understanding of this notation. A hitherto unnoticed bilingual marginal note found in Artaria 215, “ma però beschleunigend,” may offer yet further evidence about the meaning of the tied eighth notes.

This paper will demonstrate that the sketch sources, as well as analogous passages from other works by Beethoven—among them the *Adagio ma non troppo* second movement of the String Quartet in E-flat, op. 74 (“Harp”), a passage in the Credo of the *Missa solemnis*, and most tellingly, the *Cavatina* from op. 130—offer important clues suggesting that the tied

eighth notes ought to be heard as two distinct, if connected, sounds. Furthermore, the expressive context of each of these passages point toward a specific affectual meaning of pain and suffering that not only shed light on the meaning of the *Große Fuge* itself, but of the entire string quartet for which it originally served as the finale.

CHANSONS AND ATTRIBUTIONS (AMS)

Christopher Reynolds, University of California, Davis, Chair

MOTIVES OF ALLUSION AND ATTRIBUTION IN THE ANONYMOUS CHANSONS (THE CASE OF THE MANUSCRIPT BOLOGNA, Q16)

Adam Gilbert

University of Southern California

Attribution remains the holy grail of fifteenth-century French chanson studies. Recently, Leeman Perkins has suggested computer analysis as a future means of establishing possible authorship of anonymous songs from the Busnois generation. However, obstacles to attribution include the communal vocabulary of shared motives among poets and composers. The role of allusion and citation (discussed by Howard Mayer Brown, David Fallows and Christopher Reynolds) creates close resemblances in related works by different composers. Add to these the confusion of conflicting attributions and the vast number of anonymous chansons whose authorship, if established, could fundamentally change our ideas about the style of any single composer, and the odds would seem insurmountable.

By analyzing a special group of anonymous unica identified by Sarah Fuller in 1969 in the manuscript Bologna Q16, this paper argues that the obstacles mentioned above in fact offer the best methods for furthering attribution studies. Recognition of significant motivic citations in anonymous chansons in Italian sources reveals relationships to works by known composers.

Christopher Reynolds recognized in Caron's "Se brief puis de vous voir" a relation to Pullois' "De madame au beau corps gentil" noting melodic citation and textual allusion to eyes and exile. My identification of extensive and complex motivic interrelations securely places two untexted unica in Q16 ("De piange cuore dure" and "Mirando l'occhy de costeyi") as members of the same musical débat. Even their Italian incipits referring to eyes and tears suggest origins close to Pullois and Caron.

The same motives of allusion point to stylistic markers among individuals and circles of composers. Specific musical motives act as musical entities and possible stylistic markers. Common motives may not always be as common as they seem. For example, another chanson, "Mirando el gran splendore" in EscB, carries extensive motivic and textual relations to Pullois' "De madame" (and the previously unseen acrostic MARIA LUCAS.)

I have been able to link other anonymous chansons to known composers, as in the case of the anonymous "Je n'ay joye ne liesse" and "Jone dame plaisant et belle" (recognized for its close stylistic resemblance to Busnois). These adjacent works open with citations of chansons by Binchois and Ockeghem. The anonymous "Je me conciens" and "Merci vos," also adjacent, share enough stylistic similarities that they are with little doubt by the same composer. Their motivic vocabulary suggests the possible authorship of Loyset Compère.

The significance of the analytical approach I adopt is threefold. First, placing anonymous chansons in the context of musical allusion reveals their significance as parts of a larger musical conversation between major composers. Second, it illustrates the central role of allusion in the compositional process of the fifteenth-century chanson, lending credence to earlier conjectures about song relationships. Finally, allusion helps frame approaches for further chanson analysis by identifying motives and helping to establish what they can reveal about the author—short of his or her name—of an anonymous work.

IMPLICATIONS OF FLORENCE 2442 FOR THE HISTORY OF THE FRENCH CHANSON

Louise Litterick
Mount Holyoke College

The generally accepted historical narrative of the polyphonic French chanson posits a curious detour to Italy in the first decades of the sixteenth century. The following description of what I refer to as the Italian hypothesis may stand for many: “There is . . . ample evidence to suggest that the new style of chanson composition embodied in the Attaignant repertory and in other prints of the 1530s emerged in Rome, Florence and other Italian centres where French musicians, among them Ninot le Petit, Antoine Bruhier and Jean Mouton, sang and composed” (Grove Music Online). My paper will demonstrate how this hypothesis came about and why it can no longer be sustained.

The Italian hypothesis is based primarily on source studies and composer biography. The main sources for chanson repertory between Petrucci and Attaignant—Florence 2442, Florence 164–7, and Cortona/Paris—have generally been regarded as Italian in origin. Biographical evidence for the main composers of this repertory is similarly considered to point to Italy (see above). I have shown elsewhere, however, that the identification of Ninot as a papal singer is incorrect; available evidence indicates that he was active not in Rome but in France. Moreover, in an earlier paper (AMS Toronto, 2000), I revised the provenance of Florence 2442, confirming the minority view of French provenance for these partbooks and identifying northeastern France as the most likely place of compilation. In the same paper I demonstrated that Florence 2442 provided the direct model for much of the secular portion of Florence 164–7, thereby eliminating the latter source as a witness to compositional activity on Italian soil.

Further scrutiny of multiple aspects of Florence 2442 amplifies and integrates these conclusions. A review of the biographies of other exponents of the new chanson style (including a possible new composer identification) yields an employment profile also at odds with the Italian hypothesis. A comparative analysis of composer representation and style reveals the extent to which our comprehension of the chanson of the early years of the sixteenth century depends upon Florence 2442. Together, the revised picture of the sources, reevaluated biographical information, reconsidered transmission patterns, and analysis of the repertory provide a web of evidence that rewrites the history of the chanson of this period: this most French of musical genres did not for a brief but decisive time develop in Italy; it evolved in France.

CHOPIN AND BRAHMS (AMS/SMT JOINT SESSION)

Kevin Korsyn, University of Michigan, Chair

TOWARD A WELL-TEMPERED CHOPIN

Jonathan Bellman

University of Northern Colorado

Chopin's music is almost without exception played on the modern piano in equal temperament. However, contemporary temperament treatises such as that of Jean Jousse (Paris, 1832) are clear that subtle tuning inequalities were standard in the nineteenth century. Even treatises claiming to result in "equal" temperament have inherent inequalities, as they call for some fifths to be tuned pure, some slightly flat, and so on. In contrast to today's tonal homogeneity, nineteenth-century tuning instructions and other writings indicate that the *Tonarten*, or key-colors—the tonal characteristics that made every one of the twenty-four fully usable well-tempered major and minor keys unique—were current and familiar well into the 1890s.

One of Chopin's very rare surviving remarks on the subject suggests that his exacting standards extended to the way his piano was tuned, and that his tastes in temperament were more old-fashioned than progressive. In a letter to Julian Fontana of 18 August 1848, Chopin lamented, "Ennike, our best tuner, has gone and drowned himself; and so I have not in the whole world a piano tuned to suit me." By 1848, tuners who favored one of the newer, increasingly equal temperaments would surely have been available in Paris, so that in turn suggests that these more equal temperaments were not sufficient for Chopin's purposes. His upbringing was provincial and his musical taste conservative—Bach, Mozart, and Italian opera—and his own music, with its F major pastorales and C minor funereal writing, evidences a retrospective and traditional understanding of keys and tonalities.

What would a conservative tuning have offered him? Chopin's music juxtaposes triads in a highly sensitive and unique way, so a temperament that accentuates the differences between harmonies—and even the distances between half steps—puts his harmonic language into vivid relief, which to the modern ear is both piquant and unexpected. Not only do the rapturous contemporary descriptions of Chopin's performances make much more sense with this additional element, but such notoriously problematic harmonic passages as the A Minor Prelude, op. 28/2, gain transparency and coherence, when in equal temperament they too often sound merely confused.

It is almost certain that Chopin's actual preferred tuning is unrecoverable. Not only is Ennike the tuner otherwise untraceable, but tuning instructions of the time in general are too imprecise to be useful to a modern technician. Striking results are achieved, however, by working backwards: if one starts from Chopin's music itself and adjusts—"unequalizes"—the temperament, recapturing traditional key characteristics but making sure all keys remain usable, worlds of subtlety are discovered. Excerpts from Chopin's music played in this kind of unequal temperament illustrate the extent to which coloristic and even timbral elements have disappeared from our understanding of this familiar repertoire. Ultimately, it is clear that the choice of tuning constitutes an unrecognized yet major issue in our understanding of this most familiar piano repertoire.

PHRASE STRUCTURE OF CHOPIN'S EARLY WORKS
IN LIGHT OF JÓZEF ELSNER'S INSTRUCTION

Halina Goldberg
Indiana University

The masterful phrase asymmetries of Chopin's mature compositions have been the subject of numerous music theoretical studies, most notably by Carl Schachter, William Rothstein, and Charles Burkhart. These scholars carefully explore Chopin's treatment of phrase rhythm, commenting on the remarkable "rhythmic variety he manages to create within a very conventional framework" and the ingenuity of phrase rhythm he displays in his later works, anticipating "the rhythmic innovations of Wagner" (William Rothstein, 1988). Their efforts to understand the sources of this practice have been obscured by the presumption that the young composer's musical instruction in Warsaw was deficient; a presumption caused by the lack of explicit information on this subject.

It is my intent to provide specific details of Chopin's composition studies, at the present unknown to the scholarly community. Specific music theoretical and pedagogical traditions on which Chopin's composition teacher, Józef Elsner, based his instruction will be discussed. I will also demonstrate that musical syntax was given much attention in Elsner's lectures, as evidenced by his theoretical writings and, consequently, that Chopin's Warsaw education instilled in him the imaginative approach to phrase organization.

I will present the contents of hitherto unexamined manuscript containing Elsner's essay on composition, entitled "The Treatise on Melody and Chant" and housed in the Czartoryski Library in Kraków. Elsner intended to publish the treatise as a companion volume to his well-known *On Meter and Rhythm of the Polish Language* issued in 1818, to be used as a textbook by composition students at the Warsaw Conservatory, attended by Chopin during the years 1826–1829. "The Treatise on Melody and Chant," which was written around the time Chopin studied with Elsner, contains the essence of Elsner's theory lectures, but it also supplies much information about his approach to private composition instruction.

I will provide examples from Chopin's Warsaw-period works, demonstrating how this learning process was carried out in his compositions. In his earliest works, Chopin did not upset metric regularity, bound to the ubiquitous four-bar phrase structure of salon dances on which he modeled his own dance compositions. He also followed the generic confines of segmentation, iterations, and open-endedness. Gradually, he learned to manipulate disturbances of periodic symmetry to attain temporal plasticity, and employed concluding expansions and extensions as his preferred means of creating closure. This attentiveness to phrase structure clearly begins during his studies with Elsner, who would have introduced him a variety of issues concerning metric organization in music, thus paving the way for Chopin to seek methods aimed at the abolishment of the so-called "tyranny of the four-bar phrase" (Cone 1968).

NEW PERSPECTIVES ON BRAHMS'S LINKAGE TECHNIQUE

Peter H. Smith
University of Notre Dame

Schenker's concept of linkage technique (*Knüpftechnik*) reflects the theorist's penetrating insight into the motivic dimension of tonal music. Linkage is rife with possibilities for theoretical extension, especially as its melodic continuities—the aspect that Schenker and others

have focused on—interact with harmonic and rhythmic components. My exploration of linkage falls into two parts, which address these harmonic and rhythmic aspects through analysis of passages drawn from Brahms.

Part one examines two general types of harmonic linkage: linkage between third-related harmonies via the 5-6 technique and linkage between $\frac{6}{4}$ elaboration of the dominant and the subsequent entrance of the root position tonic. Analysis of passages of both types reveals a tension between structural segmentation and associative continuity characteristic for harmonic linkage in general. Part two focuses on rhythmic aspects of linkage, which are illustrated by the finale of Brahms's G Minor Piano Quartet. The analysis traces a multi-leveled alternation between strong and weak (hyper)metric positions for a motivic dyad, as the movement progresses from one passage of linkage to the next, and relates this alternation to articulation of the movement's complex rondo form. The presentation concludes by positing a generalized relationship between the resulting metric ambiguities and the tonal ambiguities of harmonic linkage explored in the first part of the paper.

BRAHMS'S OP. 70 "SONG-BOUQUET" AS CRITIQUE OF ROMANTIC IDEOLOGY

Daniel Stevens
University of Michigan

Though Brahms generally avoided describing his song collections as "cycles," his tantalizing description of them as "song-bouquets" suggests a mindset toward the larger-scale meaning of these collections, a mindset only a few analysts have explored. Taking this concern as a point of departure, I analyze Brahms's *Vier Gesänge* Op. 70 focusing on textual-musical elements that encourage an interconnected, large-scale hearing, including the songs' palindromic textual structure, third-oriented parallel tonal design, and continuous juxtaposition and re-contextualization of contrasting tonal and rhythmic spaces.

My discussion will also interpret the third song as the textual, musical, and hermeneutical hinge for the entire collection. By relating analytical and textual observations, I show how the music, rather than expressing the text (whereby the textual meaning is directly translated into musical signifiers), may be better understood as critiquing the text (whereby the musical signifiers may affirm, undermine, and in this case, expose the illusion of textual meaning). This reading of Op. 70 invokes Jerome McGann's critique of Romantic ideology, whereby the Romantic work of art simultaneously represents the hope for transcendence (to be accomplished through poetry and imagination) and self-critically unmasks this hope as an illusion.

JAZZ (AMS)

Charles Hiroshi Garrett, University of Michigan, Chair

TRUMPETERS AND DANCERS IN EARLY JAZZ:
A FORGOTTEN PARTNERSHIP

Brian Harker

Brigham Young University

Illustrated with rare photographs and historical footage, this paper will examine a long-forgotten practice of the 1920s and early 1930s: the collaboration between jazz trumpet soloists and vernacular dancers in stage acts for Broadway, cabaret productions, and traveling shows. The trumpet players included such well-known figures as Louis Armstrong, Bubber Miley, Johnny Dunn, Joe Smith, Rex Stewart, Louis Metcalf, Doc Cheatham, and Jimmy McPartland. During these acts the trumpet players appeared onstage with the dancers, playing rehearsed solos that closely matched the dancers' steps, body movements, or facial expressions. This practice, though perhaps not widespread, proved to be profitable and professionally advantageous for both the dancers and the trumpet players involved. A famous photograph of Bubber Miley playing alongside dancer Roger Pryor Dodge provides the best-known example. From February to April 1931, Miley accompanied Dodge to the doleful strains of Duke Ellington's "East St. Louis Toodle-O" for one of the numbers in Billy Rose's revue *Sweet and Low*. Lengthier collaborations dating back to 1924 involved comedy dancer and pantomime artist Johnny Hudgins. An obscure figure today, Hudgins was celebrated in the twenties as the "colored Charlie Chaplin" and heir to Bert Williams. In such theatrical productions as *Chocolate Dandies* and *Lew Leslie's Blackbirds*, and at New York cabarets like the Cotton Club, Hudgins developed blackface pantomime routines that relied on the assistance of a jazz trumpet soloist. In these routines the trumpeter played vocal-sounding "wah-wah" effects with a plunger mute (or his hand) while Hudgins mouthed the words and executed a languid comedy dance. The acts became Hudgins's signature, prompting fans to dub him "The Wah-Wah Man." Hudgins hired a succession of eminent trumpet players to assist him, including Joe Smith, Louis Metcalf, Rex Stewart, Johnny Dunn, and Doc Cheatham. Louis Armstrong's collaboration with dancers took a different path. In the fall of 1926 Armstrong accompanied a dance team called Brown & McGraw at Chicago's Sunset Café. Brown & McGraw specialized in a wild, unpredictable dance style that, seemingly, fit well with Armstrong's fast and acrobatic manner of playing. As Armstrong himself put it, "Every step they made, I put the notes to it." Their collaboration marked a change in the meaning of "eccentric" music and dance. Previously, "eccentric" trumpet players were known primarily for tricks they performed with the aid of a mute; indeed, Miley, Dunn, et al., used these very tricks to accompany the dancers Dodge and Hudgins. Armstrong, by contrast, created a new "eccentric" style based on arpeggiated figurations, a style that would foster the rise of virtuosic solo improvisation in the 1930s. This evolution may not have taken place as it did, however, without a parallel development in "eccentric" dancing. Armstrong's brief stint with Brown & McGraw, coinciding almost precisely with the birth of the Lindy Hop, foreshadowed and in some sense may have helped bring about the union of acrobatic music and dance in jazz of the Swing Era.

THE EMERGENCE OF THE RURAL AMERICAN IDEAL IN JAZZ

David Ake

University of Nevada, Reno

Jazz has long been identified as an urban genre. Certainly, the standard historical narratives of the music trace a metropolitan lineage: New Orleans to Chicago to Kansas City to New York, with other cities, inside and outside the U.S., playing somewhat lesser roles. In many ways, experts and laypeople alike have understood the music as not only presented predominantly in urban areas, but also as the foremost aural representation of city living. Dozens of jazz-related song and album titles support these understandings, memorializing a favorite municipality (Ornette Coleman's *New York is Now*), neighborhood ("Take the A Train" or any of the other Harlem-inspired tunes), thoroughfare ("Central Avenue Breakdown,") or landmark ("Stompin' at the Savoy"). Not to say that less-populated areas haven't contributed. Many well-known players—including some discussed in this paper—hailed from the countryside. However, all of these musicians eventually moved to and made their names in one city or another, largely supporting the further urbanization of the genre.

Using such historical contexts as a backdrop, this paper addresses the emergence of a decidedly different geo-cultural milieu for jazz, which, while sometimes physically composed, performed, and/or distributed in cities, evokes an idyllic America far from the bustle and hum of the metropolis. The paper focuses particular attention on the key roles played by two U.S.-born musicians—Keith Jarrett and Pat Metheny—in shaping an idealized notion of non-urban spaces in the 1970s and '80s.

This relatively recent approach to jazz differentiates itself from its city-based cousin through evocative photographic images and presumably programmatic titles, as well as a distinctive palate of timbres, chord progressions, and rhythms that borrows from a range of other genres, including country, folk, rock, and Euro-American art music. But the implications of this sub-genre go beyond mere sounds, pictures, and song names. They also point to what might be seen as an alternative to prevalent understandings that link jazz not only to urban environs but also primarily to *black* communities. Almost all of the musicians discussed in this essay are white. As I will argue, then, the American rural idyllic in jazz involves deeply ingrained cultural mythologies, evoking for some a pristine vision of North America's wide open spaces, for others, perhaps, jazz's version of white flight. Such profound shifts in jazz's location (if sometimes only an *imagined* location) bear attention, as they hint at larger changes in participation and meaning as the music heads into its second century.

TEDDY WILSON'S "CHINA BOY"

Paul S. Machlin

Colby College

Jazz pianist Teddy Wilson's playing has often been described by musicians and critics alike as "elegant" and "tasteful." Gunther Schuller, for example, invokes "taste" (in its noun and adjective forms) at least seven times in a brief summary of Wilson's contributions in *The Swing Era* (503–13). The concept of taste as a value, however, is ambiguous and problematic, particularly in Wilson's case. For Schuller, taste connotes a reliance on conventional harmonic progressions and implies polished execution ("In a technical sense [Wilson's playing] . . . reveals astonishing consistency and absolute integrity" [504]). To augment his commentary,

Schuller cites Wilson's April 11, 1941 Chicago solo recording session as "an apex in [his] creative development" (510), suggesting that Wilson's right-hand figures in "I Know That You Know" (which Schuller designates Wilson's "masterpiece") project "Mozartean clarity" (511). This description foregrounds Schuller's Eurocentric aesthetic; it may also constitute code signifying Wilson's legitimacy as an artist for Schuller and like-minded critics. But Teddy Wilson, of course, was not European, and such limited characterization of his playing fails to capture the essence of his music. A close reading of Wilson's performances of a different tune from the same session—"China Boy"—reveals not just the brilliant surface that Schuller admires, but also, more significantly, the pianist's fundamental artistic objectives. Wilson made an astonishing seven consecutive takes of "China Boy" on that date, a one-session total probably unique in the annals of pre-World War II jazz recording. One reason for such prolixity might be the normal musicianly impulse to practice; in the conventional sense of repetition to achieve accuracy, practicing was certainly central to Wilson's approach to performance. As he noted in a 1979 interview, "I worked on solo records back in 1935 for three hours just for one song. . . . I would just go over and over it again until I got a take that I liked" (Institute of Jazz Studies Jazz Oral History Project). Wilson's purpose in making seven takes of "China Boy," however, appears to transcend mere practice. Indeed, comparison among these takes reveals that he rearranged the same or almost identical musical passages in differing sequences as a means of varying the individual choruses in each take. This process may in one sense be understood as a trope on stride piano. Wilson credits Fats Waller as a crucial early influence, and in the "China Boy" takes, he amplifies the elaborative procedures of stride, relying on preconceived material for his improvisations. But instead of brief licks of a few pitches each, inserted for decorative purposes over the chord changes, Wilson employs extended arpeggios and multi-measure phrases. Moreover, he applies these gestures interchangeably, patching them into different thirty-two-measure choruses from one take to the next. Through "China Boy," then, Wilson explores the expressive potential of jazz piano not by means of gesture, as stride pianists did, nor with pianism characterized simply by its "astonishing consistency" and Mozartean clarity, but by fundamentally reconfiguring, in each take, the musical architecture of each chorus.

THE METAMORPHOSIS OF "ANTHROPOLOGY": GIL EVANS' ARRANGEMENTS FOR CLAUDE THORNHILL AND MILES DAVIS

Frank Tirro
Yale University

It is common knowledge that Gil Evans was one of the most innovative arrangers in jazz. His work is well known, especially through the recordings of the Claude Thornhill Orchestra, the Birth of the Cool nonet, the large Columbia Studio Orchestra sessions featuring Miles Davis, and those of his own bands. Detailed investigations of his arranging techniques have been lacking in the literature principally because his manuscript scores, once thought lost or destroyed, have been unavailable for study. A limited number are now open to view. Comparing music arranged for the Thornhill Orchestra, now preserved in the Claude Thornhill Collection of Drury University in Springfield, Missouri, with recently published scores compiled from performance parts from the Miles Davis Birth of the Cool Orchestra, manuscripts once thought lost but discovered by Jeff Sultanov among the holdings of the Miles Davis estate, one can obtain a fascinating glimpse into this creative arranger's workshop.

Charlie Parker's jazz standard, "Anthropology," is a melody composed over a basic chord pattern. Originally composed as a head for improvisation to changes, "Anthropology" was orchestrated by Evans for the Claude Thornhill Orchestra in 1947 and partially rearranged as a theme song or set ending for the Miles Davis Birth of the Cool nonet in 1948. Comparisons of the Parker original with the two Evans orchestrations reveal much about the methods and techniques of this skilled craftsman. The scores highlight his musical concerns at this critical juncture in his career. In this particular study we can discern, from his score for Thornhill, the arranger's manipulation of both melody and harmony before moving on to the orchestration proper. We can see an apparent progression from tune and chords to tune with new chords to refined tune with these additional chords. It is possible to infer an early orchestral concept from a compositional score and see the result in a finished full score for Thornhill. Details in the notation underscore Evans' concern for precise indication of performance details. In his reorchestration for Davis' nine-piece combo one can observe another metamorphosis, for parts are not borrowed whole but rewritten. Performance details for Davis' jazz musicians are assumed understood by the players, whereas the same passages for Thornhill's big band sidemen were more fully notated.

JUDAISM (AMS)

Philip Bohlman, University of Chicago, Chair

THE JEWISH CULTURE LEAGUE CONFERENCE (SEPTEMBER 5–7, 1936): ERNEST BLOCH, ARNOLD SCHOENBERG, AND "JEWISH MUSIC" IN NAZI GERMANY

Lily E. Hirsch
Duke University

Part of the Nazi plan to expunge "Jewish music," and prevent the cultural appropriation and thus pollution of "German music" included the creation of the *Jüdischer Kulturbund* (Jewish Culture League, 1933–41). The requirements issued by the office of the Nazi official Hans Hinkel for the League, however, were indeed paradoxical. The Jewish musicians of the League were expected to perform for all-Jewish audiences a repertoire of "Jewish music"—the very music the Nazis sought to destroy. But what could be considered "Jewish music" in Nazi Germany? To address the growing debate regarding this question, the assimilated leaders of the League, under Nazi and Zionist duress, convened the Jewish Culture League Conference in September 1936. According to the transcription of the Conference held at the Akademie der Künste in Berlin, during the four programmed musicological presentations, "Jewish music" was defined based on the composers' origins, negated as a hope only for future generations composing in Palestine, and used to circumscribe certain composers without a clear explanation of criteria. All four scholars who presented at the Conference, however, listed specific Jewish musical works or incorporated musical examples appropriate to their topics—giving clues to their implicit ideas of "Jewish music." In my presentation, based on newspaper articles from the time, interviews with former League members, scholarship from the period, and archival material collected at the Akademie der Künste and the Leo Baeck Institute, New York, I describe the popularity of Ernest Bloch in the League repertoire as it contrasts the unpopularity of Arnold Schoenberg in an effort to elucidate the implicit ideas of Jewishness in music

exposed at the Culture League Conference. Through this discussion, I show that Bloch owed his popularity to his deference to the national currents of the time and the sonic signals of authentic “Jewish music” described at the League’s Conference. Schoenberg, on the other hand, whom the Nazis viewed as a destructive force, was similarly viewed by League leaders and therefore relatively ignored in League performances. This topic exposes the contradictions and ideological inconsistencies that framed discussions of “Jewish music” in Nazi Germany. These inconsistencies grew out of a system of thought—shared by the Nazis and, despite their good intentions, many League leaders—that privileged an adherence to one’s race and nationality in musical composition. This topic thus functions as an extreme example of the process of dispute and negotiation that resulted in ideas of “Jewish music” in a particular time and place. In this way, it provides an alternative approach to research on “Jewish music,” which builds on the work of scholars such as Kay Kaufman Shelemay and Klára Móricz, who challenge the essentialist explanation of “Jewish music” as a natural outgrowth of a composer’s nationality. It also contributes to the body of work on musical politics in the Third Reich by scholars such as Fred K. Prieberg, Michael Meyer, Michael Kater, Erik Levi, and Pamela Potter, but does so from the perspective of both the oppressed as well as the oppressor.

“SURVIVOR FROM WARSAW” AND SCHOENBERG RECEPTION IN WEST GERMANY IN THE 1950s

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Vanderbilt University

Arnold Schoenberg’s “Survivor from Warsaw” (1947) is generally recognized as a major canonical work by an eminent composer, yet its European performance and reception history in the postwar period have not been documented. This paper reconstructs that history in the 1950s in West Germany (FRG), and focuses on a previously unexamined episode in which “Survivor” was at the center of a lawsuit involving charges of anti-Semitism and slander.

I have three aims, corresponding to the three sections of my paper: to sketch a preliminary outline of Schoenberg reception in the FRG in the 1950s; to address a lacuna in the historiography and reception of a major work by a prominent composer; and to place “Survivor” in the larger context of postwar cultural politics in the FRG, a paradoxical situation in which efforts to come to terms with the fallout of the Nazi regime coexisted with vestigial anti-Semitism. My study is based on unpublished correspondence housed at the Arnold Schoenberg Center, rental fees paid to the publisher, records from the Deutsches Rundfunk Archiv, articles published in West German periodicals, primary court documents, and my own correspondence with the defendant.

Several issues affect Schoenberg reception in the FRG by the mid-’50s: his music was already too provincial for the avant-garde and too advanced for the general public; there was a lingering uneasiness with émigrés who tried to return to Germany after the war, either literally or as represented by their music; and residual anti-Semitism. The work of Beal, Stephan, Borio and Danuser, Mauser, Heidenreich, and Fricke provides the ground work for this part of my paper. Programming at Darmstadt and the Donaueschingen Festival, correspondence between Gertrude Schoenberg and their respective directors, Wolfgang Steinecke and Heinrich Strobel, and published reviews of performances were consulted to develop this framework for “Survivor” in postwar Germany.

Documentation of the performance history of “Survivor” has been meager. My reconstruction is based on the records of the publisher, Boelke-Bomart; files maintained by the Deutsches Rundfunk Archiv; and published reviews. The haphazard nature of the publisher’s records precludes a definitive recovery, but I have pieced together evidence of performances and recordings throughout Europe that attests to the importance of this work in the 1950s, even in the Soviet bloc.

Finally, I argue that “Survivor” reception is a measure of how well the FRG was coming to terms with its Nazi past in the 1950s. When Hans Schnoor published disparaging remarks about Schoenberg and “Survivor” in the Bielefeld *Westfalenblatt* in 1956, Fred Prieberg, a young critic with Südwestfunk in Baden-Baden, reported that Schnoor was continuing to write anti-Semitic music criticism, just as he had under the Third Reich. Schnoor’s publisher filed suit, the events were broadly reported in the FRG, and Strobel advised Gertrude Schoenberg to sue. My work is indebted to that of historians Herf, Geller, Klessmann, Mueller, and Sieg, all of whom have argued that the 1950s in the FRG were an uneven period of ideological transition in which anti-Semitism and de-Nazification coexisted simultaneously.

JUDAS MACCABAEUS AS REVOLUTIONARY JEWISH HERO: PROGRESSIVE JEWISH READINGS OF HANDEL’S ORATORIO DURING THE HOLOCAUST

Benita Wolters-Fredlund
Calvin College

The story of the Jewish Maccabean revolt against Syrian oppressors in the second century B.C. as told in a libretto by Rev. Thomas Morell and set to music in Handel’s oratorio *Judas Maccabaeus* has a long history of being interpreted in relation to contemporary politics. Having first been used in 1746 to celebrate England’s success in quelling a Scottish uprising, the oratorio quickly spread to Germany where it became understood as an example of Teutonic military superiority. The oratorio’s popularity became a problem for the Nazis in the 1930s, who supported a series of de-justified versions in which the character of Judas was understood to stand for Hitler himself.

This paper investigates yet another interpretation of *Judas Maccabaeus* in relation to contemporary politics: that of secular left-wing Jewish choirs in North America who performed the work during World War II, including the New York Jewish People’s Philharmonic Folk Chorus, the Toronto Jewish Folk Choir, and others. Not surprisingly, for these choirs the oratorio expressed a Jewish identity, rather than an English or German one. Turning on its head the established eighteenth-century convention employed by Handel whereby biblical Israelites are used to stand for Britons or contemporary Christians, they reclaimed the story of the Maccabees as part of their proud Jewish heritage. The libretto, whose Jewish character was emphasized in their performance by being sung in Yiddish translation, had numerous meaningful parallels to their modern circumstances: sorrow and anger at the oppression of Jews, the determination to fight against this oppression, and the ability of a small Jewish minority to triumph over a brutal persecutor. Furthermore, the story had features that suited the groups’ political orientation. In their socialist reading of the oratorio, the character Judas was also understood as a proletarian folk hero who overthrew tyrannical forces to bring equality and liberty to the people. Finally, by keeping the religious timbre of the work intact—the Yiddish translations maintained Morell’s overtly religious tone almost entirely—these consciously

secular organizations demonstrated a new solidarity with believing Jews and an effort to promote Jewish unity in the face of adversity. Their performances of such texts demonstrate a drastic shift from their forceful rejection of faith and synagogue rule before the war.

The various interpretations of Handel's *Judas Maccabaeus* throughout history are a clear and fascinating example of the mutability of musical meaning. In particular, an analysis of the reading of this work by left-wing Jewish choirs during World War II shows the capacity of musical works to take on divergent historical, political, social and personal significance. Singing *Judas Maccabaeus* allowed progressive Jews of this period to mourn the loss of loved ones, celebrate a proud and active Jewish identity, endorse socialist politics, and reach out to all their fellow Jews under oppression. That they were able to do so when the Nazis were ridding the very same work of all Jewish references and using it to signify supposed Aryan supremacy and Hitler's power makes their appropriation especially poignant and powerful.

ANTI-JEWISH TRIUMPHALISM IN HANDEL'S *MESSIAH*

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Swarthmore College

Questions of religious meaning in Handel's *Messiah* have been under-investigated, particularly the work's manifest theological anti-Judaism. This paper explores the previously unidentified historical sources for the work's libretto of biblical excerpts compiled by Charles Jennens (1700–73) as well as their relation to Handel's music. Handel's setting powerfully underscores the anti-Jewish tendencies of Jennens's libretto and adds to them, reaching a euphoric climax in the Hallelujah chorus.

Chief among Jennens's source texts are the polemical commentaries of Edward Wells and the great seventeenth-century Anglican scholar Henry Hammond. Many books known to have been in Jennens's library discuss in particular messianic passages from the Old Testament of the Christian Bible along with their fulfillment in Jesus of Nazareth as proclaimed in the New Testament. The most significant reference work for Jennens's research was Bishop Richard Kidder's screed, "A DEMONSTRATION OF THE MESSIAS: in which the Truth of the Christian Religion is Proved, against all the Enemies thereof, but especially against THE JEWS." (Emphases in the source, a 1726 reprint owned by Jennens.)

Jennens and Handel's designs both assume and reinforce a belief that Christianity has—in accordance with God's will—completely superseded Judaism. In this view, any Judaism post-dating the arrival of Jesus is taken to be a false religion. Accordingly, the Hebrew Bible must ultimately have been divinely intended only and exclusively for Christians, who displace Jews as God's chosen people.

Within its textual arrangement of juxtaposed prophecies and their fulfillment, and with its matching musical styles, Handel's *Messiah* could hardly have expressed more powerfully its theological supersessionism and triumphalism than by having the ferocious tenor aria "THOU [Jesus] shalt break THEM [the Jews] with a rod of iron" immediately precede the chorus "Hallelujah! for the Lord God omnipotent reigneth." The aria is a setting of Psalm 2:9, a passage that we know from printed sermons and commentaries was in Handel's day generally and unquestioningly believed (among Christians) to have foretold the destruction of Jerusalem and its Temple in the year 70. This horrible event was construed as a divine punishment of Judaism for its failure to accept Jesus as God's promised messiah.

The Hallelujah chorus itself quotes the melodies of several hymns whose texts concern the acceptance, depicted in Matthew 25, by a Bridegroom (traditionally taken to symbolize the Messiah, Jesus) of Five Wise Virgins (Ecclesia, Christianity) and his rejection of Five Foolish Virgins (Synagoga, Judaism), pointing to an overriding supersessionist view of Christianity.

MEDIEVAL BEAUTY (AMS)

Anna Maria Busse Berger, University of California, Davis

ARS ANTIQUA VERSUS ARS NOVA: A RASH OR A REAL DEBATE?

Erinn Losness

Stanford University

Increased rhythmic complexity created by the inclusion of both duple and triple meters and divisions of the beat in fourteenth-century Parisian compositions remains one of the most noteworthy innovations of the Ars Nova. Yet the adoption of duple meter and even duple divisions of the beat did not occur without conflict. Adherents of the established system of rhythmic modes expressed outrage over the newer rhythmic style, citing concern over its degrading moral effects and its challenge to established value systems.

My paper questions why a mere change in rhythmic perspective would have engendered such serious fears. Modern scholarship has already supplied some answers through its examination of the newer system's challenge to existing philosophical ideals of simplicity and to numerological systems espousing the symbolic significance of the number three as "divine perfection." Yet scholars have not yet explored the changing relationship between metric views, numerology and trinitarian theology. Focusing specifically on Jacques de Liège's *Speculum Musicae* and Jehan de Muris' *Ars novae musicae*, my paper demonstrates that the Ars Nova mixture of duple and triple species reflects alterations in trinitarian definition in fourteenth-century Paris. Ars Antiqua advocates were not simply spouting off words to express anger over a distasteful stylistic change. Carefully chosen language expressed fears about changes to theological and philosophical systems that ultimately reflected how people viewed the earth, cosmos, god, and man's relationship to god.

Ars Antiqua composers endorsed "perfect" meters created with "perfect" divisions of the beat while advocates of the new school not only allowed for "imperfect" meters and divisions of the beat, but also mixtures of both: they created "perfect" meters with "imperfect" divisions of the beat and "imperfect" meters with "perfect" divisions of the beat. Thus, six semibreves could equal two perfect units of three. While such reasoning makes sense mathematically, it challenged centuries of teachings about the number three's representation of the unified trinitarian godhead.

The mixture of rhythmic species reflects changing beliefs about God's perfect triune nature. Scholastics such as Bonaventura and Thomas Aquinas believed in a formally unified godhead, maintaining that there was no formal differentiation of the persons in the Trinity. Such differentiation, they argued, was only perceptible due to man's inability to absorb the totality of God's numerous attributes. Duns Scotus challenged these views in Paris in the early fourteenth century, arguing instead that formal differentiation must already exist within the godhead itself if man can perceive three persons.

Scotus' redefinition of the consistency of the perfect Trinity contains many similarities with Muris' metric teachings. Just as Muris allowed for diversity in the form of duple divisions of the beat to create one unified ternary perfect measure, so Scotus allowed for material differentiation of persons within the unified Godhead. Scotus blurred the boundaries of perfect unity by creating different degrees of unity and Muris initiated more and less perfect ways of creating perfect mensuration.

ON THE GENERATION OF BEAUTIFUL SOUNDS: THE SCIENCE OF SOUND IN THE FOURTEENTH CENTURY

Gabriela Ilnitchi

Eastman School of Music, University of Rochester

Fourteenth-century scholars concerned with the nature and propagation of sound often had to negotiate between two fundamentally different intellectual choices: the Pythagorean position, which accounted for sound in a purely numerical fashion, and the Aristotelian, which began with experience and looked beyond numbers for the physical and causal explanation of sound. In the present paper I will investigate the nature of the syntheses between Pythagorean and Aristotelian notions manifest in fourteenth-century acoustic theories, and explore their relevance in the music-theoretical domain. I will pay particular attention to the ontologies of sound as outlined in Johannes de Muris' *Notitia artis musicae* and Jacobus of Liège's *Speculum musicae* on the one hand, and Nicole Oresme's *De configurationibus qualitatum* on the other. This investigation focuses on the different ways in which these authors integrate the Aristotelian physics of sound laid out in *De anima*—in particular the notion that sound is the effect of a shock produced by the percussion of a sounding body, which in turn is the effect of motion—and the Pythagorean notion that each sound, although perceived as one by the human ear, actually consists of many sounds, as transmitted in Boethius' *De institutione musica* I.3 and I.31.

Johannes de Muris and Jacobus of Liège maintain that the speed of a sounding body's motion, the number of constituent sounds, and the acuteness of the sound perceived by the human ear as one are all directly proportional. In doing so, they both manifest a concern with a more accurate conceptual account of pitch, which is common to many other texts of the fourteenth century—from Pietro d'Abano's and Evrart de Conty's commentaries on the Aristotelian *Problemata*, to Nicholas Trevet's *Quodlibet* 11. For his part, Nicole Oresme not only explores the physics of pitch in Aristotelian-Pythagorean context, but also introduces some additional elements: most importantly, the novel and seemingly atomistic sound "particles" and "aggregates" he postulates. These relate to each other according to various Pythagorean ratios between harmonic numbers, corresponding to different degrees of "beauty," and participate in the formation of a sound perceived as one and defined in Aristotelian fashion as a "successive quality." While not exactly the harbinger of Helmholtzian theories, as some scholars have recently suggested, Oresme's complex and innovative conceptualization of sound nevertheless stands as the earliest known attempt to grapple with the physics of timbre.

Eloquent witnesses to the intellectual transformations of the fourteenth century, the imaginative Pythagorean-Aristotelian syntheses manifest in these music-theoretical texts played a crucial role in the expansion of the acoustic inquiries current at the time, which ultimately tested the limits of non-experimental theories of sound and thus provided a vital link between ancient and modern conceptions of sound.

NETWORKS AND TRANSFORMATIONS (SMT)
Shaun O'Donnell, City College and Graduate Center,
City University of New York, Chair

**SUBGROUP RELATIONS AMONG PITCH-CLASS
 SETS WITHIN TETRACHORDAL K-FAMILIES**

Lawrence B. Shuster

Graduate Center, City University of New York

Jerry G. Ianni

LaGuardia Community College/City University of New York

The Klumpenhouwer network, or K-net, was formally introduced by David Lewin in 1990 and Henry Klumpenhouwer in 1991. Whereas Lewin's work emphasized recursive structures, Klumpenhouwer used K-nets primarily as a voice-leading model. More recently, Philip Stoecker has introduced axial isography as a means to model voice leading between sonorities sharing a dyadic inversional axis of symmetry. In addition, Philip Lambert has developed a harmonic context for conventional voice-leading models defined by strong, positive or negative isography. He explored the relationships among K-family, K-class and set-class membership for all trichordal K-families, and he interpreted K-families as harmonic spaces comprised of pitch-class sets from disparate set-class types.

Our paper establishes a novel pitch-class set environment. We begin by identifying subgroups of the T/I group that consist of symmetries of trichordal and tetrachordal K-classes. Then we define harmonic regions by merging K-classes that share the same associated subgroup. These harmonic regions reconfigure conventional isographic space in meaningful and significant ways. For example, we are able to establish correspondences between sonorities that cannot be reconciled in terms of isographic relationships. We are also able to model the double wedge voice-leading paradigms characteristic of double axial isography using the inversional symmetries that arise from our associated subgroups. Thus, we can show how all sonorities that result from a double wedge voice-leading configuration are members of a single, unified harmonic context. Analytical examples will include the use associated subgroup correspondences to develop a new theory of harmonic design for Stravinsky's four-part arrays.

RECONSIDERING KLUMPENHOUWER NETWORKS

Michael Buchler

Florida State University

This paper raises concerns about Klumpenhouwer networks (K-nets) and their analytical deployment. The critique is framed around three central issues: the principle of Occam's Razor, relational abundance ("promiscuity"), and recursive hierarchies. In the paper's initial section, Shaun O'Donnell's dual transformation model will be promoted as an equivalent and more facile substitute for K-nets in most situations. The second section, on promiscuity, discusses the double-edged sword of transformational flexibility: as attractive as it may be to associate sets that are not simple canonical transforms of each other, the manner in which K-nets accomplish this opens a Pandora's Box of relational permissiveness. The more ways that

it is possible to draw equivalent relations, the less significant those relations become. Finally, the section on recursion examines the musical and structural commensurability of deep- and surface-level networks.

AN INTEGRATED TRANSFORMATIONAL THEORY OF DIATONIC AND CHROMATIC HARMONY

Julian Hook
Indiana University

A transformational system is formulated for the analysis of harmonic progressions that mix diatonic and chromatic elements. The system accommodates both triads and seventh chords, including symmetrical types (augmented and fully diminished). The unit of transformational action in this system is a chord that resides within a specified scale, called a *field*. In addition to the chromatic field and the twelve diatonic fields, *inflected diatonic fields* such as harmonic minor are also considered. Some transformations such as diatonic transposition alter a chord while leaving the field unchanged; others, such as signature transformations and field inflections, alter the field. Triads are related to seventh chords by superposition and subposition. The natural relation of pc-equivalence allows communication between diatonic fields and the chromatic field. In the chromatic field, standard transposition, inversion, and neo-Riemannian operators may be applied. The system is highly flexible, may be expanded to accommodate additional chord and field types if desired, comfortably engages familiar constructions in tonal harmony such as tonicization and pivot chords, and facilitates analysis of a wide variety of harmonic progressions.

MEASURING K-NET DISTANCE: PARALLELS BETWEEN PERLE AND LEWIN, AND A GENERALIZED REPRESENTATION OF SUM-AND-DIFFERENCE SPACE

Michael R. Callahan
Eastman School of Music, University of Rochester

Several articles in the Fall 2002 issue of *Music Theory Spectrum* elucidate tenets of George Perle's Twelve-Tone Tonality that overlap with David Lewin and Henry Klumpenhouwer's theory of K-net isography. This paper has two goals: First, it will explore even farther-reaching parallels between the two theories and attempt to provide a lens through which to see what they share. Second, it will use this conceptual common ground as a starting point for a more generalized mapping of trichordal sum-and-difference space, which combines the precision of Lewin's theory with the generative capacity of Perle's. This space provides an incremental distance paradigm that allows for the consideration of K-net operations as semitonal voice-leading transformations, rather than as abstract differences of sums and sums of sums, and also allows for communication between K-nets that do not share any traditional positive or negative isography. It offers a comprehensive model for what has been understood previously as merely a set of discrete relationships.

RE-CYCLING BERG (SMT)

Philip Lambert, Baruch College and Graduate Center,
City University of New York, Chair

“TONAL ODER ATONAL?”: INTERVAL CYCLES, WHOLE-TONE TONALITY, AND THE DIALECTICS OF MUSICAL PROCESS IN BERG’S PIANO SONATA, OP. 1

Vasili Byros
Yale University

Previous accounts of Berg’s Piano Sonata, op. 1, by Dave Headlam and Janet Schmalfeldt, leave one with the impression that the work is not quite atonal, or is tonal in general, in the background sense, though plagued with deviant foreground materials. In either case, the Sonata acts as a kind of stepping-stone to op. 2 no. 4, generally acknowledged as Berg’s first atonal composition. This paper investigates the problem of the Sonata as a transitional work, to argue that the work is neither tonal nor atonal in the universal sense, but rather is internally divided. This internal tension is realized through a staging, or critique, of tonality, rather than an application of it. Other non-tonal structures, namely, the whole-tone scale and its interaction with the chromatic scale and interval-cycles, subvert tonality at critical stages in the sonata process. Thereby tonality is itself made the object of reflection, rather than an applied musical language. What allows for this objectification is the work’s attempt to construct another system, defined here as a kind of “whole-tone tonality” based on interval cycles. Schoenberg’s own comments on the possibility of a whole-tone tonality—based on the interaction of the two whole-tone scales with the chromatic scale—in the *Harmonielehre* of 1911, as well as Adorno’s paradigm concerning the non-affirmative quality of modern art figure into the argument. Some of Headlam’s more critical ideas regarding the later, more properly, atonal works are also seen to apply to op. 1.

BERG’S INTERVAL CYCLES: A THEORETICAL TRIFLE?

Patricia Hall
University of California, Santa Barbara

In a letter to Schoenberg dated July 27, 1920, Berg presents his mentor with a chart, carefully completed in ink, of arrays of interval cycles generated by 1 through 11 semitones. Discovered “by chance” while composing his opera *Wozzeck*, Berg refers to his discovery as “a theoretical trifle.” George Perle cites only one instance of Berg’s discovery; the two-beat passage in Act II, scene 3 in which *Wozzeck* describes Marie’s infidelity as “a sin so thick and wide, it must stink the angels out of heaven.” Composed that same summer, the passage features the simultaneous statements of interval cycles 1 through 4 semitones played by a solo cello, viola, clarinet, and oboe.

If this short passage were the only example of interval cycles in *Wozzeck*, we might agree with Berg’s modest assessment. The sketches, however, tell a very different story. In this paper, I show through Berg’s unpublished sketches that rather than “a theoretical trifle” restricted to pitch, Berg progressively developed interval cycles to include other parameters, including

duration, register, and articulation. This allowed Berg to produce some of the most dramatic passages of Act II, scene 4 and the remaining scenes of his opera.

REPRESENTATION, ETHICS, AND ILLUSION IN THE NINETEENTH AND TWENTIETH CENTURIES (AMS)

Katharine Ellis, Royal Holloway, University of London, Chair

“QUITE FAR FROM THAT STATE OF GRACE”: DEBUSSY’S SCORE FOR *LE MARTYRE DE SAINT SÉBASTIEN* AS INCIDENTAL MUSIC

Peter Lamothe

University of North Carolina, Chapel Hill

While Gabriele d’Annunzio and Claude Debussy’s *Le Martyre de Saint Sébastien* has been widely studied since its premiere, a great deal of confusion continues to surround the nature of the work. Many commentators have relegated it to an inferior status in Debussy’s oeuvre largely due to a misunderstanding of its genre. Debussy’s stage music came as close to an operatic ideal as did any incidental music of the era. Because of this, and especially because of the heightened proportion of music in later concert versions of the work, musicologists have perpetuated unfortunate comparisons of *Le Martyre* to both *Parsifal* and *Pelléas et Mélisande*. Such comparisons are not entirely fair: *Le Martyre* is not an opera, though Debussy contemplated revising it as such. These misunderstandings have been reinforced through the various concert guises of *Le Martyre* with and without narration, most notably the adaptation as a sort of “oratorio” in 1928. Such comparisons to other genres cloud the intended genre of the score as a *musique de scène*, or incidental music—something that was abundantly clear to the audience of the 1911 premiere.

Debussy’s score can be better understood in the context of contemporary French incidental music. Comparisons to works of contemporary *musique de scène* on similar literary subjects yield interesting insights into the nature of *Le Martyre*. The work’s religious theme was certainly a novelty in Debussy’s output, leading him to comment that he was “quite far from that state of grace” with which composers of the best sacred music were endowed. Nevertheless, sacred subjects were not unusual on the French stage. Plays on the lives of saints had enjoyed a revival in French theater since the 1880s, with settings both in medieval Europe and in Roman antiquity. In a similar fashion, the prominent role of dance in Debussy’s score had precedents in a number of similar works with comparable ancient settings. Moreover, the use of musical topoi in Debussy’s work sets it in close relation with several contemporary French scores of incidental music. Specifically, the presence of several similar musical motives in a very successful contemporary sacred drama, also set in ancient Rome, suggests that these motives, previously unidentified by scholars, served as musical topoi for the themes of Roman and proto-Christian antiquity on the stages of Paris. Such comparisons between Debussy’s music for *Le Martyre de Saint Sébastien* and other *musiques de scène* of the era show not only many commonalities, but also serve to highlight the originality and creativity which Debussy exercised in his uncharacteristically rapid composition of this misunderstood score. In bringing these characteristics to light, we are given the opportunity to more accurately evaluate this score which is so unique among the composer’s work, and in so doing, to restore this music to a certain “state of grace.”

ETHICAL ENCOUNTERS: VOICE AND
FREEDOM IN BEKKER AND KRENEK

Nanette Nielsen
University of East Anglia

Though best known as a music critic, Paul Bekker (1882–1937) was equally active as a producer and director of opera, at Kassel (1925–27) and Wiesbaden (1927–32). His well-documented engagement with contemporary musical life on both theoretical and practical levels—activities which have hitherto been largely neglected within musicology—provides valuable insight into the inner workings of criticism and opera production in the Weimar Republic.

In *Das Deutsche Musikleben* of 1916, Bekker formulated his groundbreaking sociological theory of music and introduced an “ethical aesthetics” in which music featured as the most crucial creative power within society. Music’s *Gesellschaftsbildende Kraft* (“socially formative force”) was a concept coined by Bekker in 1918, and became a term widely adopted (and adapted) throughout the 1920s by critics and composers alike. Significantly, Bekker’s accounts of contemporary operatic practice, including his own, were thoroughly grounded in his underlying concern with ethics.

The link between Bekker’s ethics and operatic practice is most clearly expressed in his discussions of “the human singing voice.” Writings on voice in the 1920s culminate in Bekker’s 1934 portrayal in his book *Wandlungen der Oper* in which, in addition to being an unchangeable aesthetic object (apparent in earlier descriptions), the human singing voice becomes, crucially, the ethical subject of opera. “Voice” can be read as a fundamental act of unique human expression of autonomy and freedom, and Bekker’s ethical understanding of the voice becomes a manifestation of a distance from an increasingly un-ethical society (in Bekker’s sense of ethics). Through his conception of “voice,” Bekker formulates in musical terms a growing disenchantment with a society that suffers from heightened political fragmentation; Bekker’s project is to give the voice back to human beings, as individuals in society.

Ernst Krenek’s *Jonny spielt auf* (premiered in Leipzig in February 1927) was one of the most widely performed operas of the Weimar Republic. With its straightforward display of the concerns and experiences of modern daily life, *Jonny spielt auf* was the first true *Zeitoper*. Inspired by Karl Kraus, Krenek had written a libretto whose subject matter unravelled the issues of freedom, individuality, and in particular, “individual freedom.”

BUSONI’S MAGIC MIRRORS: PUPPETS, MAGIC AND
REPRESENTATION IN *DOKTOR FAUST*

Derek Katz
University of California, Santa Barbara

In the spoken prologue to Ferruccio Busoni’s opera *Doktor Faust*, The Poet steps in front of the curtain and directly addresses the audience, explaining that the opera to follow is derived from folk puppet plays, rather than from Goethe’s “house of mystery.” Indeed, much of the libretto is drawn from Karl Simrock’s synthetic version of the puppet play, and elements of the Faust story that originate with Goethe are notably absent. Busoni’s insistence, though, on the opera’s “obvious puppet origins” is a clue that the puppet theater is more than a mere textual source. Paradoxically, puppets lead to a surprisingly Goethean reading of *Doktor Faust*.

In the 1916 edition of his *Entwurf einer neuen Ästhetik der Tonkunst*, Busoni described opera as a “magic mirror,” best applied only to the supernatural or unnatural. Similarly, in the prologue to *Doktor Faust*, the puppet theater is compared to a magic mirror, which distorts reality. Busoni’s writings about puppets suggest the fourth Duino Elogy of Rilke (to whom the *Entwurf* was dedicated), who shared Busoni’s impatience with attempts at theatrical naturalism, and preferred the obvious artifice of the puppet. Rilke’s equation of puppet and angel, in turn, draws on Kleist’s *Über das Marionettentheater*, which argues that the grace of the unconscious puppet is unavailable to man, and reappears only for the super-conscious God. If Busoni’s fascination with puppets leads us to Rilke and Kleist, his repeated invocations of mirrors send us back, despite the composer’s protestations, to Goethe.

The interplay between reflection, representation and theatricality is most pronounced in the *Hauptspiel* of Busoni’s opera, a scene taken directly from Simrock, in which Faust conjures up a series of visions to entertain the Duke and Duchess of Parma. Just as the puppet theater is a distorting mirror for Busoni, so too are the apparitions conjured by Faust untrue to the biblical figures they nominally embody, as all are recognizable as likenesses of Faust and the Duchess of Parma. Here Busoni sets up the mirrors of magic, puppets and opera as parallel methods of representation.

When Faust conjures in Parma, his ambiguous visions would appear to be evidence of a mirror distorted by diabolic enchantment. This is, indeed, one of the classic functions of the pre-modern mirror, which generally either reflects the world, or symbolizes individual vanity when not subject to demonic interference. In Goethe’s *Faust*, though, mirrors reflect neither literal truth nor a distorted reality, but, rather ideal states. Although the scene in Parma has been conventionally read as an allegory for the hollow life of the traveling virtuoso, Busoni did describe Faust’s attraction to the Duchess of Parma as an unconscious hint of his ultimate ideal. If all of Busoni’s magic mirrors are Goethean in nature, reflecting ideals and higher truths, then Busoni is claiming a much higher status, not only for Faust’s magic but also for the very nature of his operatic achievement, than the modest disclaimers in his prologue would suggest.

RESCUING *FIDELIO*: RADICAL INTERVENTIONS IN GERMAN PRODUCTIONS c. 1968 AND THEIR AESTHETIC AND POLITICAL FOUNDATIONS

Glenn Stanley
University of Connecticut

Leonore/Fidelio was a problematic work from the outset. A nineteenth-century consensus quickly developed that its “trivial” Singspiel/opera-buffa elements fatally collide with the intense drama and the idealism and humanism of the rescue opera; and that the spoken dialog and some of the sung texts lack artistic refinement. The estimable score alleviates but does not solve the dramaturgical failures. New problems came to be perceived in the highly politicized context of the German “1968,” when primarily left-leaning artists and intellectuals confronted a largely hostile public with a critical examination not only of the Nazi period but also of the entire German high-culture tradition and value system. In this context the relevance and truth content of the *Fidelio* ideology came under scrutiny—its (bourgeois) heroism and idealism and its mixed political message proclaiming both human rights and freedom and legitimist statism and an enlightened, benevolent aristocracy. *Fidelio* had long been upheld as represent-

ing the “good” Germany; but the ideas it presented had been sufficiently malleable to ensure the canonic status of the opera and its use as a quasi-official work in pre-First-World-War authoritarian, democratic (Weimar) and fascist regimes.

These problems, and the aesthetic ones, did not help the cause of *Fidelio* in progressive circles, but it was unthinkable to abandon it—Beethoven’s great opera had to be “rescued.” Singspiel elements were reduced (there were precedents for this); human-rights abuses and the misuse of state authority in the contemporary world were emphasized; the efficacy of the rescue, the utopian idealism, and the affirmation of aristocratic authority in the second-act finale were critiqued to the point of subversion. Texts and music were deleted; substitute spoken texts by contemporary authors addressed *Fidelio* topics (e.g. human rights, the French Revolution)—they were sometimes spoken by non-singing actors from the audience (a Brechtian technique); stage designs and costumes conveyed an abstract, “big-brother” character or presented concentration-camp or prison settings; printed theatre programs (*Programmhefte*) contained explanations of purpose and procedure and excerpts from writings on the opera and related topics (e.g. the Holocaust or the Vietnam War) and images of historical (Goya) and contemporary art on these themes.

I will concentrate on three vanguard productions—Kassel 1968, Wuppertal 1969, and Bremen 1974—examining modifications to the verbal and musical text, sets, costumes, and program notes. I will also broach the question of a politically informed performance style. These theatres (all in social-democratic cities), although regionally significant, were not among the most prominent “establishment” houses in the major German metropolises. These productions provoked heated debate (a fist fight in Bremen!), but, in the end, they established a new orthodoxy, as many German theatres, including major ones, gradually adopted similar approaches. This development, spurred on by the increasing acceptance of director’s theatre (*Regietheater*), ensured that *Fidelio* retained (or regained) its legitimacy for a German cultural elite that remains largely committed to a critically engaged art.

THE SEARCH FOR ORIGINS (AMS)
Katherine Bergeron, Brown University, Chair

THE KILENYI / SCHOENBERG CONNECTION: NEW INSIGHTS
INTO GEORGE GERSHWIN’S EARLY MUSICAL EDUCATION

Susan Neimoyer
Okemos, Michigan

One of the most overlooked and enigmatic areas of investigation in Gershwin scholarship is that of his musical education prior to the premiere of *Rhapsody in Blue* in 1924. The myth that Gershwin was self-taught and therefore “knew no more theory than could be found in a ten-cent manual” (according to Gershwin himself in the Goldberg biography) has prevailed, forcing every Gershwin scholar first into the role of apologist. Meanwhile, little has been done to reconstruct the specifics of what he studied and therefore might have known, although documents such as theory exercises and reminiscences written by his teacher, Edward Kilenyi, Sr., have been available to the public for nearly forty years. Instead, following the power of legend, some scholars have concluded, after only cursory examination of some of the original source materials, that Gershwin’s education as a composer was spotty and of poor quality,

and that his attitude toward it was cavalier. These assumptions have in turn colored the way his concert music is approached analytically and have further fueled misconceptions about Gershwin's compositional methods, approach and artistic intent.

This paper will compile and summarize clues left by various biographers and the extant documentary evidence of Gershwin's lessons with Kilenyi: Gershwin's theory exercises, Kilenyi's written reminiscences of Gershwin's lessons with him, Kilenyi's published scholarly articles, and the textbooks he claimed to have used in Gershwin's lessons. When these sources are combined, a very different picture emerges of Gershwin the composer and of what he would have known about writing music when he rose to fame in 1924. Among other things, it will be shown that Kilenyi taught Gershwin principles based squarely on Modernist philosophies, including concepts of voice leading drawn directly from Arnold Schoenberg's *Harmonielehre*, on which Kilenyi had published a series of in-depth reviews. These principles profoundly affected the construction and organization of Gershwin's concert music from *Rhapsody in Blue* to *Porgy and Bess*. Thus instead of the inspired-but-lazy genius portrayed by earlier biographers such as Goldberg and Schwartz, we instead find a composer whose training was more thorough than has previously been acknowledged, and who approached composition more systematically than he has been given credit.

READING VINCENT D'INDY'S PALIMPSEST: SACRED
RHYTHM AS KEY TO MUSIC DRAMA IN THE *COURS*
DE COMPOSITION MUSICALE (VOL. 1)

Catrina Flint de Médicis
McGill University / Vanier College

Broadly disseminated in his lifetime, Vincent d'Indy's *Cours de Composition Musicale* became the principal source for understanding the teachings of the Schola Cantorum. Today it is arguably the most common starting point for investigations into d'Indy's artistic and socio-political outlooks, and the creative sensibilities of many *Franckiste* and *Scholiste* composers. With the exception of Katharine Ellis and Renate Groth, scholars of French music have overlooked the historical sources for d'Indy's ideas: concepts that are neither unique nor personal, but rooted in texts dating back several decades. Whereas Ellis's concern was to explain the vagaries of d'Indy's view of opera history, in this paper my purpose is to reveal the sources for the first volume of the *Cours*, which is mainly devoted to chant and early sacred polyphony. I further overturn interpretations of this volume as a manifesto for counterpoint, for it is rhythm that lies at the heart of this particular part of the *Cours*. Indeed, to build a music history that wrested true music drama from the genius of Richard Wagner, it was necessary for d'Indy to establish not counterpoint, but text-derived rhythm as his nation's musical legacy.

First, I explain d'Indy's debt to the anti-mensuralist theories of the monks of Solesmes. Mocquereau made this retrospectively clear in *Paléographie musicale*, but the transmission of Solesmes's principles are no less obvious in earlier writings by Schola founder Charles Bordes. Further embedded in the *Cours* is Félix Clément's general history of sacred music, published in multiple editions from 1860 onwards, from which d'Indy appears to have taken a central part of his artistic credo. Clément also came to demonize vertically conceived harmonies, presaging d'Indy's celebrated outburst, "musically chords do not exist." Nonetheless, d'Indy's anti-harmonic stance is really an anti-mensuralist one, a championing of free, unmeasured rhythm as essentially sacred. The sacred is tightly bound up in the rhythm of speech, which

constitutes beauty for d'Indy. This may be modeled indirectly on Joseph Pothier's *Les mélodies grégoriennes*, but it is also potentially reliant on the ideas of Mathis Lussy, who taught at the Schola in 1897.

By way of conclusion I examine d'Indy's treatment of the motet, which appears destined to evolve into a consummate form of music drama. D'Indy's view of rhythm is central to his discussion of the motet. It is from the motet, with its contrapuntal texture born entirely of rhythm, that modern drama arises for d'Indy. Without the transmission of accent, frozen in the ancient chant manuscripts of France, the source of music drama could not be built on something deeply rooted in French culture.

SKETCH STUDIES (SMT)

David Smyth, Louisiana State University, Chair

COMMITTING TO OPENING THEME POSSIBILITIES: HOW BEETHOVEN'S SKETCHBOOK STRUGGLES ARE REFLECTED IN TWO RECAPITULATIONS

Alan Gosman

Michigan State University

Beethoven's sketchbooks illustrate his frequent difficulties in determining what version of a theme should begin the exposition of a movement. Numerous pages are devoted to themes that range from slight variants of the final version to fundamentally different creations. We can easily portray Beethoven's struggle to determine an opening as a story that ends when the final version of the theme supplants the versions that did not quite work. This story suggests that the composer discards the alternatives, becoming free to focus on the implications of the chosen version. In this case, the recapitulation can simply recycle the exposition's theme, perhaps with a few embellishments.

However, the story's struggle does not always end once the composer commits to a single version of the theme to begin the exposition. The recapitulation's statement of the opening theme, as well as the music directly preceding it, can address the existence of multiple sketched versions anew. The drama of the sketchbooks often continues to be felt within the final version of a work. In this paper, I will examine the first movement of Beethoven's Eighth Symphony and the fourth movement of his Second Symphony to show how the final version of a piece can continue to respond to the early history of a theme's determination.

BACH'S TETRACHORDS AND STRAVINSKY'S BLOCKS: THE SKETCHES FOR THE "GRAND CHORALE"

Don Traut

University of Arizona

This paper presents analyses of the score and sketches for Stravinsky's "Grand Chorale" from *A Soldier's Tale* (1918). It contextualizes these analyses in two main ways. First, it responds to Richard Taruskin's comments suggesting that Stravinsky's use of Bach's "Ein' feste Burg" stemmed primarily from convenience. Instead, it argues that Bach's settings of this tune have specific musical properties that interested Stravinsky. The paper shows how Stravinsky ma-

nipulated the two transpositionally equivalent tetrachords that conclude the first and second phrases of Bach's settings. Indeed, these tetrachords appear throughout Stravinsky's chorale at various transposition levels. Second, it shows how the sketches containing Stravinsky's earliest drafts of this piece corroborate research by Lynne Rogers and others, particularly regarding Stravinsky's penchant for composing beginnings and endings and then connecting them and for composing in blocks of material. As the sketches reveal, most of the piece was composed in two-phrase units, which were later transposed and concatenated to form the final version.

Thursday evening, 2 November

**“ART IS IN THE STREETS”: MUSIC AND
POLITICS AROUND 1968 (AMS)**

Amy Beal, University of California, Santa Cruz/Princeton University, chair

Robert Adlington, University of Nottingham

Eric Drott, University of Texas, Austin

Sumanth Gopinath, University of Minnesota

Beate Kutschke, Universität der Künste, Berlin

Ever since the term “avant-garde” entered aesthetic discourse in the nineteenth century, the relationship between artistic avant-gardes and their political counterparts has proved difficult to unravel. The present panel seeks to explore this problematic relationship by examining the radicalization of avant-garde music during the late 1960s and ’70s. Signs of a reawakened political consciousness among composers of “advanced” music were rife during this period, spurred by contemporaneous social movements, the emergence of the new left in Europe and North America, and anti-colonial struggles taking place in Asia, Africa and Latin America. The composition of works inspired by student protests (by Nono and Ohana, among others), the embrace of Mao by composers like Cardew and Cage, the occupation of the Paris Conservatoire by its students in May ’68, and the experimentation with improvisation, audience participation and other “democratic” forms of musical expression: such developments pointed to an apparent—if short-lived—convergence of political and aesthetic radicalism.

Building on the more general geopolitical and stylistic questions raised in the Cold War panel during the 2005 AMS meeting, this panel will examine issues specific to the 1968 and post-1968 “cultural revolutions” as they relate to avant-garde performance practice in four specific locations: France, Germany, Holland and the United States. Attention will be paid to the conditions particular to these locations, and how they either enabled or inhibited the politicization of the avant-garde. The panel will also address how these conditions inflected the form that musicians’ engagement assumed: did the legacy of artistic engagement in a particular context consign expressions of political belief to a symbolic level (through the choice of titles or text) or did it encourage attempts to change institutions, performance practices, and the channels through which music is distributed? Finally the panel will consider whether the radicalization of musicians should be seen as an epiphenomenon, itself a symptom of a more far-reaching set of transformations taking place in various industrialized nations in terms of social behavior, cultural institutions and symbolic systems.

SMT SPECIAL SESSION: MID-CAREER RENEWAL
Committee on Professional Development

John Cuciurean, University of Western Ontario, Moderator

Maureen Carr, Pennsylvania State University

Steve Larson, University of Oregon

Elizabeth West Marvin, Eastman School of Music, University of Rochester

Joel Lester, Mannes College of Music

Severine Neff, University of North Carolina, Chapel Hill

For this special session the Committee on Professional Development has invited a panel of senior music theorists who continue to renew themselves professionally by means of exploring new areas of scholarship or new teaching venues, by reëxamining their pedagogical approaches or moving from teaching to administration, by pursuing grants for research or study abroad, by returning to performance, or by other means. Panelists will also address the responsibilities that come with advancement to the ranks of senior faculty. Each member of the panel will focus upon a particular topic of professional renewal, but most have experiences that cross these narrow boundaries. They therefore will not limit themselves strictly to their assigned topic, but will speak broadly to the issue of professional renewal while covering their focus area in more depth. The primary topics for each member of the panel are: exploring new avenues for research (Maureen Carr), turning to performance and pursuing travel opportunities (Steve Larson), reëxamining and revising pedagogical approaches (Elizabeth West Marvin), moving into (and out of) administration (Joel Lester), and mentoring and other responsibilities of senior faculty (Severine Neff). Following presentations by the panelists, there will be an opportunity for questions to the panel from the audience and open discussion of issues relating to professional renewal.

SMT SPECIAL SESSION
MUSIC DATABASES, MUSIC ANALYSIS, AND
THE DISCIPLINE OF MUSIC THEORY
Music Informatics Interest Group

Eric J. Isaacson, Indiana University, Moderator

David Huron, Ohio State University, Respondent

CHALLENGES FROM MUSIC QUERY TO MUSIC THEORY

Eleanor Selfridge-Field

Center for Computer-Assisted Research in the Humanities, Stanford University

Among all current uses of encoded musical data, the one which presents the largest number of challenges to music theorists is that of music query. As opposed to audio search, which attracts much commercial attention, symbolic-data search supports articulate and precise questions and answers. It is stymied, however, by a paucity of theoretical formulations concerning melody. Melody begs for fuzzy searches, but how can one calibrate the limits of melodic identity in a generalized way? The most articulate formulations of melodic typologies are from a century ago. They are tied to pedagogies of tonality and form, as well as to the

music of the eighteenth and nineteenth centuries. Many subtle questions of analysis pertain to the sorting of “melodic” data. What is melody? Where does a melody begin? Where does it end? What latitude should be permitted in fuzzy searches? How important is rhythmic definition of queries? How important is mode? These questions lack succinct answers. Examples of searches of the *Themefinder* database, which contains more than 100,000 musical incipits from different kinds of repertoires, will be used to illustrate characteristic problems of definition. Our working hypothesis is that melodic parameters may need to be set repertoire by repertoire.

TRENDS IN/OVER TIME: RHYTHM IN SPEECH AND MELODY IN NINETEENTH-CENTURY ART SONG

Leigh VanHandel
Michigan State University

This paper presents and discusses results of a quantitative study of the relationship between rhythmic characteristics of spoken German and French and the rhythm of musical melody in nineteenth-century German and French art song. A recent series of articles in *Music Perception* demonstrated a general correlation between the rhythm of spoken language and the rhythm of short incipits of instrumental music by composers of varying nationalities. This study expands dramatically upon those results, studying melodic rhythm in over six hundred French and German art songs by eighteen composers.

Linguists study rhythmic characteristics of spoken language by measuring the amount of variability in the length of successive syllables. One such measure is known as the *Normalized Pairwise Variability Index*, or *nPVI* (Grabe and Low 2002); that measure is adapted for this study and used to study rhythmic characteristics of musical melody.

The primary focus of this presentation is an unexpected result of the study: there is a sharply diverging trend in the *nPVI* of French and German songs as a function of time through the nineteenth century. It is unlikely that these trends are the result of changes in the spoken language over that time period; therefore, there must have been stylistic changes in French and German song that caused the *nPVI* to rise or decline. This trend is reflected both in the overall trends and in the trends of individual composers.

This presentation will discuss the study and its outcomes, demonstrating rhythmic changes that occurred in French and German song from 1840 to 1900, and discuss what the results of this study can tell us about larger trends in composition as well as about the compositional style of individual composers.

STYLE-INDEPENDENT COMPUTER-ASSISTED EXPLORATORY ANALYSIS OF LARGE MUSIC COLLECTIONS

Cory McKay
Ichiro Fujinaga
Schulich School of Music, McGill University

The first goal of the research presented in this paper is to provide music theorists with a computer-based framework for rapidly studying music so that theoretical models can be experimentally formed and validated using large collections of music rather than just a few

pieces that may not be truly representative of the overall corpus under consideration. The second goal is to allow the application of diverse and sophisticated techniques to a wider range of the art, folk, and popular musics of the world than is possible using the currently available computer-based tools.

The software tools presented in this paper will enable exploratory research that could aid in the formation of theoretical models for types of music for which such models have been elusive. These tools will also allow research on forming theoretical links between types of music that have traditionally been studied as distinct groups.

This paper will present highlights from a catalogue of 153 characteristic pieces of information that can be automatically extracted from scores in MIDI format. An overview of a software system that applies sophisticated pattern recognition and machine learning techniques to music in order to find regularities and patterns will also be presented.

VISUALIZING *TRISTAN*: THE VIOLA-SELLARS PRODUCTION (2005) (AMS)

Beate Perrey, University of Liverpool, Chair

Lawrence Kramer, Fordham University

Simon Williams, University of California, Santa Barbara

Esteban Buch, École des Hautes Études en Sciences Sociales

Peter Sellars's 2005 staging of Wagner's *Tristan und Isolde* for the Paris Opera has already been widely recognized as a landmark production. This *Tristan* will soon travel to America with performances in Los Angeles and New York. Its singular features are the topic of the proposed evening panel, which will also allow an advance look at extracts from it. The production is distinguished by the collaboration of the American video artist Bill Viola, who provided a nearly continuous visual supertext to Wagner's work. The result is virtually a new opera, the Wagner-Viola *Tristan*, which is often quite different from its original even though all the notes are in place. Viola has choreographed his larger-than-life images to fit the movement of the music. On two panels, they depict two protagonists, the counterparts to the on-stage *Tristan* and *Isolde*, in the phases of their erotic preparation and communion. The actual singers, dressed in black on a nearly empty stage, remain, though eminently audible, all but invisible, their narrative dwarfed by its imagistic parallel. As Viola describes it, his aim was to visualize "an image world flowing within and without the dramatic storyline, itself enacted on stage. Moving images live in a domain somewhere between the temporal urgency of music and the material certainty of painting, and so seem well suited to link the practical elements of stage design with the living dynamics of performance." Viola suggests the fluidity of this transitional domain with emphasis on the elemental forces of fire and, especially, water, and with intense but unstable concentration on his protagonists' bodies. Viola's moving images give concrete material shape to everything that the words and music merely evoke. The images transform the musical and dramatic plots into a kind of visual matter that makes palpable the lived experience portrayed on stage, but also exaggerates or contradicts it. This visual "accompaniment" precisely articulates the lovers' heightened perceptions with emphasis on the senses—most importantly, perhaps, not on the default senses of vision and hearing, but on touch. Viola thus seeks to expand the cognitive as well as the expressive resources of opera. The panel will examine this initiative with the help of Viola and his collaborator, Kira

Perov, one or both of whom will be present if they are in Los Angeles (where they live) when the session meets. Even if they cannot appear, the opera can, thanks to their provision of a DVD of the Paris production. The session will show an extract from each act, with brief individual commentary by Beate Perrey, Lawrence Kramer, and Simon Williams, and a broader follow-up by Esteban Buch, followed in turn by general discussion with the audience. Perrey specialises in music and its interfaces with the verbal and visual arts; Kramer and Williams are the authors of recent books involving, respectively, Wagner's cultural import and production history; Buch is an acknowledged expert on reception.

Friday morning, 3 November

AMERICAN MODERNISM (SMT)
Ellie Hisama, Columbia University, Chair

“SYNTONY” AND HARMONIC TRANSFORMATION
IN THE MUSIC OF DANE RUDHYAR

Ronald Squibbs
University of Connecticut

Dane Rudhyar (1895–1985) was a prominent member of the ultramoderns, a group of American composers that also included Henry Cowell, Carl Ruggles and Ruth Crawford. Judith Tick and others have demonstrated the influence of Rudhyar on the development of Ruth Crawford’s early music. In addition to its historical interest, however, Rudhyar’s music possesses considerable intrinsic merit. Despite its harmonic richness and structural coherence, there have as yet been no serious analytical studies of the music of this remarkable composer.

In his writings Rudhyar referred to the cycle of perfect fifths as a link between ancient and modern musical cultures. Natural fifths provided pitch materials for ancient music while tempered fifths became a source for modern harmonies. He described these modern harmonies, in which consonant and dissonant intervals coexist in free, non-hierarchical combinations, as “syntonic.” This paper examines examples of syntonic harmonies and their transformations in Rudhyar’s music, situated within the context of the music of some of his European predecessors and American contemporaries.

AN ANALYTIC APPROACH FOR POST-TONAL PITCH-CENTRIC
MUSIC DEMONSTRATED IN TWO WORKS BY COPLAND

Stanley V. Kleppinger
Butler University

While discussing pitch-centric music by Stravinsky over forty years ago, Arthur Berger suggested the need for “a new brand of theory, as it were, starting from what this music itself is, rather than dwelling upon its deviation from what music was previously.” More recently, Joseph Straus developed a theoretical construct that considers pitch centers, the movement between them, and their reflections in the music’s surface, thus illuminating the music’s tonal organization outside the context of quasi-Schenkerian approaches.

This paper extends the concerns of Berger and Straus to Aaron Copland’s *Appalachian Spring* and “Nature, the gentlest mother” from *Twelve Poems of Emily Dickinson*. The method advocated here begins similarly with identification of the most significant and salient pitch centers of the work. Subsequent probing of the musical surface reveals the ways in which it parallels, predicts, summarizes, and provides impetus for the larger-scale movement from one pitch center to another. The attention to the relationships and interactions between structural pitch centers and features of the music’s surface describes with *specificity* the tonal structure bringing a sense of aesthetic consistency and internal coherence to each of these works.

BETWEEN THE WARS IN FRANCE AND CZECHOSLOVAKIA (AMS)

Tamara Levitz, University of California, Los Angeles, Chair

FROM “LIFESTYLE MODERNISM” TO “POPULIST MODERNISM”: THE MUSICAL EVOLUTION OF THE “EVERYDAY” IN INTERWAR FRANCE

Christopher Moore

Eastman School of Music, University of Rochester

The presence of “everyday” sources, both as compositional inspiration and stylistic reference, characterizes the music of a number of French composers—particularly “Les Six”—who were active in Paris following World War I. Lynn Garafola, in her study of “Les Ballets Russes,” refers to the artistic integration of elements derived from music hall, circus, cinema and jazz by the French avant-garde of the 1920s as “lifestyle modernism,” an aesthetic practice that extolled “the sophisticated commonplace” and “the pastimes and consumer styles of France’s upper class.” Nancy Perloff has outlined to what extent these forms of popular entertainment influenced young French composers throughout the early 1920s, and she, like many other authors, views the performance of Satie’s *Relâche* in 1924 as marking the end of compositional interest in lifestyle modernism. In many respects this is true; as the upper class lost hold of its monopoly on jazz and music hall entertainment, most modern composers ceased to actively integrate these elements into their music.

A remarkable development, however, occurred in the mid-1930s, when many of these same composers became sympathetic to the left-wing politics of the Popular Front. They once again sought to fuse “popular” and “elite” musical sources, but this time for explicitly political reasons. In this context, the lifestyle modernism of the early 1920s was reinvigorated, but not without significant modifications. I will argue that, while serving as an aesthetic model for politically-informed music of the mid-1930s, 1920s lifestyle modernism was ultimately recast as “populist modernism”—a shift that reflects the left-wing’s valorization of profoundly different popular sources. Most important among these were folk music and revolutionary music, sources which, when seen from the ideological viewpoint of the Popular Front, were believed to speak to the everyday concerns and political ambitions of the French working classes. Drawing upon a number of works written during the Popular Front, but most specifically the collective musical contributions to Romain Rolland’s *Le 14 Juillet*, I posit the emergence of a modernist aesthetic in France inspired by Popular Front political ideology.

THROUGH MUSICAL EDUCATION TO DEMOCRACY? THE INTERNATIONAL “SOCIETY FOR MUSICAL EDUCATION” (1934–38) BETWEEN IDEALISM AND POLITICS

Hana Vlhová-Wörner, Duke University, and
Felix Wörner, University of North Carolina, Chapel Hill

The Society for Musical Education was founded in Prague in June 1934 after the rise of European fascism by an international group of distinguished musicologists, musicians, politicians, and music administrators with the intention of promoting musical education within all parts of society. The ideological concept of the Society was mainly based on the reform ideas developed and disseminated by Leo Kestenberg. Kestenberg, a German émigré and highly

influential former music administrator in the Prussian Government in the early 1920s, was appointed in Czechoslovakia as coordinator of the international division of the Society. In his understanding, the enhancement of cultural education, and especially musical education, was an ideal means of improving humanistic values. At the same time, his vision also encompassed an ethical and political dimension. Kestenbergs regarded the values being promoted as a necessary basis for democracy, and as a basis for the peaceful resolution of conflicts of interest between countries.

The aim of this paper is to investigate the program, aims, and activities of the International Office of the Society. The findings are based on research carried out in the Archives of the Czech Academy of Science, the Archives of the Czech Foreign Ministry, and the Archives of the German Government. For the first time, materials related to Kestenbergs and the Society for Musical Education (official documents and documentation, letters, internal memos, etc.) have been subject to thorough scholarly analysis. The results of this research provide important insights not just into the structure and activities of the Society for Musical Education, but also into the correlation between cultural and political issues in Central Europe in the 1930s.

Despite Kestenbergs idealistic conception, the actions of the Society were equally based on factual political interests. The Society was strongly supported by the acting foreign minister of Czechoslovakia, Kamil Krofta. Within the foreign ministry, the pursuits of the Society were regarded as an ideal opportunity to present Czechoslovakia internationally as a young democracy in Central Europe, actively promoting democratic values and peaceful cooperation. Therefore, the first international congress in 1936 in Prague with delegates from twenty-two countries was also intended as a demonstration against fascism. At the same time, however, Kestenbergs and his Czech colleagues were strongly criticized by Czech national circles for promoting “foreign” (Jewish and even, surprisingly, fascist) ideas into the national traditional system of education. In a changing political climate, the ongoing discussions about the objectives of the Society are most illuminating and demonstrate how musical culture was politicized in the 1930s, even in democratic countries.

ENGLISH NATIONAL IDENTITY (AMS)

Byron Adams, University of California, Riverside, Chair

DANCING IN THE “CITY OF DREADFUL NIGHT”: PARIS, VIENNA, AND ST. PETERSBURG IN THE 1914 SCHERZO-NOCTURNE OF VAUGHAN WILLIAMS’S *A LONDON SYMPHONY*

Alain Frogley

University of Connecticut

Scholars of literature and the visual arts have long acknowledged the centrality of the fin-de-siècle metropolis—as psychological, sensory, and social experience—in the development of artistic modernism before 1914. Musicologists, however, have only recently begun to explore this topic in depth, and what is arguably the most wide-ranging musical representation of a modern city before the 1920s has yet to be re-evaluated from the perspective of urban studies. *A London Symphony*, begun in 1911 and premiered in 1914, established Vaughan Williams as the leading British composer of his generation and became one of his best-known works, both at home and abroad. It was written at a time of intense social and political turmoil

in Britain, and though Vaughan Williams was reluctant to specify programmatic detail, he eventually revealed a connection with H. G. Wells's 1908 novel *Tono Bungay*, which portrays London as a cancerous growth of feverish and formless capitalism, projected globally through imperialism.

Wells's vision offers a suggestive starting point from which to approach the symphony. In this paper I will focus on the third movement, titled "Scherzo (Nocturne)," and the ways in which its evocation of London at night draws on existing models of metropolitan representation—literary and visual as well as musical (the "Nocturne" title, for instance, invokes Whistler as much as Debussy)—but also goes beyond these to pursue unique social commentary. A fluid succession of themes in the outer sections, impressionistically scored, suggests the fleeting experiences central to contemporary urban theory. The central Trio, in contrast, offers the most grounded social representation in the symphony, and its most uncomplicatedly high-spirited music, in a portrayal of working-class street dances; its folk-like character reflects the rural origins of many working-class Edwardian Londoners, as well as the composer's own commitment to the musical and progressive social (primarily urban) agenda of the English folk-music revival. This picture is complicated, however, by differences between the original and revised versions of the symphony. After World War I Vaughan Williams cut his hour-long 1914 score by some fifteen minutes, yielding the version normally heard today. Most dramatically, he removed wholesale a second Trio from the third movement, a cut significant not only quantitatively—it almost halves the original length of the movement—but also qualitatively. With obsessively repeated waltz-like fragments embedded in anguished chromatic harmonies, the rejected Trio brings to mind Mahler or even Berg, and it gave the movement a trajectory fundamentally different from that of the final version: the wholesome conviviality of the first Trio is in the second overwhelmed by nightmarish dissolution, recalling the "City of Dreadful Night" of James Thomson's famous Victorian poem. The paper will conclude by reflecting on the nationalist musical politics behind the movement's contrasting stylistic allusions, as Francophone orchestration, Austro-German *angst*, and near-quotation from Stravinsky's *Petrushka* jostle one another in this landmark of British music.

ELEPHANTS AND MOGHULS, CONTRALTOS AND G-STRINGS: HOW ELGAR GOT HIS ENGLISHNESS

Nalini Ghuman Gwynne
Mills College

The best-known works of Edward Elgar have, for the most part, been received as powerful artistic statements from the pioneer of English musical nationalism, as the natural product of the composer's emulation of the spirit of English history and landscape. One of the strategies used to distance this intangibly English Elgar from accusations of jingoism has been to deny the integrity of his output and ignore his imperial works (except at graduation time or the last night of the Proms) by appealing to what became known as the "two Elgars" theory. My research contests this view. In this paper I reveal that, by 1897, Elgar was preoccupied with "the great show of empire" and particularly with the British Raj. Examining Elgar's masque, *The Crown of India* (1912) (produced at the London Coliseum to represent the 1911 imperial coronation "Durbar" of George V in Delhi) in the context both of Elgar's compositional style and of the extraordinary presence of "India" within English life (revealed in colonial exhibitions and concert halls), I show that the very characteristics celebrated as "the

real Elgar”—spacious, impassioned string themes, expressive falling sevenths, rich alto string timbres—can be found in the refined orientalist paean to India, “Hail, Immemorial ‘Ind!’” which he wrote as the centerpiece aria of the imperial masque and which he drew on for *The Music Makers*. I demonstrate how Elgar’s most characteristic style is in many ways constituted by its political subtext.

Drawing on revisionist theories of nationalism and post-colonialism, I argue that the tendency of critics to aestheticize Elgar’s music and detach his “great” works (*Enigma Variations*, concertos) from their imperial counterparts has served an implicitly political purpose: the vehement rejection of *The Crown of India*, and Elgar’s imperialist music generally, in the late 1920s and early ’30s, as “the worst” product of Elgar’s “barbarian” mind coincides with significant changes in Anglo-Indian colonial relations and policies. The passing of the Government of India Act in 1935 (which signalled the beginning of the end of the Raj) was a catalyst for his music’s reinterpretation as “pastoral.” Thus, I contend that the earlier association of Empire and the Raj was dismissed from his music so that it could provide a locus of nostalgia for the Edwardian years.

Finally, I reveal that while the 1911 Delhi Durbar was a vast display of imperial confidence, it also heralded the decision to repeal Lord Curzon’s 1905 partition of Bengal, for fear of full-scale revolution. Reading *The Crown of India* against the spectacular failure of the partition, I demonstrate that underneath its pageantry the masque (along with Elgar’s other celebrations of empire), like the occasion for which it was written, served to obscure a crisis of national self-assurance. In this hitherto unexplored context, reluctance to acknowledge that the very “Englishness” we have come to identify with Elgar’s music depends in part on the Imperial other also reflects, I suggest, a larger unwillingness to understand modern England as shaped, in many ways, by its colonial rule.

IVES (AMS/SMT JOINT SESSION)

Carol Baron, Stony Brook University, Chair

CONCORD AND DISSONANCE: THE RELATIONSHIP OF PETER YATES AND CHARLES IVES AND THE ROLE OF LOS ANGELES IN THE RECEPTION OF IVES’S MUSIC

Tom Owens

George Mason University

When Peter Yates, promoter of new music in Los Angeles and founder of the “Evenings on the Roof” concert series, first heard John Kirkpatrick’s premiere recording of Ives’s Concord Sonata in 1949, he wrote Ives a scathing letter: “we were shocked not only by the bad mechanical sound but by the playing. . . . I could only grieve and wonder how people in the east could hear this sort of a performance and still be excited. . . . And we cannot understand how Kirkpatrick could mangle the first movement as he has . . . as if to say it’s good music but it isn’t written correctly.” Coming from a person who had worked tirelessly to present Ives’s works in Los Angeles for more than ten years, this criticism deserves serious consideration and contextualization.

The correspondence between Peter Yates and Ives spans thirteen years (1938–1951). It provides a first-hand account of the growth of “Evenings on the Roof,” with a specific focus on

the performance of and reaction to Ives's music, including the Concord Sonata, the violin sonatas, the Second String Quartet, and many songs. Although they never met in person, Yates and Ives developed a deep mutual appreciation based on a shared literary affinity as well as a passion for new music. Indeed, as seen above, Yates's devotion to Ives's music sometimes placed him in direct conflict with Ives himself.

The pianist Frances Mullen (Yates's wife) was one of the first people after John Kirkpatrick to perform the Concord Sonata, and Yates asked Ives repeatedly for permission for her to record the work. Having promised exclusive rights to Kirkpatrick, Ives demurred. Yates's increasingly strong requests pushed Kirkpatrick to record the Concord for Columbia Records in 1945. Yates's often stridently negative criticism of Kirkpatrick's recording (released in 1948) is not simply an expression of bias for his wife's playing, but reflects the pair's devotion to the first (1921) edition of the piece. Kirkpatrick played his own edition based on extensive research into the source material of the sonata.

This paper summarizes the Yates/Ives correspondence and illustrates its character and depth. I pay particular attention to the way that Yates presents Ives's music and to his descriptions of audience reactions to it. I then consider the argument over the Concord Sonata in detail, compare Kirkpatrick's and Mullen's performances, and look at how the relative isolation of Los Angeles from the largely East-Coast phenomenon of the awakening appreciation for Ives led to this disagreement between Ives and two of his most devoted followers. The controversy highlights the complexity of the issues involved in the reception of Ives's music even within the devoted new music audience. I emphasize Yates's contribution to the career of Ives's music and describe the importance and distinctiveness of the Los Angeles new music community.

SPATIAL STRUCTURES OF THE COLLAGE: THE CASE OF CHARLES IVES'S *PUTNAM'S CAMP*

Jennifer Iverson

University of Texas, Austin

Charles Ives's *Putnam's Camp* from *Three Places in New England* is commonly referred to as a musical collage, which seems to be an attractive metaphor both for Ives's compositional method and for the surface of the piece. But do the various tunes comprising the collage bear any structural relations? The complex, layered surface of *Putnam's Camp* resists traditional sources of coherence and analysis, opposing the long-range connections of a Schenker-style *Ursatz*, and disrupting motivic consistency with intervening elements of the collage. This paper draws on Albert Bregman's *Auditory Scene Analysis* to provide a way of sorting the complex surface of the work and constructing hierarchies from the surface up, as it were, based on cognitive criteria. This analysis suggests that the collage metaphor is in fact useful for describing *Putnam's Camp* on the structural level. Prominent tunes are not subsumed by a structural whole such as an *Ursatz*, but rather occupy spatial relationships that define the important materials and aesthetic character of the collage. The tunes used by Ives are pushed beyond their individual potential as allusion; the meanings of Ives's quoted tunes are not fixed, but are rather influenced, disfigured, and reconstituted by the surrounding elements of the collage work.

MEDIEVAL AND RENAISSANCE SOURCES (AMS/SMT JOINT SESSION)**Margot Fassler, Yale University, Chair****THE PRINTED DISSEMINATION OF THE ROMAN GRADUAL
IN ITALY DURING THE EARLY MODERN PERIOD**Richard J. Agee
Colorado College

The years from approximately 1500 to 1650 figure as the most active for the printing of Roman Catholic Gradual choirbooks on the Italian peninsula. Since the publishers who printed these books dealt with virtually the same musical repertoire in their Graduals (especially in the first half of this period), comparisons among these numerous editions prove straightforward and decisive. In this rather obscure niche of the printed musical repertoire, the relationships between editions and printers to one another stand out much more clearly than in the more heterogeneous polyphonic printed repertoire.

Recently I have been collecting copies of each of the 36 extant editions of the Roman Gradual printed in Italy from 1499 to 1653, in microfilm, CD-Rom, commercial facsimile, and photocopy formats; some of these also represent multiple extant exemplars of the same edition. A juxtaposition and comparison of the Graduals is already beginning to suggest printing practices within and between these publishing houses that were heretofore unexamined or even unknown.

Clearly many individual printing firms copied successive editions from those they had previously issued and created entirely new editions as well, while occasional collaborative/collusive efforts among publishing houses active contemporaneously in the same locale may be inferred. In addition, some of these printed choirbooks suggest outright plagiarism of a previously issued edition by rival publishing houses operating in different areas of Italy (Venice: Giunta 1499/1500; Turin: Porrís, 1512). Three of the Graduals—once believed to be entirely separate editions—can now be shown to encompass only two, the second being simply an edition that survives in two different states (Venice: Liechtenstein, 1525; and 1526/1527). Others, surviving as fragments, without title page and colophon, can be assigned new dates through a careful analysis and comparison of the printed evidence, such as disintegrating details of cuts over time and the use of ornaments and characteristic practices by individual publishing firms. (Venice: Giunta, previously *c.* 1520, now post-1527; and previously Venice: Liechtenstein?, 1580?, now Venice: Giunta/Varisco and Paganinis, 1586).

These discoveries open a new window upon music publishers of chant editions and provide valuable new evidence of business relationships that already have been hinted at by scholars among printers of part-music (Agee, J. Bernstein, Boorman, Bridges, and Lewis, among others). Because this study does *not* explore a newly-composed repertoire, such as that we can see in the polyphonic vernacular and Latin compositions of the sixteenth century, it limits the many variables associated with part-music and consequently expands our knowledge of the book trade in the early modern period by providing crucial new evidence for the diversity of business relationships formed by Italian music printers and publishers.

THE OLD OFFICE OF ST. EMMERAM: A NEW SOURCE RECOVERED

Travis Yeager
Indiana University

In about 1035, Arnold, a monk of St. Emmeram monastery in Regensburg, returned from a six-week stay in Hungary with a new and, in his view improved, liturgical Office in honor of the monastery's principal patron saint, the martyr St. Emmeram. Arnold had his new Office sung at the monastery, probably on 22 September, the feast of St. Emmeram, where it replaced the traditional Office. The old Office had been sung, according to Arnold, "more out of ancient habit than from any presumption of authority."

Until now, the earliest source for a supplanted Office in honor of St. Emmeram is a ninth-century manuscript from St. Amand, but this does not reflect liturgical practice in Regensburg. As David Hiley notes, "We do not have sources from St. Emmeram's itself to tell us how the Office was celebrated in the monastery up to the end of the tenth century. In fact, our only information about the special veneration of the saint before the end of the millennium is very slight" (*Historia Sancti Emmerammi* [Ottawa: Institute of Mediaeval Music, 1996], xix).

An older Office, quite possibly the Office mentioned by Arnold von St. Emmeram, has now been identified and restored from a remnant in the so-called "Poole Martinellus" (Poole 27, Lilly Library, Indiana University), known to have been copied in the scriptorium of St. Emmeram monastery in the ninth century, where the codex remained at least until the beginning of the sixteenth century. Although scholars have studied the principal text of the Poole Martinellus, the notated liturgical Office of St. Emmeram, preserved on the verso of the last folio of the codex, has been virtually ignored. The Office was almost certainly copied onto this blank leaf in the tenth century, though it likely reflects an older liturgical tradition. This, then, was the Office supplanted by Arnold around 1035. It is therefore our only known witness to the early liturgical cult of St. Emmeram at Regensburg.

Although faded and difficult to read, the Office fragment can be reconstructed: it consists of five antiphons, two responsories, and the beginning of a third responsory, fully notated throughout in German neumes. The fragment belongs to the first nocturn of the Night Office. The Office shows a number of textual parallels with the eighth-century biography of St. Emmeram and the ninth-century Office from St. Amand. It provides a rare opportunity to compare a very early medieval Office with a later rewriting: when Arnold von St. Emmeram composed the new Office in the eleventh century, he borrowed the texts (and in at least one case the melody) of several responsories from the old Office. The Office also provides evidence of the influence of the cult of St. Dionysius at St. Emmeram well before the controversy over the alleged translation of his relics to Regensburg in the eleventh century.

The paper will be illustrated with photographs of the original leaf, its reconstructed image, and transcriptions of the texts and melodies.

SINGING EXERCISES FROM A MEDIEVAL CONVENT

Jan Herlinger
Louisiana State University

The discourse of medieval music theory unfolded not only in major treatises but in small texts that serve to complete a page or to till several pages at the end of one of the quires of bifolios of which a book was made; all the more interesting for evidently having often been

written down unvarnished by a great deal of thought, texts such as these shed light on practicing musicians' views of what were the conceptual tools of their trade. Among such texts is a set of singing exercises that fill ten pages of a manuscript copied at a Bergamo monastery in 1487. The exercises, remarkably similar to "syllable" singing exercises used in present-day theory courses, show that singers of the time were accustomed to singing B flats and B naturals in close proximity to each other and even to negotiate direct progressions from one inflection to another of notes with the same letter name. As both practices are contrary to rules medieval theorists generally give, those rules may have been too restrictive to reflect medieval practice accurately; modern scholars, accordingly, may have to take a more highly nuanced approach to reading medieval theoretical texts.

BENEVENTAN MUSIC AND GREGORIAN MODALITY:
EVIDENCE OF MODAL CHANGE IN THE MELODIC
FUND OF THE OLD BENEVENTAN CHANT

Matthew Peattie
Harvard University

The Beneventan chant was the liturgical repertory of southern Italy before the arrival of the Frankish-Roman or Gregorian chant. Although the Beneventan chant was replaced by the Gregorian repertory as a part of the Carolingian drive for ecclesiastical uniformity, the two repertories co-existed for a time and the Beneventan chant is preserved in sources dating from the tenth through the thirteenth centuries.

This paper will explore the influence of the Gregorian modal system on the melodic fund of the Beneventan chant and provide a window into a confrontation between two repertories that work under very different premises of melodic construction and mode. In the late sources of the Beneventan chant, it appears that the Beneventan music has been transformed by Gregorian modality and that the Gregorian modal system adapts uneasily to the melodic/modal fabric of the Beneventan chant.

The core repertory of the Beneventan chant is, for the most part, notated in imperfectly heightened neumes written *in campo aperto* (without a staff line or clef). Despite the limits of the notation, a careful study of the formulaic melodic material of the chant has enabled scholars to identify an internally consistent system whereby it is possible to propose accurate, pitch-specific transcriptions of much of the repertory.

A small repertory of Beneventan chant is also preserved in fully heightened sources with a line and clef. The lined and cleffed witnesses of the Beneventan chant are the source of much confusion and contradiction. It is by no means clear that the pitches indicated in these sources accurately reflect the melodic and modal fund of the old Beneventan repertory. In some instances, the lined sources confirm what we know about the system of formulaic construction—in other instances they confuse and contradict; cadences we expect to find on A are written on G, and in some cases entire pieces seem to have been placed at a pitch level that is inconsistent with our understanding of the Beneventan melodic/modal system.

I will argue that the apparent contradictions presented by the lined witnesses are the result of a conceptual conflict between Beneventan and Gregorian modality. The Beneventan chant adapts uneasily to the theoretical precepts of Gregorian modality, and there is ample evidence of a struggle to render the Beneventan melodic system in a foreign notational/theoretical system. The influence of Gregorian modality precipitated changes in the melodic and modal

fund of the Beneventan chant. This paper will illustrate several examples of Beneventan music that appear to have been radically altered by their contact with the Frankish-Roman chant.

MOZART AND HAYDN (AMS/SMT JOINT SESSION)

Neal Zaslaw, Cornell University, Chair

REPLACING HAYDN: MOZART'S "PLEYEL" QUARTETS

Mark Evan Bonds

University of North Carolina, Chapel Hill

Only once in all their correspondence did Mozart urge his father to acquaint himself with the work of another composer. Writing to Leopold from Vienna in April 1784, Wolfgang reported that "some quartets by a certain Pleyel have recently appeared; he is a student of Joseph Haydn. If you do not yet know these, then you should try to get hold of them; it will be worth the effort. They are very well written and very pleasing. You will at once recognize in them his master. Fine—and it will be fortunate for music if Pleyel in his time is capable of replacing Haydn for us!"

It is difficult to accept this endorsement at face value. The six string quartets of Ignaz Pleyel's Opus 1, published by Graeffner of Vienna in November 1783, are thoroughly typical for their time and place, neither the best nor worst of their kind. Yet Mozart's recommendation is far from casual. And why should these unassuming quartets by a younger and still virtually unknown composer have led Mozart to speculate about the future of music?

At the time, Mozart had completed at least three of the six quartets that would eventually be published as Opus 10 and dedicated to Haydn, and when he first examined Pleyel's Opus 1, he would have recognized—at once—that Pleyel had also used Haydn's quartets as compositional models in at least some movements. Pleyel was thereby aligning himself with his former teacher and, by extension, with Haydn's legacy. Mozart's sense of competition with Haydn's former pupil would no doubt have intensified a few months later when Pleyel explicitly dedicated his Opus 2 Quartets "as a sign of perpetual gratitude" to his erstwhile teacher. Contemporaries would have understood this dedication as a token of endorsement on Haydn's part: one simply did not dedicate a work of any kind without the indulgence of the dedicatee. Artaria's title page for Mozart's Opus 10 (September 1785) is uncannily similar to Graeffner's title page for Pleyel's Opus 2 (December 1784), not only in the dedication to Haydn but also in its general design and in numerous details.

More remarkably still, Mozart would engage directly with the musical substance of two quartets from Pleyel's Opus 1 in the final two works of his own Opus 10, K. 464 and K. 465. Two particularly unusual features of K. 464—the extended digression to C major in the first-movement exposition and the "drum" variation in the slow movement—play a prominent role in Pleyel's op. 1, no. 3, also in A major. A striking similarity of one of the more distinctive themes of K. 465, in turn, finds its roots in Pleyel's op. 1, no. 1, also in C major. Mozart was determined to establish his claim as Haydn's true heir, and he wished to leave no doubt in the mind of his future (and Pleyel's most recent) dedicatee which of the two younger composers would eventually "replace" him.

HAYDN'S SECRET "DODECAPHONIC" ART

Edward Green

Manhattan School of Music

In his late choral music, Haydn frequently articulated formal structures on the basis of "chromatic completion." For example, the opening Largo to the *Paukenmesse* introduces over its ten measures every diatonic and chromatic degree. Only then does the Allegro begin. Similarly, the initial entry of the chorus in the *Harmoniemesse* occurs as the chromatic aggregate is completed for the first time.

In the "Esterhazy" masses and the late oratorios, such points of "chromatic saturation" are nearly always coordinated with important moments of textual articulation. In the *Schöpfungsmesse*, the *Christe* is a single cycle of chromatic unfolding, with the final pitch (G \sharp) highlighted in the orchestra just before the return of the *Kyrie*. In the *Nelson Mass*, the B \sharp in measure 37—the last note in its first chromatic cycle—defines the boundary of the initial *Kyrie*.

That Haydn's interest in "dodecaphonic" structures was conscious is strongly suggested by the examples just cited. Another example can be found in the *Kyrie* of the *Theresienmesse*. Its central Allegro is flanked by two Adagios. The first makes use of every chromatic tone except A \flat and B \sharp . The concluding Adagio introduces precisely these missing pitch-classes, yet makes no use of the chromatics D \flat , E \sharp and G \flat found in the earlier Adagio. Further evidence can be found in the ingenious design of chromatic cycles that internally articulate—but also link—the *Kyrie* and the *Gloria* of the *Harmoniemesse*.

While trail-blazing, important research into chromatic saturation in the late Classic era has already been done—notably by James Baker and Henry Burnett—they have focused largely on the music of Mozart, and have emphasized instrumental rather than vocal music. Moreover, in their view chromatic saturation most often emerges as the result either of the transposition of motivic material, or of some largely symmetrical template of "linear ordering."

This paper takes a different tack: it studies a different repertoire, and argues that Haydn's approach was fundamentally a-motivic, thus functioning as an independent aspect of the music's structural design. Haydn was free to design his chromatic cycles so that they might culminate as needed to highlight dramatically an important word, such as "Licht" early in *The Creation*, whose E \sharp arrives as the final point in just such a cycle. Chromatic saturation, thus, has both structural and expressive import.

Another startling fact: the composer often leaves a movement a single pitch-class shy of complete saturation. Why? In order to create a "bridge of expectation" binding that movement together with the next. For example "Behold where surly Winter flies" (from *The Seasons*) makes use of two complete chromatic cycles and a final cycle lacking only an E \sharp . This missing pitch is then heard prominently in the four-bar introduction to "Come, gentle Spring," where it serves as that introduction's melodic apex. Such bridging techniques are an important means by which Haydn gives these late compositions musical (and psychological) integrity.

These findings suggest we have much still to learn about Haydn's subtle and inventive use of chromaticism.

THE SOLOIST'S ROLE DURING TUTTI SECTIONS OF MOZART'S CONCERTI FOR VIOLIN AND WOODWINDS: A REEVALUATION

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University of Minnesota

Although the common way to perform the concertos of Mozart today is to have the soloist rest during tutti passages, this is probably not what he had in mind. For his keyboard concertos, it has already been convincingly argued that providing an improvised *basso continuo* part during the tuttis was an expected contribution of the soloist. But what about the concertos for violin and for woodwinds? Were these soloists also to play during the tuttis, and if so, what? This paper will present evidence that in these concertos Mozart also intended for the violin or woodwind soloist to participate in the tuttis. To follow this practice would drastically alter the way in which these concertos are currently approached by both the scholar and the performer.

Statements in contemporary treatises and other musical literature corroborate this practice, but the most compelling evidence is found in the primary sources themselves. In his autograph scores, Mozart explicitly indicates to his copyist *when* the soloist should play with the tuttis, and exactly *what* part should be played—for example, in the case of the treble instruments, the soloist was to double the first violin part. Evidence of these instructions being carried out by the copyist is found in early printed parts, which are also the earliest extant sources for most of the woodwind concertos. By looking closely at an often-ignored spot in the concertos, I will refute the claim that this music in the tuttis merely represented a system of cues.

In this paper, I call for a reinstatement of the soloist in the tuttis, performing all of the music that Mozart intended for them to perform. Such a reinstatement, especially in the case of the woodwind concertos, would drastically effect the way these concertos *sound*, in turn forcing a change in how they are *perceived*. This shift in perception would result in a revision of the often-repeated model, derived from Koch among others, of the soloist and orchestra as separate entities. Furthermore, such a change must invite a reconsideration of *form*, as our current understanding of ritornello procedures would no longer adequately explain the much more nuanced relationship between the soloist and the orchestra.

WHAT'S IN A NAME? THE "SCHERZO" IN HAYDN'S OPUS 33 QUARTETS

Jason Britton

University of Oregon

This study considers whether or not Haydn's novel use of the title "Scherzo" for the dance movements of his op. 33 string quartets signifies a "new way" of writing. Over the years, several prominent scholars have insisted that the six scherzos of op. 33 do not differ stylistically from Haydn's previous minuets in the genre, and are therefore simply "minuets renamed." But compared with the minuets from Haydn's preceding group of string quartets, op. 20 (written ten years earlier), the op. 33 scherzos exhibit a markedly different phrase and rhythmic style. The localized spontaneous irregularities that characterize the op. 20 minuets seem to give way to a more rational technique of disruption in op. 33 that operates deliberately against a background of balanced phrases and duple hypermetrical patterns.

In this paper, I apply Schenkerian analytic techniques in conjunction with rhythmic and metrical approaches developed by Carl Schachter and William Rothstein to reveal significant differences in the way Haydn produces irregular phrases in his op. 33 scherzos and his minuets of op. 20. These findings suggest that the composer's use of the term "Scherzo" does indeed signify a "new way" of writing in his op. 33 dance movements.

MUSIC IN THE GERMAN DEMOCRATIC REPUBLIC (AMS)

Matthias Tischer, Berlin / Harvard University, Chair

NEW MUSIC AND MUSICAL TRADITION IN THE GERMAN DEMOCRATIC REPUBLIC

Laura Silverberg
University of Pennsylvania

How could new music serve a socialist society by drawing from the forms, genres, and styles of a bygone bourgeois era? This paper addresses this apparent contradiction through a study of the aesthetic debates and compositional practices of the German Democratic Republic (GDR). East German functionaries, musicologists, and composers did not view *Weiterentwicklung*, or further development of tradition, as a sign of conservatism, but instead considered it a defining criterion of the truly modern. While cultural functionaries throughout Eastern Europe called for composers to draw from folk and art music traditions, the creation of new music rooted in Germany's musical heritage was especially central to East German music policy. In the face of a larger and politically more powerful West Germany, East German officials maintained that their Germany—not the "Americanized" West—was the legitimate heir to German cultural traditions. Music that expressed a relationship to tradition became a central means of reinforcing these official portrayals.

The first part of this paper draws from East German publications and archival sources to document conceptions of *Weiterentwicklung* that circulated during the 1950s. I demonstrate that East German musicologists and functionaries tied the concept of musical *Weiterentwicklung* to a broader conviction that socialism in Germany emerged from elements latent in bourgeois society. Music and art, as outgrowths of larger socioeconomic processes, should thus reflect a similar course of development. Despite vague encouragement for composers to "build from the classics without merely repeating them," musicologists and cultural bureaucrats limited the idea of "classical heritage" to the Baroque, Classical, and early Romantic eras, while claiming late Romanticism and early modernism to be the sole inheritance of West Germany. While some composers heeded the call to "build from the classics" by rigidly superimposing socialist texts and programs upon older forms, others decried this narrow interpretation of the "classics" as backward looking and antithetical to musical progress.

The cultural and political liberalization following the 1961 construction of the Berlin Wall initiated a dramatic shift in compositional approaches to *Weiterentwicklung*. This new direction, exemplified in music of Paul Dessau, Reiner Bredemeyer, and Tilo Medek, is the focus of the second part of this paper. Composers now turned to techniques of quotation, montage, and recomposition of entire works to express a dynamic relationship between Germany's bourgeois past and the socialist present. Through a flexible use of musical allusions to established "classics" in works expressing socialist themes, these composers presented a musical argument

for the continued significance of the German heritage—so long as this heritage was selectively and creatively adopted, not mechanically imitated. Such procedures also enabled composers to comply with East German aesthetic norms while experimenting with new compositional procedures. Moreover, by integrating references to twentieth-century music, particularly that of the Second Viennese School, these composers asserted the significance of Germany's more recent musical achievements for the development of East German music. Ultimately, this music offers compelling evidence that, for East German composers, the bourgeois past could indeed be refashioned for music expressive of and relevant to a new, socialist society.

IDEOLOGY VERSUS PRAGMATISM: THE POLITICIZATION
OF THE NINETEENTH-CENTURY MUSICAL CANON
IN THE GERMAN DEMOCRATIC REPUBLIC

Elaine Kelly

University of Edinburgh

Underlying all cultural policy in the German Democratic Republic (GDR) was a drive to align the state with Germany's past, to portray a socialist society as the natural culmination of the rich Germanic heritage of philosophy and culture. This strategy had a dual purpose, serving not only to distinguish the GDR from the Federal Republic of Germany in terms of cultural superiority, but also to establish the GDR as a legitimate nation state. Germany's musical canon proved a pivotal political tool in this context, and from the outset of the state's existence, composers such as Handel and Beethoven were recast as exponents of the socialist revolution. The complexities involved in reconciling the illustrious musical heritage with state doctrine were often considerable. The nineteenth century in particular posed significant ideological problems for the Party: art music of the period was inextricably linked with the rise of bourgeois culture, and the aesthetics of romanticism represented the antithesis of socialist realism. Renouncing nineteenth-century music was not, however, a viable option. On a pragmatic level composers such as Beethoven, Wagner and Brahms held considerable cultural currency, which the GDR government was not prepared to relinquish to West Germany. More importantly, according to state ideology, society had diverged into two distinct paths during the nineteenth century, one leading ultimately to the communist East, the other to the capitalist West. It was vital to portray the major composers of the period as early adherents of the former path, as intrinsic figures in the evolving communist society.

Focusing especially on the reception of Wagner, a particularly problematic figure in the eyes of the communist regime, this paper will examine the reinterpretation in the GDR of the nineteenth-century canon as an integral part of the socialist heritage. It will explore attempts to reclassify the foremost composers of the period as humanists rather than romantics, and will discuss how the often-blatant inconsistencies that arose were reconciled with Marxist-Leninist ideology.

NINETEENTH-CENTURY NATION BUILDING (AMS)

Naomi André, University of Michigan, Chair

DONIZETTI'S "PHILOSOPHICAL" OPERA: *MARINO FALIERO* AND GIUSEPPE MAZZINI'S *FILOSOFIA DELLA MUSICA*

Mary Ann Smart

University of California, Berkeley

The role of opera in shaping Italian national identity in the nineteenth century has been much contested of late. Most writers share a conviction that opera was somehow vital to Italian political consciousness: the problem is how to recapture a mode of engagement with opera that was lodged in ephemeral experiences and rarely recorded in written documents. Focusing on the period just before Verdi burst on the scene, this paper explores opera's political meanings through close study of a single intellectual circle that gathered at Paris's Théâtre-Italien and in the salons of influential Italians resident in Paris. The group encompassed many exiles and expatriates who had fled Italy after the failed uprisings of 1830–31, including librettists Carlo Pepoli (*I puritani*), Agostino Ruffini (*Marino Faliero*) and Giovanni Ruffini (*Don Pasquale*). Singers Giulia Grisi, Mario Candia, and Luigi Lablache were also important presences, as were Rossini, Bellini, and, in a more marginal role, Donizetti.

The paper's central example is the exceptional case of Donizetti's *Marino Faliero* (1835) and the ecstatic response it provoked from Risorgimento thinker Giuseppe Mazzini. In his *Filosofia della musica* of 1836, Mazzini greeted *Marino Faliero* as the harbinger of a new, "progressive" operatic style. The central section of this paper asks: why *Marino Faliero*? What was it about this work that sparked such a reaction from Mazzini?

The answers come from two very different directions. An examination of the personalities surrounding the opera's composition shows that two members of Mazzini's inner circle were central to its design: journalist and publisher Michele Accursi was Donizetti's business representative in Paris and the exiled poet Agostino Ruffini penned extensive revisions to the half-finished treatment of Byron's *Marino Faliero* that Donizetti had brought with him from Naples. Many of Ruffini's adjustments to the libretto seem designed to send messages to the expatriate community who frequented the Théâtre-Italien, and certainly Ruffini's contribution was important in arousing Mazzini's enthusiasm for the opera. But the style of Donizetti's music also played a role. Donizetti's treatment of time and pacing in *Marino Faliero* made him the obvious choice as leader of Mazzini's proposed operatic reform, in distinction to his main rival, Vincenzo Bellini, who was more widely perceived as a voice of reform and operatic renewal, but whose music lacks Donizetti's teleological drive and populist energy.

ANGLO-CONFORMITY AND THE "GERMAN ELEMENT" AT THE CINCINNATI SÄNGERFEST, 1879

Karen Ahlquist

George Washington University

Since 1873, Cincinnati, Ohio has been known for its ambitious, high-profile May Festivals, often said to have been inspired by the city's large German immigrant community and its choral tradition. By 1879 the reverse was also the case: the Anglo-organized May Festivals'

high-culture ethos and challenging, historical programming encouraged the Germans to rethink their own practice. Drawing on ethnographic and historical perspectives, this presentation explores the 1879 Sangerfest, or singers' festival, as a local event. It uses evidence from organization papers, minutes, programs, correspondence, scores, librettos, and the English- and German-language press to show how conflict and compromise between the developing May Festival tradition and the social and musical activities considered essential to a Sangerfest affected the balance of power between these two proud communities.

As in the U.S. in general, Cincinnati's Anglo establishment believed it represented the city's culture at large. The Germans (widely known as "the German element"), however, had no interest in a preordained Anglocentric assimilation process, especially where music was concerned. Since 1849, they had been mounting increasingly large, elaborately organized male choral festivals, featuring formal concerts, hospitality to out-of-town singers, parties, serenades, street parades, tourist excursions, Sunday picnics, and the ubiquitous flow of beer, all enthusiastically detailed in the German press. By 1879 they had resources to incorporate respectable festival performances of Mendelssohn's *Saint Paul* and the Cincinnati premiere of the Verdi *Requiem*, both with mixed chorus, professional soloists, and orchestra. While expecting this high-profile, city-wide event to garner attention, concert attendance, respect, and acknowledgment of their musical achievements, the Germans also challenged what they considered a staid, uptight Anglo society unwilling to use music as a source of pleasure or even enjoy the weekly day of rest.

Nevertheless, the alcohol, Sunday activities, and widespread revelry among the thousands of city visitors during festival week turned many English-speakers away from the performances themselves. The Germans' attempt to assert claims as "the people of music" backfired. Many Anglos saw this hybrid idea of "festival" as unmerited Teutonic chauvinism, an excuse for debauchery and Sabbath desecration, and, ironically, an insufficiency of honor to the German musical patrimony. I argue that the Germans' failed assertion of social and cultural power furthered their assimilation into an Anglo-based model of "serious" musical life and helped sever important ties between the German-based artistic canon and the "German element" itself.

The Cincinnati festivals, and the 1879 Sangerfest in particular, highlight important links between social and aesthetic meaning to musical practitioners and between ownership and significance of a musical tradition. Studying the festivals helps reassess scholarly models for understanding assimilation generally and, in particular, the nature and extent of German influence on Western art music practices in the United States.

OPERA (SMT)

Deborah Burton, Boston University, Chair

SEMIOTICS, PRAGMATICS, AND ICONOLOGY: AN INTERDISCIPLINARY MODEL FOR THE INVESTIGATION OF OPERA

Matthew Shaftel
Florida State University

This paper presents an interdisciplinary model for the investigation of opera, focusing primarily on the interaction of formal structure and dramatic narrative, and utilizing the first-act trio from Mozart's *Le Nozze di Figaro* as a case study. The model integrates current music

theoretical approaches to form as well as critical mechanisms from the fields of semiology, pragmatics, cognitive linguistics, and iconology. The focus of the methodology is musical semiosis, but it allows a parallel track for the interpretation of operatic drama, culminating in a final, integrated level of exegesis. Ultimately, this critical examination of form in conjunction with its intra-opus and extra-opus context leads to a rich understanding of dramatic narrative, expanding the exiguous scope of many music-theoretical considerations of opera.

TEXT AND TWELVE-TONE PROCESS IN
DALLAPICCOLA'S *THE PRISONER*

Jamuna Samuel
Wellesley College

Luigi Dallapiccola (1904–75) wrote the opera *Il Prigioniero* (1943–48) while still in the process of assimilating the twelve-tone technique, a compositional direction that can be associated with his anti-fascist stance in the context of 1940s Italy. My paper investigates the effects of Dallapiccola's compositional choices on the setting of the libretto, which he wrote himself. I show how the composer uses the twelve-tone technique to engage the form and meaning of the text. Three examples—a duet, an aria, and a chorale—feature different ways in which the two processes of twelve-tone writing and text setting are intertwined. The compositional strategies of aggregate completion, octatonic harmony, and tonal allusions are woven together with recurring and leitmotivic *parole sceniche* (scenic words), the latter being a dramatic device inspired by Verdi. My analyses uncover a striking fusion not only of the constructions of language and music, but of the meaning associated with each, i.e., the drama unfolding in the action and the political statement inherent in Dallapiccola's use of twelve-tone music.

POPULAR MUSIC AND OUR BRAINS (AMS)
Felicia Miyakawa, Middle Tennessee State University, Chair

MOTOWN AND THE MIDDLE CLASS

Andrew Flory
University of North Carolina, Chapel Hill

In the decade after the Second World War, America's urban landscape, especially in the North, changed rapidly. As the center of America's automobile industry, Detroit, Michigan was the destination for thousands of black families who migrated from the South in search of better-paying jobs and upward mobility. Upon their arrival, migrants faced a rapidly changing black community in Detroit. Several important court rulings in the late 1940s legally abolished long-standing codes that had prevented Detroit's black residents from purchasing homes in traditionally white neighborhoods. This led to a diffusion of Detroit's black public, and made evident for the first time a huge class division within the city's black community. Those with financial freedom often left traditionally black neighborhoods, and the socioeconomic makeup of those neighborhoods, in turn, reflected the poverty of a huge populous that did not have the means necessary for geographic mobility. In the wake of this stratification, Berry Gordy, Jr. formed Motown Records, Detroit's most famous cultural export, using the

resources, business acumen, social standing, and family connections of the city's growing black middle class.

Many of the most important issues surrounding the cultural formation of the black middle class have been engaged in a deep and still-growing body of critical literature concerned with class uplift anxieties, questions of African American legacy, racial authenticity, preferred modes of black representation, and the societal no-win situation facing those who identify with this group. The music and images created at Motown, in turn, reflect the ambitions and anxieties of Detroit's black middle class. The far-ranging musical styles of Motown's emergent period (roughly 1959 to 1962) show the company searching for an artistic voice that was able to find a middle ground between previous characterizations of rhythm and blues music as indecent and the potential platform this growing musical form offered to propel respectable black images into the mainstream. Narrative types in the company's music and dialogic relationships between this music and the greater sphere of American vernacular music during this time further expose the ways in which Motown fit itself into the larger field of rhythm and blues during its formative years. Acknowledging the connection between Motown and this specific cultural formation allows new voices, which broaden our understanding of rhythm and blues music and its contexts, to emerge from within the history of black vernacular music.

IMPROVISATION AND VALUE IN ROCK, 1966

David Brackett
McGill University

Within the emerging rock music aesthetic of the mid-1960s, improvisation was one of the qualities that created a distinction between what fans, musicians, and critics perceived to be new, artistically autonomous rock music, and old-style, commercially dependent pop. This new stratification within popular music made it possible for one genre within the popular music field, rock, to acquire critical prestige relative to other pop music genres.

The sub-genre of rock that most overtly embraced improvisation, psychedelic rock, was related to a predecessor, the early 1960s urban folk revival, in its rejection of mass taste and commerce, but differed in its level of political engagement and its social makeup. In contrast to the diversity of race and gender and to the political commitment of urban folk, psychedelic rock eschewed an explicit political agenda, expressing its social rebellion primarily in a stance of anti-materialism while narrowing the demographic profile of its participants to musicians who were primarily white, male, and middle-class. Yet non-white, non-male "others" returned in a variety of ways, most notably in the form of an eclecticism that located aesthetic and spiritual value in musical practices coming from elsewhere (in terms of geography or cultural hierarchy): blues, Indian music, jazz.

The mid-1960s has figured as crucial period in the historiography of popular music. While previous scholarship on this period has focused on the emergence of a distinctive "rock aesthetic" with its corresponding demographic connotations, the role of improvisation has been little discussed. In addition to addressing a heretofore neglected topic, this paper will show that the issue of improvisation and value is crucial to understanding the emergence of a high-low split within popular music, and that it figures prominently in criticism and fan discourse up to the present day. The socio-musical transformation in which improvisation plays such a crucial role will be explored through recordings by artists, including the Velvet Underground,

the Grateful Dead, and the Byrds, made in 1966, the year in which, I argue, a new constellation of aesthetics, politics, and musical style crystallized.

CELTS, CRUSADERS, AND CLERICS: THE “MEDIEVAL” IN GOTHIC MUSIC

Rebekah Ahrendt

University of California, Berkeley

Since the late 1980s, groups associated with the modern Gothic scene have been rewriting the “medieval” for new audiences. Perhaps because of the tumultuous events of late, especially in Europe, artists have found a special resonance with the medieval period, a resonance that amounts to nostalgia. Just as it had for the late nineteenth century, the “medieval” presents a space in which Slavic studies scholar Svetlana Boym, in *The Future of Nostalgia* (2001), describes a two-pronged typology of nostalgia. “Restorative” nostalgia, in her terminology, emphasizes “nostos” (home), truth and tradition, and attempts a transhistorical reconstruction of the lost home. “Reflective” nostalgia dwells on the longing itself, delaying homecoming and calling absolute truth into doubt. She further states that “this typology of nostalgia allows us to distinguish between national memory that is based on a single plot of national identity, and social memory, which consists of collective frameworks that mark but do not define the individual memory” (xviii). Though this typology highlights the major issues in the modern culture of nostalgia, I believe it needs to be complicated. In this paper, I will demonstrate that the Gothic-medieval phenomenon is a late-modern echo of the fashionable nostalgia of the nineteenth century, where a melancholic sense of loss turned into a style. As that style becomes codified due to the influx of historically informed performers, the “reflective” nostalgia that inspired the movement in the first place begins to resemble an attempt to “restore” an authentic narrative of the past. Thus, the medieval in Gothic music is not only a transformation of the old into the new, but also an appeal to the modernist sensibility of understanding the medievals better than they understood themselves. Celts, crusaders, and clerics are some of the most persistent images of the medieval. I will show how these images are treated in the work of such ensembles as Test Dept., Qntal, Helium Vola, and the Mediaeval Baebes. The basic tale behind all of these groups is the quest of the classically trained musician to find relevance in the modern world. Knowing of the Gothic scene’s penchant for the arcane and the recondite, it is not surprising that these musicians chose to produce and market their music for a gothic audience. But rather than leave behind the classical roots that many reportedly found so strangling, they continue to emphasize the fact that they do have classically-trained or historically-informed credentials. These instances bespeak a continued fetishization of education and the text; the fact that the same repertoire circulates among different ensembles hints at a process of canonization. The musicians and their Gothic audiences reflect nostalgically on the medieval, yet demonstrate a desire to restore national and spiritual narratives, claiming a truth of understanding while at the same time doubting its relevance. In a pan-European context, national and social memories are thus conflated.

LEARNING FROM OUR BRAINS: A HUMANIST COGITATES

Robert Walser

University of California, Los Angeles

The literatures produced by scientific and humanistic approaches to the study of music are utterly separate, never footnoting each other. To those who use experimental methods or computer modeling to study music cognition, humanistic interpretation of music seems hopelessly arbitrary, ungrounded, and lacking in rigor—mere nattering about personal feelings. To humanists who try to account for how music works and means, the scientific approach seems ahistorical, unknowingly culture-bound, and overly abstract—just too distant from how listeners, performers, and analysts themselves experience music.

Biologist and essayist Stephen J. Gould points out that science has historically and sociologically limited itself to methods that work well with relatively simple systems, with few variables that are subject to experimental manipulation, operating under laws of nature. But many phenomena (he gives the example of the Civil War) are not deducible from natural laws, are subject to so many complex variables that they can be explained only after the fact. Gould argues that science and the humanities are not, nor should be, the same thing, but that they can learn from each other.

Recent developments in neuroscience and other fields have created extraordinary opportunities for humanists to learn from science: Functional Magnetic Resonance Imaging, which allows real-time localization of neural activity; dynamic systems theory, which views meaning as constructed through the interaction of social partners rather than transmitted; the end of the classic nature-nurture debate through demonstration of how genes and neurons interact with cultural forces; the realization that the brain does not simply process information or react to perceptions but rather is proactive, prediction-making, and constantly simulating physical action; the discovery of mirror neurons that fire both when performing an action and when observing someone else performing the same action. All of this adds up to a decisive rejection of the brain-as-computer model that used to dominate cognitive science.

This paper touches on several implications of such work for humanistic musicology but concentrates on one, Antonio Damasio's rethinking of feelings as the mental expression of "all other levels of homeostatic regulation," the gauge of the brain's "mental maps" of bodily and environmental status. Feelings are thus the highest level of cognition, the end result of lower-level processes that integrate vast amounts of information. Damasio considers how drugs can alter the brain's mental maps, misleading the brain about the body's actual status. I extend and complicate this idea by suggesting that music, too, changes the brain's mental maps by altering our perception of the body's harmony and environment. Moreover, I argue, the complex, learned sonic behavior of songbirds, apes, and humpback whales can plausibly be described as "music," be accounted for in terms of "aesthetics," and usefully serve to illuminate human aesthetics. New understandings of how the brain works suddenly make the results—not the methods—of science essential for us to take into account as we go about the humanistic business of analyzing cultural actions that are too complex for strictly scientific methods to grasp.

POST-WAR PLURALITIES (SMT)
John Rahn, University of Washington, Chair

SYMMETRICAL CONSTRUCTIONS IN THE FOURTH MOVEMENT
 OF ALFRED SCHNITTKE'S STRING QUARTET NO. 4

Aaminah Durrani
 University of Houston

Symmetry, both as surface detail and as principle of pitch organization, is an important element in the eloquent style of Alfred Schnittke's String Quartet no. 4. The quartet's opening measures, cast as an unaccompanied cello recitative, suggest symmetry as a technique by privileging the set {A,C,D,E,G}. The symmetry of this pentatonic collection foreshadows Schnittke's attention to its axis of symmetry, pitch class D, as the centric pitch in the quartet.

This paper demonstrates Schnittke's exploitation of symmetry in the quartet's fourth movement, a five-section ritornello design with coda. Each area of the movement—ritornello, episode, and coda—employs symmetry to establish tonal nodes. In the ritornello and coda, mirror symmetry and the resulting voice exchanges allow D and its ic₅-related partner, G, to govern expanded areas. In the first episode, an impassioned arched motive deploys minor ninth and major seventh cycles that unfold symmetrically from axes on D and G.

Symmetrical structures invigorate Schnittke's thematic material as well as highlight and expand the influence of tonal nodes. In his Fourth Quartet, Schnittke has demonstrated the efficacy of symmetry in organizing and animating post-tonal music.

LUTOSŁAWSKI, BERGSONIAN TEMPORALITY, AND
 THE NARRATIVES OF TRANSCENDENCE

Michael Klein
 Temple University

Beginning with an interview in which Lutosławski aligned his music with Debussy and Stravinsky, this paper briefly considers musical connections between these composers before turning to a discussion of Bergsonian temporality and its musical correlates in the works of Lutosławski's professed forebears. The paper concludes that when Lutosławski engaged the music of Debussy and Stravinsky, he also took on the qualitative and quantitative temporalities that their music signified. Thus Lutosławski's music stages narratives of what Bergson called a metaphysics of time, where the mind strives "to transcend the conditions of useful action and to come back to itself" (*Matter and Memory*).

Bergson argued for two temporalities: *quantitative*, in which we think in spatial terms; and *qualitative*, in which we recognize that events melt into one another. What qualitative time meant for music was that it took on an eternal present—what Jonathan Kramer would later call *vertical time*. Bergson's qualitative time is non-narrative, because the melting of qualities disallows the logic of plot, and transcendent, because qualitative time aspires to bring the mind beyond the need of narrative. After illustrating Bergson's qualitative time in the music of Debussy, and quantitative time in the music of Stravinsky, the paper turns to the dialectic

of these temporal types in Lutosławski's music. The paper concludes with a discussion of the narrative implications of Lutosławski's bi-temporality.

ALBERICH AFTER THE APOCALYPSE: CHRISTOPHER
ROUSE'S SEQUEL TO WAGNER'S "RING"

Matthew BaileyShea
University of Rochester

The practice of writing a sequel to another author's work has been around for centuries. It became especially popular, however, in the second half of the twentieth century. Indeed, a whole genre of "non-authorial literary sequels" has emerged, including sequels to authors such as Jane Austen, Henry James, and Shakespeare. Though the practice is rare in the field of music, Christopher Rouse's *Der Gerettete Alberich*, a "Fantasy for Solo Percussion and Orchestra" (1997), provides a fascinating case: it begins with the closing bars of *Götterdämmerung* and then imagines Alberich's existence in the wake of the apocalypse. This paper analyzes Rouse's music in light of genre-specific issues, especially the way that non-authorial sequels might be heard to extend, interpret and critique a prior author's work. Specific musical issues are considered as well as broader interpretive issues relating to Alberich's existence in a new post-modern and post-apocalyptic landscape.

A THEORY FOR THE ANALYSIS OF SPATIAL MUSIC DERIVED
FROM STOCKHAUSEN'S *LICHTER-WASSER* (1999)

Paul Miller
Eastman School of Music, University of Rochester

This paper proposes a new technique for the analysis of spatialized music by using a recent work of Stockhausen, *Lichter-Wasser*, as a test bed. A tool called the *motion profile segment* (MPSeg) is advanced to aid in the detection of spatial motives throughout the work. Then, by generalizing the mathematical group properties of transformations in two dimensions, we can relate spatial motives. These techniques can further our understanding of the composer's strategies in the spatial domain, and may also be useful for other spatialized works, especially those of Xenakis.

SHALL WE DANCE? (AMS/SMT JOINT SESSION)
Gayle Murchison, College of William and Mary, Chair

WATCHING WALTZERS WALTZ: THE MUSICAL
VISIONS OF LANNER, STRAUSS, AND CHOPIN

Eric McKee
Pennsylvania State University

Lanner and Strauss senior did not create the waltz, they were only particularly receptive to the wishes of a musically tuned body which moves in inner harmony with the modulations. The spark springs from the motions of the dancers over to the musicians, and induces them to play

the correct musical strains, the true musical vision. The vision carries the amplified spark back to the dancers, and the festival of motion can begin.

—Victor Zuckerkandl

The first part of this paper focuses on issues of musical form in the ballroom waltzes of Johann Strauss Sr. and Joseph Lanner. A central idea of this study is that the experience of watching waltzers waltz played an important role in the nature of the waltz's thematic material and in its large-scale patterning; in other words, the music can be read as a "musical vision" of the dancers on the ballroom dance floor. Very simply put, the sensual beauty of the woman is manifest in sensual melodies—tight knit, memorable, rhythmically vibrant, and pleasing to listen to. The second part examines Fryderyk Chopin's waltzes in light of Viennese practices. During his second trip to Vienna (1830–31) Chopin heard the dance orchestras of Johann Strauss Sr. and Joseph Lanner. The waltz he composed during his stay in Vienna (op. 18) closely follows the Viennese model of Strauss and Lanner. His waltzes composed thereafter, however, combine features of the Viennese model with his own, more classically oriented, formal sensibilities. Chopin's interpretation and adjustments of the Viennese model is read as a critique that, to some extent, was motivated by his own anxieties of performing, composing, and publishing in a popular music genre so strongly associated with femininity and physical pleasure.

CAKEWALK CONTRA WALZER: NEGOTIATING MODERNITY
AND IDENTITY IN *JAHRHUNDERTWENDE* VIENNA
THROUGH AFRICAN-AMERICAN MUSIC AND DANCE

James Deaville
Carleton University

In February of 1903 the American cakewalk was performed by a troupe of African American entertainers in Vienna and it immediately became a musical and dance sensation there. "The Seven Florida Creole Girls" had come from London, where they had just been engaged in Will Marion Cook's noted black musical comedy *In Dahomey*. On their tour route, the ensemble had also introduced Paris to the music and steps of the cakewalk, leaving an impression that echoed in Debussy's (in)famous "Golliwog's Cakewalk" of 1909. In Vienna, the cakewalk's duple time, syncopations, and irregular dance movements starkly contrasted with the typically elegant, triple-meter waltz, which had come to represent Viennese culture and refinement. For a time, it looked in Vienna as if the music and steps of the African-American "Negertanz" cakewalk—called "modern" and a "Zukunftstanz" by one writer—would supplant those of the waltz, considering the cakewalk's tremendous popularity as social dance and as stage number (a musical insertion into operettas). The black entertainers, especially "The Four Black Diamonds," "The Darktown Aristocrats," and Belle Davis, became overnight celebrities on- and off-stage in Vienna and their untitled cakewalks were imitated at all levels of society. Voices of opposition may have arisen in the press, but they were drowned out by the applause of the fashionable, "modern" Viennese.

This study will examine the roles assigned the music and dance of the cakewalk and waltz within the context of the struggle over cultural and social values in *Jahrhundertwende* Vienna, as theorized above all by Austrian cultural historian Moritz Csáky. In particular, we will investigate through the lens of journalistic and popular literature what it meant for commentators to label the imported cakewalk as a "modern" dance. For Viennese dance instructor W. K.

von Jolizza, the syncopations of the music and irregular steps of the dance combined to make the cakewalk a “modern experience” (1907), whereby the Viennese were “experiencing modernism” in their bodies by dancing it. To the extent that the cakewalk was recognized as a “Negertanz,” we must also ask, what form of identity politics was playing itself out among the Viennese as they appropriated the “authentic,” primitive(-istic) dance of the “modern” blacks (Georg Simmel, 1904), and how the African American performers profited from the celebrity they experienced in Vienna. As we shall see, the waltz soon regained its privileged status, yet the cakewalk had provided a fashionable outlet for cultural appropriation within the context of Hapsburg internationalism and had musically and physically prepared the Viennese for the next waves of “modern” American imports, first ragtime and then jazz. And the African Americans themselves found a space where they could take agency over representations of their culture, a space where cultures meet, in the sense of Homi Bhabha’s “third space.” Though colonialism also inhabited that space, reports by the troupes themselves indicate that they found needed affirmation of their talents and financial security through touring European cities like Vienna.

TONAL AND FORMAL PROCESSES (AMS/SMT JOINT SESSION) James Hepokoski, Yale University, Chair

KEY SIGNATURES, FUGAL ANSWER, AND THE EMERGENCE OF THE MAJOR MODE: A CASE STUDY IN G MAJOR

Michael Dodds
North Carolina School of the Arts

The more than sixty Baroque keyboard cycles ordered according to the church tones provide a usefully delimited field within which to study modal change, including the emergence of the major-minor tonal system. The church tones (*tuoni ecclesiastici*, *tons d'église*, *Kirchentöne*) are a set of modal categories arising from the integration of the organ and voices in Baroque office liturgy. First described by Banchieri in 1605 and subsequently addressed by more than thirty other theorists from Italy, France, Spain, Portugal, and Germany, the church tones comprised a ubiquitous scheme for classifying the modes of polyphony in Roman Catholic countries during the Baroque era.

Recent studies by Dodds, Barnett, and Bates have explored the relationship of the church tones to the emergence of major-minor tonality. Untangling the threads of this complex process is greatly facilitated by the notion of modal representation developed by Siegfried Hermelink and Harold Powers in relation to Renaissance vocal polyphony. Modal representation distinguishes between a work's modal category or label (“Dorian,” “tone 1,” “D minor”) and the musical markers of that modal category (in Renaissance vocal polyphony, a work's final, signature, and cleffing).

In a compositional tradition spanning Banchieri to Albrechtsberger, of particular interest is the early eighteenth century, when composers of church-tone cycles began consistently to employ “Ionian” key signatures to represent the major-third tonalities of the church tones (tones 5–8), while continuing to use a mixture of “Dorian,” “Aeolian,” and “Phrygian” signatures for the minor-third tonalities (tones 1–4). This circumstance prompts the question: What relationship do changes in key signature bear to changes in the structure of the music itself?

Analysis of fugal works in church tone 8—usually represented before 1720 with a blank signature and a final on G (G: ♮), and after 1720 with a signature of one sharp and a final on G (G: ♯)—reveals close correspondences between key signatures and fugal technique. Composers of works in G: ♮ employ real answers twice as frequently as tonal answers, and of these real answers, the great majority—five out of six—occur at the subdominant. While composers of works in G: ♯ use real answers less frequently, more noteworthy is that—in a dramatic reversal—only one out of four answers occurs at the subdominant. In short, these two G tonalities function very differently. The regularization of major-mode key signatures in high Baroque church tone cycles should be viewed not as an *a posteriori* notational convenience, but rather as an *a priori* compositional choice that effected actual changes in the structure of the music itself.

FORMAL FUSION AND ITS EFFECT ON VOICE-LEADING STRUCTURE: BEETHOVEN'S OP. 132/I REVISITED

Boyd Pomeroy
Georgia State University

This paper will take a fresh Schenkerian look at the movement's celebrated (or infamous) procedure of apparent "double recapitulation," arising from triple rotation of the thematic materials and the resultant fusion of formal functions within the three sonata-formal spaces, thus: development/recapitulation in the second rotation; recapitulation/coda in the third. Indeed, formal fusion is not confined to the level of the sonata process itself; as a compositional premise, it extends to the lower level of framing function/thematic statement.

The two reprises of P are characterized by a remarkable formal fluidity arising from the possibilities inherent in its dominant-functional frame, of which the most dramatic consequence is the overriding of interruption. But the central paradox of the form hinges on the status of the central C-major reprise of TR–S–C: While from a formal perspective it functions as the "real" recapitulation of S, from the viewpoint of deep-level voice leading it can be read as playing out an alternative "normative" exposition of S—a belated, and expressively motivated, "writing over" of that section's journey from A minor to F major.

The Schenkerian approach will in the process illuminate some intriguing (and hitherto overlooked) angles on the movement's relationship to the Classical sonata tradition. Indeed, rather than evidence of any radical departure from that tradition, its extreme formal novelty can be understood as arising precisely from continued allegiance to Classical assumptions and conventions, in a further refinement of certain innovative procedures from the middle-period works.

THE FUNCTIONS OF HARMONIC MOTIVES IN SCHUBERT'S SONATA FORMS

Brian Black
University of Lethbridge

Often Schubert's sonata forms seem to be animated by some hidden process which breaks to the surface at significant moments. These mysterious intrusions usually bring into play a specific harmony or harmonic cell as a referential element that foreshadows or recalls specific keys or tonal events. Such harmonic motives, though, are not merely enigmatic signs, but play

a dynamic role in the structure. Their involvement in the music's modulatory process often determines a specific type of pervasive tonal motion, while their tonal references can help to establish the relative weights of keys by coloring one key with suggestions of another.

This paper will look at the dynamic aspect of harmonic motives in Schubert's sonata forms focusing on the first movement of the String Quartet in D minor, D. 810, "Death and the Maiden." The discussion will concentrate on three distinct functions of such motives: their referential role, their involvement as determinants in the modulatory process and their unifying presence as expressive gestures across the movement. The paper will show that in all three capacities harmonic motives become a compelling force in Schubert's sonata forms, imbuing each movement with its expressive power and contributing to its particular meaning.

THE TRIMODULAR BLOCK, THE THREE-PART EXPOSITION, AND THE CLASSICAL TRANSITION SECTION

L. Poundie Burstein

Hunter College and Graduate Center, City University of New York

The exposition of a classical sonata form movement typically is divided into two parts by a single cadential break. However, it is not uncommon for an exposition to be split by two such breaks. In most such cases, the first break involves a half cadence in the original key, the second break involves a half cadence in the new key, and each break is followed by a theme in the secondary key area. There has been widespread disagreement regarding how to characterize such expositions, including those which appeal to the notion of a "bridge theme" (Kamien and Wagner, 1997), "two-part subordinate theme" (Caplin 1998), and a "trimodular block" (Darcy and Hepokoski 1997).

I shall offer a new model for characterizing such expositions, with what I shall refer to as a "three-part exposition." This model deals with these expositions in their own terms, and not as deformations of a two-part expositional model. An understanding of these structures as standard layouts within the Classical style encourages a reconsideration of their voice-leading structure, and it also has implications for the understanding of the voice-leading structure of Classical transition sections in general.

Friday noon, 3 November

**HOMENAJE A ROBERT STEVENSON IN
RECOGNITION OF HIS NINTIETH BIRTHDAY**

Justo Sanz, clarinet

Sebastián Mariné, piano

Real Conservatorio Superior de Música de Madrid

Sonata for B-flat clarinet and piano

Allegro vivace—Adagio—Allegretto—Allegro con brio

A Manhattan Sonata (piano solo)

Allegro con brio—Andante tranquillo—Allegro agitato

Serenata for A clarinet and piano

Allegretto

* * *

A New Haven Sonata (piano solo)

Allegro—Allegretto—Andante—Presto

Sonata for A clarinet and piano

Lento—Allegro piacevole—Presto

* * *

Robert Murrell Stevenson is a musicologist uniquely able to bring together solid teaching, rigorous research, virtuosity at the piano, and inspiration and skill as a composer.

Those of us who have followed Stevenson's brilliant career over the years regret that his great gifts as a performer and composer have remained hidden from many professional musicians, overshadowed by his immense contributions as a musicologist. He himself observed in this regard: "my mission has been one of rescuing the musical past of the Americas. These days, composers are too occupied making their own music to be interested in that of their predecessors. As a result, every new generation of composers thinks that they are the first to discover Olympus. This is not so. The past is a succession of musical and artistic glories."

For today's concert we have selected various works which form part of a CD issued in Madrid by ABC Records Natural. Stevenson composed his *Manhattan Sonata* in 1937 in New York City. As in all his works before 1940 written in the minor mode, one senses the influence of Prokofiev and Rachmaninoff, an influence acknowledged by the composer himself. The *New Haven Sonata* dates from 1939–40. At that time, Stevenson was receiving private lessons in composition from Igor Stravinsky, who no doubt had some influence upon this work. The *Serenata for Clarinet and Piano*, a single movement with a neo-romantic flavor, was composed in the 1950s. In 1953, Lowe and Brydone of London published the *Sonata for B-flat clarinet and piano*. The following year, it was performed at UCLA by the composer at the piano and Gerald Caylor, clarinet. In his program notes for the concert, the composer and critic Burnet Corwin Tuthill (1888–1982) pointed out the modernity of the sonata's

dissonant counterpoint and metrical irregularity, and the difficulty of coordinating the two instruments. The Sonata for A clarinet and piano dates from 1977. The rhythmic energy and harmonic complexity of this work continue the path undertaken by Stevenson since his very first works.

In the absence of a more detailed analytic study of Stevenson's works, which we hope will be undertaken before long, we would point out the qualities derived from his tough, rich human nature, qualities which Nicolas Slonimsky, writing of Stevenson's compositions in *Baker's Biographical Dictionary of Musicians*, emphasizes thus: "they are marked by kinetic energy and set in vigorous and often acrid dissonant counterpoint." At the same time one must point out in all Stevenson's compositions the perfection, detail, and rigor with which he constructs passages full of harmonic richness—fruit of his extraordinary academic training and great skill as a pianist.

—*Transl. Elisabeth LeGuin*

Friday afternoon, 3 November

COMPOSING AND TEACHING IN EARLY MODERN ITALY (AMS)
Massimo Ossi, Indiana University, Chair

LUCA MARENZIO'S MUSICAL HEDONISM

Giuseppe Gerbino
Columbia University

There exists an unmistakable link between the Petrarchan notion of unfulfilled love and the rhetorical outlook of the musical madrigal. Most scholars would agree that the madrigal, in harmony with a dominant segment of lyric poetry, encouraged men of the sixteenth century to display an affective sensitivity based on the experience (real or fictional) of the negation of the object of desire. Against the backdrop of this general trend, an alternative, and to some extent subversive, representation of sensual bliss gained increasing popularity over the last three decades of the sixteenth century. Indeed, when analyzed in light of the elusive issue of pleasure and the theories that sought to regulate or outsmart it, the madrigal reveals itself as a genre of competing philosophical loyalties. This paper suggests that the musical representation of an existential condition in which amorous passion ceases to be the primary cause of suffering gave voice to a classicizing fantasy that challenged the Petrarchist determinism of unfulfilled desire. It was a fantasy that drew its philosophical apparatus and visual imagery from various currents of primitivism and naturalism inspired by the myths of Arcadia and the golden age. My argument focuses on Luca Marenzio's activity in the service of Cardinal Luigi d'Este. What is remarkable about Marenzio's output is the number of poems devoted to the celebration of an unrestrained appeasement of the senses. More importantly, his approach to such texts invites us to link the musical representation of a sensual beatitude with a style that seems self-consciously to distance itself from the inwardness and contrapuntal complexity associated with the madrigalian projection of the Petrarchan self. Marenzio's engagement with this utopian vision points to a specifically Ferrarese culture relocated in the Roman court of Luigi d'Este. The idea that the secret to happiness lay in yielding, spontaneously, to desire's demands claimed Tasso as one of its most seductive (and controversial) proponents. This orientation in Marenzio's music might also have been connected with entertainments organized in the symbolically charged space of Villa d'Este in Tivoli. Drawing on Bentmann and Müller's analysis of the contemporary villa ideology as a "negative utopia," I propose to read Marenzio's musical hedonism in light of the meaning that this form of erotic/pastoral alternative to a Petrarchist construction of the self assumed in the context of the court culture of that time. The sensuous nonchalance that characterizes Marenzio's response to this poetry underscored a process of aestheticization of stylistic simplicity as a way of imagining and possibly recapturing the experience of an unfettered fulfillment of desire.

PETRARCHAN DESIRE AND MUSICAL SUBJECTIVITY:
THE MADRIGAL BOOK AS *CANZONIERE*

Mauro Calcagno
Harvard University

Petrarch articulated his immensely influential poetics of self and desire through a coherent narrative unfolding within his *Canzoniere* (songbook), the sum of its 366 poems being semantically greater than its parts, thus creating, in modern terms, a “macrotext.” Scholars of Renaissance literature have highlighted that in the sixteenth century the overall organization of a book of poetry was one of the ways in which Petrarchist poets emulated the *Canzoniere* as a macrotext. I extend this notion to the musical repertoire that was concurrent with Petrarchist poetry, the Italian madrigal. I examine cases in which composers coherently structured a book of madrigals not only musically but also verbally, through an overarching narrative. Massimo Ossi has shown the value of this approach in understanding the organization of Monteverdi’s madrigal books. I trace the history of this strategy, rooting it in a Petrarchan poetics of self and desire, and I illustrate a highly self-conscious musical incarnation of it in Luca Marenzio’s madrigal books.

I focus on Marenzio’s final collection, Book IX for five voices (1599). The fourteen pieces set poems organized sequentially as a poetic *canzoniere* featuring an intertextual web of verbal relationships (e.g., the opening texts have a self-reflexive quality, emphasize temporal disjunctions, and address Love). Musically, the prevailing mood of the Book emerges in pieces such as *Solo e pensoso* and *Crudele acerba*, characterized by dramatic conflicts and by a noble sense of *gravitas*. I relate this last feature to Marenzio’s dedication of the work to Duke Vincenzo Gonzaga, *gravitas* signifying noble status. In light of this interpersonal context, revealing the composer’s desire to gratify the musically-trained Duke, the last madrigal in the collection emerges too as strategically located. It plays on an I-you relationship between lover and beloved, mirroring that between musician and patron, which, in turn, is musically reflected in the “artificial” choice of a two-voice canon.

Book IX represents desire in a characteristic Petrarchan fashion, that is, as unfulfilled and articulated by a poetic-musical subject through a non-linear narrative, unfolding within a book organized as a macrotext. But Marenzio reinterprets desire as shifting from the field of pure love to that of power relationships, representing himself as doubly “subjected,” to the beloved and to the patron. The composer thus projects a flexible and mutable subjectivity, typical of Renaissance self-fashioning.

PUPIL, APPRENTICE, DISCIPLE: STUDENTS AND TEACHERS OF
MUSIC IN VENICE DURING THE AGE OF FRANCESCO CAVALLI

Beth Glixon
University of Kentucky

Given that music was omnipresent in *Seicento* Venice—heard in residences, churches, theaters, monasteries, and charitable institutions, as well as in the city’s public spaces—music teachers inevitably interacted with various strata of the population. Lessons were offered in the homes of both the nobility and lower classes, and, occasionally, in places of business as well. Teachers traveled to convents and foundling homes in order to give lessons; conversely, some students moved in with their teachers, often living with them for several years. Through

the examination of a series of documents—most of them previously unknown—I look at a variety of students, from the more casual ones intent on learning music for recreational purposes at home, to those hoping to attain employment in Venice’s churches, palaces, and theaters.

While the avocational student may have received lessons in a more relaxed setting and with fewer aspirations, those expecting to enter the music profession needed more constant instruction and supervision. Some students entered into formal agreements with a teacher, specifying the duration of instruction, the fees owed him, and sometimes the subjects to be studied. A number of these teaching arrangements resembled those set up for Venetian guild members taking on an apprentice in any number of fields (the instrumentalists had their own guild, but the vocalists did not). Contemporary documentary evidence from Rome shows how influential nobles, such as the Medici, could tailor a student’s music education to suit his or her goals as well as those of the patron.

One of the teachers I will discuss is Sebastian Enno, who was a canon at the Venetian cathedral of San Pietro di Castello, the composer of two books of secular music, and an occasional opera impresario. Enno must have attained some recognition as a teacher, as the teenager Giovanni Antonio Giannettini, later a noted composer, first resided with him after his arrival in Venice. Much more famous was the violinist and composer Biagio Marini, who lived in Venice intermittently over several decades, and died there in 1663 in uncertain financial circumstances. Newly discovered testimony by two of his music students illuminates Marini’s status in Venice, and shows how for him teaching became a necessary obligation in order to raise his standard of living.

My paper will conclude with a consideration of Francesco Cavalli, of special interest as the teacher of composers Barbara Strozzi and Antonia Bembo. I will examine the teaching legacy of Cavalli, who, during a period of at least thirty years, taught a wide range of students, male and female, secular and religious alike (and who on occasion ended up in court as a result of lawsuits concerning his students, as Morelli, Walker, and Vio have shown). If Cavalli’s most famous students today are Strozzi and Bembo, his closest attachment would seem to have been to one of his pupils from the 1650s, Giovanni Caliari, who eventually inherited his scores.

“SOTTO LA DISCIPLINA DEL SIGNOR CAVALLI”:
VOCAL MUSIC BY STROZZI AND BEMBO

Claire Fontijn
Wellesley College

Noted for his roles as opera composer and as maestro di cappella at San Marco, Francesco Cavalli also holds the distinction of having trained two of Venice’s most significant female musicians: Barbara Strozzi and Antonia Padoani Bembo appear to have been his only students to pursue careers in composition. Many points of similarity link the singer-composers: both were only daughters of ambitious men who established themselves as poets, among other skills, in the city; both possessed precocious talent for song; and both assembled an impressive corpus of sacred and secular works alike. This paper locates connections among the three musicians via their engagement with madrigal, aria, cantata, and opera. Given their relative lack of access to the operatic stage, both Strozzi and Bembo transferred the practice of the operatic lament to the solo chamber cantata. Strozzi’s “Il Lamento” (Op. 2) dramatizes the execution of French squire Henri de Cinq-Mars and features an ostinato-driven lament at the centerpiece of the work, so well-received that she reprinted it in Op. 3 and transposed its ostinato for her

Op. 8 “Serenata.” Bembo apparently modeled after Strozzi her “Lamento della Vergine,” in which an anonymous narrator frames the first-person voice of a cantata containing a central ostinato-patterned lament. The arias of Bembo’s *Produzioni armoniche* attest to her immersion in Strozzi’s poetic and cultural background, especially as found in the *Diporti di Euterpe*, Op. 7. Bembo’s “Mi basta così”—a witty comment on unrequited love—shares its conceit, key, form, and scansion with Strozzi’s “Basta così” (Op. 7). Because the three composers employed the topos of the Chorus of Graces, it is possible to consider Strozzi’s reverse influence on Cavalli, and Bembo’s bold shift from chamber settings to an intended operatic stage. The women’s trio in Strozzi’s “Tre Grazie a Venere” comes from Op. 1, a collection of madrigals based on Giulio Strozzi’s poetry. This particular father-daughter project may have inspired Cavalli’s “Coro delle Grazie” for *L’Ercole amante* (1662), an opera conceived for the wedding of Louis XIV. Far from Venice, Bembo recalled her compatriots’ madrigal and opera in the Chorus of Graces for her new setting of *L’Ercole amante* (1707).

EIGHTEENTH-CENTURY BERLIN (AMS)
Paul Cornelson, Packard Humanities Institute, Chair

REWRITING THE RECENT PAST: ICONS, ANECDOTES, AND
 THE MUSIC OF EIGHTEENTH-CENTURY BERLIN

Mary Oleskiewicz
 University of Massachusetts, Boston

Among the enduring truisms in the music historiography of eighteenth-century Europe is that the conservative taste of King Frederick the Great produced artistic stultification in Berlin, oppressing original musicians such as C. P. E. Bach. Although not entirely implausible, this view is less a product of objective historiography than of parochial views expressed by several influential writers of the next generation, each with his own agenda.

Today the best known of these was Charles Burney, whose visit to Berlin in 1772, when the aging king’s musical establishment was at a low point, produced decidedly negative reactions. Less well known are memoirs by German writers who, although admiring the Prussian monarch, held views reflecting their own time. By the early nineteenth century the political and social scene in Berlin had changed enormously, and the court culture of the previous century seemed quaint and relatively narrow even for Frederick’s admirers.

Close reading of this literature nevertheless shows that in its heyday the music of the Berlin court was more vital and varied than modern treatments suggest. The memoirist Chasot reported that Frederick’s repertory extended beyond the endless repetition of sonatas and concertos by Quantz and Frederick described by Burney; this is confirmed by manuscript catalogs of the king’s repertory. Nicolai recorded that contrapuntal as well as “galant” music was practiced at court (making Bach’s *Musical Offering* of 1747 a less unlikely dedication than it is often considered). In fact fugues occur even in concertos by Quantz from the king’s repertory. Zelter’s biography of the court keyboardist Carl Fasch is the source for many frequently repeated anecdotes about Quantz, Frederick, and C. P. E. Bach, but when re-examined in context some are unreliable. Zelter’s biography conforms to an anecdotal genre of history that flourished in the early nineteenth century, intended to provide vivid but not necessarily

accurate portrayals of major figures of the recent past. It cannot be assumed the basis of such writings that, for example, the king never favored the music of C. P. E. Bach.

Although these writings are now obscure, their approach is reflected in Adolph Menzel's *Flötenkonzert in Sanssouci*, the 1852 painting which has become an icon of music in eighteenth-century Berlin. Menzel's humanization of Frederick was part of a program to glorify the Prussian state; although accurate in his depiction of the physical setting and physiognomies of individual figures, Menzel painted an atypical scene that includes female visitors (rarely seen at Sanssouci). Other iconography, such as an engraving by Haas, may be more historical, but issues such as the performance practice and scoring of Berlin chamber works can be settled only by also consulting verbal accounts and surviving musical sources and personnel records.

In any case, Berlin's private concerts and *salons* must have been as important as the court in defining Berlin's musical style. The newly available repertory of music owned by Sara Levy, Mendelssohn's great aunt, reveals a more lively musical life than that depicted in records of the court.

“OUR MOTHER’S TENDER VOICE IN THE FAR-AWAY,
FOREIGN COUNTRY OF ART”: REICHARDT, SCHILLER,
AND THE EIGHTEENTH-CENTURY LIED

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Old perceptions about European music from the second half of the eighteenth century—ways of understanding, hearing, and performing—have been slow to change, notwithstanding a quarter century of methodological realignments by Allanbrook, Bonds, Hertz, Ratner, Webster, Zaslav, and numerous others. Masterworks, evolutionist ideals, and absolutist aesthetics continue to garner the lion's share of attention while social music does not.

And yet if eighteenth-century Europe was anything, it was social. Nowhere is this more challengingly apparent than Johann Friedrich Reichardt's almost 1,500 Lieder (indeed, the titles of four volumes Reichardt brought out specifically evoke *geselliger Freude* or sociable joy). Part of the challenge emerges when one recalls that so elephantine a body of music was composed in an age that valued originality. How does one explain that vast productivity, one marked, presumably, by tuneful hegemony, diatonic inevitability, and the uniformity of strophic design? Providing answers while also questioning the suppositions of my previous sentence, I offer new insights by turning to contemporaneous aesthetic speculation. As Friedrich Schiller insisted in his *Über naive und sentimentalische Dichtung* (1795–96), unassuming song *is* the voice of Nature. “We see in nonrational Nature only a more fortunate sister who remained at home, while we stormed about in an alien world. . . . With painful urgency we long to be back where we began as soon as we experience the misery of culture and hear our mother's tender voice in the far-away, foreign country of art.” E. T. A. Hoffmann, in 1814, endorsed Schiller's stance. “The very nature of the Lied” is “to stir the innermost soul by means of the simplest melody and the simplest modulation, without affectation or straining for effect: therein lies the mysterious power of true genius.”

A long-time adherent to precisely this position, Reichardt conscripted the Lied for a variety of purposes; building on Herder, Goethe, and Schiller, he found in naive song a “universal” utterance. While recent scholarship has prized originality at the expense of “our mother's

tender voice,” eighteenth-century song’s accessibility—what his friend J. A. P. Schulz called “the *appearance* of the familiar”—allowed Reichardt to advance Enlightenment’s self-synthesis, or *Bildung*, while critiquing social issues. Examining the interplay of text and music in *Vergnüget mich* (1775) and *Aus Euphrosyne* (1805) reveals concerns ranging from an exploration of sexual stereotypes to the domestication of the Lied itself. That the composer tailored his songs for specific audiences—children, young people, the “fair sex,” *Deutsche Männer*—only furthered his didactic agenda. Thus Reichardt’s commitment to song was not the result of manic compositional activity or unchecked commercialism but part of a larger program wherein his work as Lied composer, critic, and social commentator come together in equipoise. Reichardt’s devotion to simple song highlights an unacknowledged eighteenth-century culture war: the dichotomy identified by Schiller (*Naive and Sentimental Poetry*) between “the most complicated” and “unassuming simplicity,” one where “Nature must contrast with art and put it to shame.”

EIGHTEENTH-CENTURY LITERATURE AND MUSIC (AMS)

Ayana Smith, Indiana University, Chair

LOVE, BEAUTY, AND THE ETERNAL ONE: NEOPLATONISM AND THE CANTATAS OF THE EARLY ARCADIAN ACADEMY

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Until the twentieth century, the poetry of the early Arcadian Academy was largely dismissed in literary histories as shallow and generic. Around 1950, Italian scholars such as Benedetto Croce began to reevaluate that poetry and its context to understand the role of the Academy in intellectual, cultural, and literary history. In Anglo-American scholarship, however, this reevaluation never occurred. Thus, while musicologists writing in English have had the benefit of rich scholarship on Italian poetry from before and after the time of the early Arcadians (roughly 1690–1710), the poetry set by major composers in the orbit of the early Arcadian Academy remains largely misunderstood and unexamined. Cantatas in particular have not received the kind of analytical attention to text-music relationships given to works of other periods.

As reception history and historiographic corrective, this study offers one set of solutions to the problem of Arcadian aesthetics in vocal works. It reopens the question of artistic value in the poetry and music of the Italian baroque cantata. What appear to be commonplace poetic texts are shown to have specific cultural meaning as interesting to the original audiences as to latter-day historians. The musical settings of Scarlatti in particular are found to be richly complex and worthy of analysis.

Examples taken from numerous cantatas demonstrate that the much maligned pastoral love poetry is of considerable variety and interest, often tapping into deeper streams of intellectual and cultural history. One of those streams is Neoplatonism, which surged in the fifteenth century with writers such as Ficino and Pico della Mirandola and remained an influential current in the early Arcadian Academy. Neoplatonism refers to both a historical phenomenon and an intellectual orientation: it is the reception of the Platonic dialogues and related treatises as well as a philosophical strain influential in the creation of numerous works

of Early Modern literature, art, and music. In love poetry, the Neoplatonic perspective relates love to “the good” or “the One.” Beauty plays an important role in the spiritual education of the human being in love: the lover is drawn to the beauty of the beloved; such beauty, though imperfect, is a physical manifestation of the light of the One. In contemplating beauty, the lover is led to greater knowledge of the One.

The famous autograph “cantata diary” of Alessandro Scarlatti (Beinecke Library, Osborn Music Ms. 2), written in 1704–05 in the circles of the Arcadian Academy in Rome and its environs, provides numerous examples of Neoplatonic language in cantatas about love. *Dalla nativa sfera* (5 Oct. 1704), is a robust example of thoroughgoing Neoplatonic argument. Scarlatti’s setting translates the unfolding discourse of the poetry into musical elements and dramatizes the lyrical trajectory of emerging moral and psychological clarity in love. His sensitivity to the complexity of the poetry both impresses the modern listener and helps to explain why his music was held in such high regard by his contemporaries.

HENRY FIELDING: PROVOCATEUR OF MUSIC AS METAPHOR AND CONTRIVANCE

JoAnn Taricani
University of Washington

The novelist Henry Fielding (1707–54) devoted the first half of his writing career to satirizing the prevailing politics and fashions of London, focusing on the corruption and abuses of power through his extensive essays and a series of twenty-five plays written and produced in the 1730s. Throughout the decade, his attacks on the government and monarchy increased in their virulence, culminating in plays that were banned from performance and which led to the creation of the Licensing Act of 1737, essentially a censorship act requiring that theatrical works be approved by the Lord Chamberlain.

Within his plays are numerous references to the styles and singers of Italian opera, which captivated London society. Fielding’s attacks on Italianate opera have been taken as direct criticism of the music itself, but in fact he explored the affectations of the style and the obsession of the audiences as metaphors for his denunciation of political figures. For example, the castrati of the London stage, particularly Farinelli, were likened to the “eunuchs” of government, and in some of Fielding’s plays, the invocation of Farinelli in the text referred to the Prime Minister, Robert Walpole.

Fielding further manipulated the fixation with Italianate styles and language by using it as an analogy for his perception of the diminishment of nationalistic ideals. Many references in his plays are not so much attacks on opera as they are symbolic assaults on the government—the elaborate excesses of opera mirroring the excesses of political figures, or the purported impotence of the castrati representing the ineffectuality of political process. The more vicious his plays became, the more he invoked allusions to music.

A number of his own plays, in fact, contain enough music to be considered ballad operas, and so themselves stand in opposition to the more elaborate Italian compositions. Fielding’s role as a creator of ballad operas has been largely unexplored, primarily because the plays, with one exception, have not been published with the music included. A new critical edition of the plays (Oxford University Press) is now incorporating the music, which consists of Fielding’s own lyrics written to be sung to existing tunes. He wrote close to two hundred songs that display a high level of skill. He was extremely sensitive to text/music accentuation and to any

dramatic opportunities available in the tunes he chose, enhancing amusing and satiric moments in his plays. Some of his creations certainly exceed, in musical terms, settings of the same tunes in other works such as the *Beggar's Opera*.

Ultimately, Fielding emerges as a complex figure in his use of music and musical metaphor. Although sometimes perceived as a vociferous critic of Italian opera, he is instead a literary satirist who exploited the culture of opera for his own ends—and who, moreover, demonstrates a keen awareness and appreciation of musical details in his own musical works.

This presentation will include recordings of some of the newly edited songs from Fielding's plays.

FILM MUSIC (AMS)

Jeongwon Joe, University of Cincinnati, Chair

THE EVOLUTION OF THE SCORE FOR *THE ICE STORM*

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Royal College of Music, London

This paper will examine the evolution of Mychael Danna's score for Ang Lee's film *The Ice Storm* (1997) from initial sketches through to the completed product. Unprecedented access to the composer's MIDI sequencer files reveals radical changes in concept, style and instrumentation as the music developed from an entirely analog synthesized score, via 1970s Latin funk, into an emotionally restrained score for chamber orchestra, gamelan and Native American flute.

For most of the four months in which the music was developed the picture edit underwent a relentless restructuring, forcing the production team constantly to re-evaluate their work through an iterative collaborative process. Understanding this creative journey provides a valuable insight into the form and function of the music. The unity and conception of the score can thus be appreciated, not only in terms of the integrity of the thought process, but also as the result of a set of responses by the composer to the interaction of contradictory compositional instincts, aesthetic values, and external influences. Interviews, faxes, memos, and sketches also provide a rare insight into this collaborative process and demonstrate how the politics of filmmaking interacts with creativity.

The influence of the temp-track on the development of Danna's compositional materials will be specifically explored. Film musicologists have frequently argued that temp-tracks—pre-existent recordings which, in contemporary filmmaking, are often used during post-production in place of a specifically composed music, but later usually replaced by the composer's score— inhibit compositional process. Kalinak, for example, famously refers to the "tyranny of the temp track." Yet in *The Ice Storm* the influence of the temp-track was equally positive and negative. It acted as useful shorthand for discussion helping to define three fundamental pillars on which the score would eventually become constructed. Some specific temp cues, however, did constrain the composer and these highlight the challenge of communication inherent within contemporary filmmaking practice.

Compositional and collaborative processes have been consistently undervalued by film musicology, in part because of the difficulty of accessing relevant materials, but also because of the challenge of dealing with intention and interpretation, or intention versus interpretation

as it frequently framed. Many writers have argued that a focus on intention restricts the imagination and limits the artwork as a source of interpretative pleasure; a concern for the independence of the reader that has led to the concept of authorial intention as external to the artwork. However, with Noel Carroll, I will argue that there is no convincing rationale for ignoring intention, particularly when examining contemporary filmmaking where a network of collaborators have a profound influence on creative decision-making. A detailed examination of processes employed in *The Ice Storm* therefore forces us to challenge the notion of the composer as auteur, evident in a good deal of first generation film musicology, and to reconsider assumptions made about film scoring practice and the interpretation of film music generally.

MELODIC TRAINS: MUSIC IN POLANSKI'S *THE PIANIST*

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Perhaps the most significant recent development in film music studies is an alternative to the model of “unheard melodies” encapsulated in Claudia Gorbman’s well-known book with that Keatsian title. Rather than conceive of music for film, especially preexisting music, as normatively subordinate to—and muffled by—a cinematic image it reinforces, recent work has emphasized how film *represents* music as a fully imagined and active element of its fictional world. Two major conferences, *Reviewing the Canon: Borrowed Music in Film* (Stanford, 2003) and *Beyond the Soundtrack: Representing Music in Cinema* (University of Minnesota, 2004), helped pioneer this approach, which begins by understanding film as a medium as much acoustic as it is visual. The present paper tests this representational turn against a problem of historical representation that has loomed large in recent years—as severe a test case as possible. Roman Polanski’s *The Pianist* (2002) chronicles how a historical figure, Wladislaw Szpilman, survived the Holocaust. The film does not make Szpilman a hero; it gives his survival no exemplary value. Its visual style, in pointed contrast to that of Steven Spielberg’s *Schindler’s List* (1993), is impassive. Unwilling to editorialize or edify, it simply observes, often from a fixed standpoint sustained like a vacant stare. Polanski seems to take Adorno’s dictum to heart: no poetry—no conventional uplift, no poetizing—after Auschwitz.

Yet in one respect the film belies this resolution. If Szpilman is no hero, his and his nation’s iconic composer, Frédéric Chopin, may assume that role in the form, almost literally in the person, of his music. On the surface, the film bluntly upholds two of the aesthetic ideas most often questioned with reference to the Holocaust: that art, above all music, speaks a transcendental, universal language, and that art, above all music, is a profoundly civilizing force, both what saves us from barbarism and what is worth saving from it. The film’s music even contradicts the random character of the narrative, which is framed symmetrically by performances of Chopin’s Nocturne in C-sharp Minor, the second of which makes restitution for the disruption of the first by Nazi bombardment. Szpilman is marked for survival by everyone precisely because he is a pianist, although there is nothing to distinguish him otherwise from anyone else, and no one, including Polanski, even remotely suggests that the music in his care might be contaminated by or implicated in the horrors that engulf the world that gave birth to it.

But matters are not so simple. In the film’s pivotal scene, the reconstruction of a real-life meeting between the fugitive Szpilman and a German officer, Polanski scrutinizes the limits of music’s power to resist atrocity with a substantial but truncated performance of Chopin’s

Ballade in G Minor. The heart of the paper is an analysis of this scene, and of the particularity with which the musical detail represented in it—and also the detail omitted by it—becomes part of the film's formal, thematic, and ethical substance.

LIVE MUSIC, LIVING MEANING: PHILIP GLASS'S FILM
SCORES TO THE *QATSI* TRILOGY—*KOYAANISQATSI* (1982),
POWAQQATSI (1992), AND *NAQOYQATSI* (1999)

Mark Clague
University of Michigan

Composer Philip Glass refused the inheritance of Hollywood studio practice when with some reluctance he accepted the 1978 invitation of director Godfrey Reggio to score the film *Koyaanisqatsi*. The typical role of the film composer did not interest him; rather, he insisted on being a full collaborator in the whole. Although filming had already begun, Glass composed music to a few of the remaining sections of the film, music that cinematographer Ron Fricke listened to using a portable Walkman as he shot the sequences. Twenty-four years after its premiere, *Koyaanisqatsi* (1982) continues to play to sold-out houses throughout the world in live concert renditions by the Philip Glass Ensemble. In 2005, the full *Qatsi* trilogy premiered with live music in Sydney, Australia. The staying power of this cinema event suggests that long after the dawn of mechanical reproduction, the presentation of live music remains vital.

Live performance of the *Qatsi* films not only offers increased sound quality and the attendant concert social rituals, it also enriches the films' semantic field by questioning conventional interpretations and suggesting alternatives. Musicians and audience partake in the creation of new meanings that serve to adapt the film to current events, such as the Challenger shuttle explosion of 1986, the fall of the Berlin Wall in 1991, 9/11, and the "war against terrorism." Based on interviews with Glass, director Godfrey Reggio, and instrumentalists of the Philip Glass Ensemble done during the June 2005 New York premiere of the trilogy, this paper offers a close reading of the film with its live score, highlighting several moments when new circumstances of context and performance combine to offer new interpretations.

Studies of live music, such as Philip Auslander's *Liveness* (Routledge, 1999), are provocative, but tend to the abstract. *Qatsi Live!* offers the opportunity to ground an examination of live music in a particularly rich case study. One common interpretation of the *Qatsi* films is as an anti-technology rant. Yet director Reggio acknowledges that the films would not exist without technology, to such an extent that their subject is really the relationship between man and technology. In live performance, the Glass Ensemble with around ten players (depending on the film) uses a host of high-tech synthesizers and other equipment to realize a score written for full orchestra. Thus in live performance the relationship of man to technology is performed on stage, just below the screen. This paper proposes that three modes articulate the relationship of the musicians to technology: one-to-one, transformative, and automatic. Examples of each are discussed in detail to show ways in which live music comments on *Qatsi*'s screen imagery. Anecdotes from the players, a resource never before tapped in the scholarly literature, help elucidate the pitfalls and human effects of this human / technology nexus. Further, the relationship of player to technology changes from film to film, with interpretive implications.

In conclusion, this paper suggests ways in which the case study of *Qatsi Live!* offers suggestions for how live music might be studied in other contexts.

THE *LOLITA* EFFECT: LEITMOTIFS IN OVERDRIVE IN
NELSON RIDDLE'S SCORE FOR KUBRICK'S FILM

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The aim of this paper is to bring to light two things: Nelson Riddle's contributions as a film composer, and the genesis of some of Stanley Kubrick's defining musical techniques, using the example of *Lolita* from 1962. More than its masterful orchestration, tunefulness, or range of styles, Riddle's score is remarkable for its calculated and integral participation in the unfolding drama. Several main questions guide my close analysis of selected scenes: What are the effects of ambiguity between source music and underscore? In what ways do leitmotifs relate to their attendant drama and dialogue? How and why do Riddle and Kubrick render original music as though it were precomposed?

I show how Riddle's music exhibits a highly nuanced moment to moment correspondence with the narrative, in the case of "Lolita Ya Ya," a catchy tune that initially pretends to be source—or diegetic—music. This two part leitmotif appears in scenes in which characters negotiate with each other through dialogue over some matter of importance to the plot (Charlotte convinces Humbert to rent a room in her home, Humbert beseeches the hotel manager for a cot for his and Lolita's room). Further, the alignment of musical phrases in "Lolita Ya Ya" with alternating lines of dialogue in these scenes invests the music with unusual power. The tune's appearance in the underscore (the nondiegetic register) complicates the spectator-protagonist relationship, and affects a shift away from the darkly comic flavor of the film's beginning. Foisting this music (music that partly symbolizes Humbert's prurient desires) onto the spectator, effectively invites her, perhaps unwillingly, to dwell on the unattractive premise of the drama. It is in this way that Riddle's score ensnares Kubrick's spectators.

Many of the ways Kubrick used music in his later films have their origins in *Lolita*, despite obvious differences between precomposed classical music and Riddle's original score. Kubrick would go on to use music, often classical, familiar music, to ensnare his spectators in *A Clockwork Orange*. He also revisited the moment to moment use of leitmotifs to map out and specify the drama and, as Michel Chion would say, "vectorize" it in *Eyes Wide Shut* with Ligeti's *Musica ricercata*. The title of this paper, "The *Lolita* Effect," refers ultimately not to one specific technique (using music to correspond to drama on a moment to moment basis, using precomposed music, or shifting source music to underscore); but to the wealth of significant and manipulative musico-dramatic techniques that originated in *Lolita* and define Kubrick's oeuvre.

To support my analysis, I illuminate crucial aspects of the score's genesis and Riddle's involvement with the film by drawing on secondary sources as well as evidence from the piano score, which I consulted at length at the Nelson Riddle Archives in Tucson, Arizona, and which has not hitherto been considered in any study of the film.

ITALIAN OPERA (AMS)
Alessandra Campana, Tufts University, Chair

METASTASIO INTO MELODRAMMA: ACT ONE

Harold Powers
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In the preamble to an essay published in *Il Saggiatore Musicale* 7 (2000), on one type of Verdian duet, I quoted a few provocative lines from a fine essay by Scott Balthazar that had been published ten years earlier:

Mayr's finales . . . may be grouped into two categories which seem to reflect different lines of earlier development. The first stems from the act-ending duets and small duet-like ensembles of Metastasio's librettos and those of his followers, sources for the *concertato* finale which have previously been ignored. The other shows the influence of the *opera buffa* finale, a connection which has often been suggested. (Balthazar 1991, 262)

After reading an essay of Balthazar's on duets published four years before that one (Balthazar 1987), I thought to look into the subject of Metastasian transformation myself; focusing on those "act-ending duets, . . . sources for the *concertato* finale which have been previously ignored," and taking an essay by Reinhard Wiesend (1987) as my *point d'appui*.

Wiesend's demonstrations were made with trios, but at the very end he turned briefly to what is probably now the best known of all Metastasian act-ending duets, if only through CDs of Handel's *Poro* and Hasse's *Cleofide*: the ironic duet for the lovers that concludes the final set in Act I of *Alessandro nell'Indie*. I shall examine two transformations of that set—one made anonymously for Guglielmi in 1789, the other by Tottolà (or Schmidt) for Pacini, first produced in 1824—with particular attention to what happened to the duet, adapting the method of text alignment employed by Helga Luhnig (1983) in her demonstration of how Mazzolà manipulated Metastasian recitative in assembling his text for the Act I Finale of Mozart's *La Clemenza di Tito*.

MANRICO'S MANHOOD

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In the history of singing technique, male voices, particularly tenors, pose more problems than female ones. For while we may wonder about certain aspects of how sopranos of the past sang, the roles written for the extremely high tenors of the early nineteenth century, exemplified by those written for Giovanni Rubini in the 1830s, seem almost unimaginable, with their coloratura, high tessitura, and stratospheric climaxes. Various histories of operatic singing have attempted to explain how singing technique evolved from Rubini's style to the modern tenor sound—usually a more or less linear account in which the highest notes and florid writing are progressively sacrificed in exchange for increasing volume and a more "heroic" timbre. This paper suggests that this shift was less a technical innovation per se, and more a change in what men's voices and the notes they sang were understood to mean, both within particular operas and in the cultural imagination.

I begin by looking at the meanings that have accrued to Gilbert Duprez's "C from the chest," unveiled before the Parisian public in a revival of Rossini's *Guillaume Tell* in 1837. An examination of the roles written for Duprez and contemporary descriptions of his singing reveal that Duprez was hardly the "heroic" singer of bombastic high notes that some recent accounts suggest. A survey of roles written for Duprez both before and after 1837 disproves the idea that his singing made earlier styles of vocal writing obsolete, and a careful reading of contemporary journalistic accounts calls into question the novelty of his achievement. In fact, at his debut some Parisian critics found fault with Duprez not for any innovation, but rather for sounding too much like Rubini. Finally, I examine in detail the revisions of Donizetti's *Poliuto* (1839), written for Duprez's sometime-rival Adolph Nourrit, but first performed in by Duprez in Paris as *Les Martyrs*. If anything, Donizetti's new arias for Duprez are in some ways even more "old-fashioned" than the Nourrit arias they replace.

I argue instead that his "C from the chest" has achieved fame precisely because it provides a reassuring point of rupture, separating the earlier style from the way tenor technique is imagined today. Why, then, does so much historiography seem so desperate to construct the early nineteenth-century tenor as something to be superseded and rendered obsolete? This I explain with reference to the progression of peculiarly modern anxieties about masculinity, men's bodies and expression. This trajectory, as well as the gradually changing styles of operatic vocal writing itself, reached a crux a decade and a half after 1837, in the tenor roles of mature Verdi—the Duke in *Rigoletto*, Alfredo in *La traviata*, especially Manrico in *Il trovatore*. While these roles still show significant points of contact with early nineteenth-century vocalism, they had the potential, in a way that *bel canto* tenor roles did not, to end up at the very center of the modern tenor repertoire.

FALSTAFF'S SONNET AND THE PETRARCHAN VOICE

Denise Gallo
Library of Congress

Although William Shakespeare marginalized Anne Page and Fenton's romance in *The Merry Wives of Windsor*, Arrigo Boito celebrated it in *Falstaff*, making it the opera's only significant subplot. Nevertheless, he was loath to give the lovers the one number traditionally assigned to such a pair: "un vero duetto"—a real duet. Rather, in what seemed a concession to the tenor, he wrote an aria for Fenton, "Dal labbro il canto estasiato vola." Perhaps the libretto's greatest curiosity, the aria is in form and style a Petrarchan sonnet. Comprised of the requisite two quatrains and two tercets, the text even appeared in the libretto precisely as all Italian sonnets are printed, with each unit separated from the next by a small line. Such accurate typographical detail suggests that Boito intended the sonnet to be immediately recognizable within its unorthodox context.

Through poetic and musical analyses, this paper considers the devices Boito used to construct the sonnet and the strategies Verdi then adopted in setting it. Perhaps most significant is Boito's creation of a trope for a duet even though he eschewed one in the literal sense. Although the aria features one voice (Fenton's, save for the penultimate line sung by Nanetta), the sonnet actually employs three: a narrator and two others engaged in the act of singing that the narrator describes. In the stillness, he explains, one voice sends out an "ecstatic song" which finds another: "un altro labbro umano." Boito's pointed depiction of this second voice as "human" is important, for when the two voices connect, the poetic duet begins. In addition

to this imagery, Boito respected Petrarch's formal design by employing a *volta*, or "turn," the line that signals the dynamic alteration that prepares the poem's concluding idea. The *volta* in Boito's sonnet, "Così baciai la desiata bocca" ("So I kissed the desired mouth") is marked by two relevant grammatical changes. Although the narrator has spoken in present tense up to that point, he shifts to *passato remoto*; furthermore, through linguistic self-centering, Boito transformed the narrator into one of the singers by changing the point of view from objective to subjective—"So I kissed the desired mouth." Most likely instructed by Boito about the *volta's* significance, Verdi in turn emphasized the line by directing it to be sung *con espressione*; he further underscored its grammatical shifts by setting "baciai" at the peak of a crescendo.

Adopting language worthy of the *Rinascimento* masters that inspired his literary life, Boito left their imprint throughout *Falstaff's* libretto. In the sonnet, he pays particular homage to Petrarch, a poet, whom literary scholars note, spoke with a distinctive voice in all of his sonnets. By adopting that same voice, Boito created an aria text that, through clever literary sleights of hand, could be linked to the "clear Tuscan" heritage he and Verdi wished to emphasize in their final project.

MANON LESCAUT: LA SCALA, 1930

Roger Parker
Cambridge University

Puccini's *Manon Lescaut*, first performed in 1893, has excited musicologists with its famously tangled history. Puccini returned to the opera on numerous occasions over the next thirty years, adjusting matters both large and small to accommodate his and his audiences' changing tastes and attitudes. The printed and manuscript sources, uniquely for Puccini, supply copious information about these various revisions, in particular making it clear that the composer was not the only person who had a say in what was changed and what remained. This paper will begin with such philological questions as its musicological *carte de visite*; there are, it turns out, several new things to say about how the opera assumed its many shapes. Although the story will not be a happy one for those who like to see purposeful composerly progress towards a "definitive" version, a critical edition of the opera is, it seems, now possible. However, the substance of this paper will concern such conventional philological matters only tangentially. Instead, it addresses a version of *Manon Lescaut* that emerged from the gaudy heart of modernist technology several years after Puccini's death. In 1930 a "team" from La Scala, Milan, directed by Lorenzo Molajoli, assembled with a cast of impressive Puccinian lineage to make a studio recording of *Manon*: by no means the first of a complete Puccini opera, but still a document of formidable historical credentials. Only seven years before, Puccini had himself launched a new version of his opera at La Scala, making considerable efforts to establish a "final" shape for his ever mutable score. Those 1922–23 performances had been conducted by Toscanini, an almost constant presence in the later revision history of *Manon*; it is thus likely that Molajoli's 1930 interpretation was closely linked to that of Toscanini. The main business of my paper is to think about Molajoli's recording in relation to the new critical edition of *Manon*. In many ways, particularly in details of instrumental articulation, we can be fairly sure that his 1930 performance was close to the *Manon* that Puccini had in his ears when he made his final revisions. But how should such "evidence," often disturbing in its sheer specificity, often challenging the limits of our notational conventions, be used when we come to assemble our twenty-first century version of his text? Should details of recorded performance

become in some way embedded into our new, computer-engraved blueprint? These questions cannot be answered simply, and are not without reverberations elsewhere: our musicological notions of what makes an edition “critical” have not so far thought sufficiently hard about the mass of twentieth-century sources that exist outside notation. Doing so may of course lead us merely to confront, wearily, what Carl Dahlhaus liked to call the “rubble of history”; but there are more inspiring conclusions, albeit ones that may require adjustments to the old, triumphalist rhetoric into which modern edition-makers are still sometimes prone to lapse.

JOHN CAGE AND FRIENDS (AMS)

David Nicholls, University of Southampton, Chair

“OUR WEBERN”: CAGE AND FELDMAN’S DEVOTION TO CHRISTIAN WOLFF

Michael Hicks

Brigham Young University

The stature of the New York School of composers continues to grow, at least if stature can be measured by an abundance of new recordings, journal articles, books, symposia, websites, and scholarly papers. But “schools” of composition inevitably acquire hierarchies. One thinks of the Second Viennese School: clearly Schoenberg is at the top, then Berg and Webern—in whichever order suits a listener’s predilections. Just so, the New York School’s hierarchy has begun to congeal in this way: Cage is at the top, Feldman second in line, Earle Brown next, then Christian Wolff. But Cage and Feldman saw things quite differently, calling Christian Wolff not only their equal but in some respects their guide. This paper recounts Cage and Feldman’s often extravagant praise of Wolff, then shows what in Wolff’s persona and thought drew that praise—and why they said that Wolff would have “the place of Webern” for future generations.

Cage and Feldman were drawn to Wolff’s youth and “monasticism.” He was, according to Feldman, “Orpheus in sneakers,” and epitomized many of the post-Enlightenment hallmarks of genius (i.e., he was a prodigy). Then, as Wolff matured and quietly became a Harvard professor of classics, Cage and Feldman likened his academic cloistering to Webern’s celebrated monasticism: aloof, transcendent, and therefore in a kind of higher realm of thought.

After briefly discussing these social traits, the paper shows how Cage and Feldman explicitly derived some of their most memorable ideas from Wolff’s. Cage himself said in 1979, “I believe I learned more from him than he did from me.” In affirming that he and his group were “getting rid of the glue” (i.e., letting individual sounds be themselves), Cage said that “Christian Wolff was the first to do this.” He credited Wolff with creating the methods and the rationale for formalizing musical discontinuity, and later redefining music as a set of democratic relationships among players, rather than among notes. In so doing, Wolff had created “zero time” in composition, by replacing *works* with *processes*. Thus music became, for Cage, “mysterious and therefore eminently useful.”

Meanwhile, Feldman often claimed to be “haunted” by Wolff’s teenage works, such as the Duo for Violins and the Serenade (both from 1950), which restrict themselves to only three pitches apiece. Feldman clearly paid homage to Wolff by using such extreme restriction of pitch as the starting point for many of his late works, especially *Three Voices*, the Second String

Quartet, and *For Bunita Marcus*. By the time Feldman wrote *For Christian Wolff* (1986), even Wolff understood that Feldman was basing his latest compositions on Wolff's earliest.

The paper closes with some observations on how composers' pursuit of eminence affects the historiography of music.

“OPPOSITE SIDES OF THE SAME COIN”: JOHN CAGE AND LA MONTE YOUNG

Jeremy Grimshaw
Denison University

In the history of early minimalist music, John Cage figures prominently, primarily as a mentor to minimalist pioneer La Monte Young. However, the line of influence described in previous scholarship follows a rather circuitous path: Young is thought to have tapped into the Cagean spirit that lingered at Darmstadt in 1959, a year after Cage had been there, and to have adopted certain Cagean ideas through contact with David Tudor at Darmstadt and, presumably, through exposure to Cage's published (or publicized) works and writings. In this paper I will introduce documents that tell a much fuller story of the relationship between Young and Cage: a series of recently discovered letters the composers wrote to each other from 1959–60. This correspondence sheds new light on Cage's connection to the musical milieu from which early minimalism emerged and suggests an artistic relationship based not on ambiguous aesthetic osmosis but on a deliberate and detailed exchange of ideas. The first of Young's infamous compositions from 1960, for example, was devised in direct consultation with Cage and in response to some of Cage's practical performative concerns.

This relationship proved crucial to Young's reception when he arrived in New York in 1960, by which time Cage and Tudor had performed Young's *Poem for Tables, Chairs, Benches, etc.* several times in the U.S. and abroad. Young, who less than eighteen months earlier had been writing serial music, and whom Babbitt had tried to recruit to the graduate program at Princeton, was almost immediately welcomed into the Downtown artistic circles of Andy Warhol, Yoko Ono, and members of Fluxus.

The Young-Cage correspondence also indicates, however, that the artistic dynamic between the two quickly shifted from that of student and mentor to that of collaborators; the lines of influence became reciprocal. While Cage was introducing Young's music to the East Coast, Young was organizing West Coast premieres of Cage's music. Their letters find them brainstorming compositional concepts and consulting closely on details of performance practice. They also suggest that perhaps Cage saw in Young an audacious conceptual experimentalism that rivaled even his own; that perhaps he sensed an effort on Young's part to “out-Cage Cage.” Considered in this light, one might discern in Cage's subsequent works from that decade, some of which incorporated indeterminacy to such an extent as to test the outer boundaries of music as a category, a reaction to Young's enigmatic works from 1960.

The correspondence between Young and Cage trailed off in the early 1960s, and Young's interest in sustained sounds and just intonation led him away from Cagean indeterminacy and theatrical “happenings,” but the rapport established in those early letters grew into a curious complementarity. Although Cage eventually voiced unfavorable reactions to Young's extreme style of minimalism, he nonetheless recognized something of himself in it: he and Young, Cage came to conclude, were “like opposite sides of the same coin.”

“LIVING WITHIN DISCIPLINE”: JOHN CAGE’S
MUSIC IN THE CONTEXT OF ANARCHISM

Rob Haskins

University of New Hampshire

John Cage often referred to anarchism in his writings, from the mosaic-like *Diary: How to Improve the World (You Will Only Make Matters Worse)* to *Musicage*, conversations with Joan Retallack that took place shortly before his death in 1992. Richard Kostelanetz, who chronicled many of Cage’s activities from the 1960s, observes anarchistic sympathies throughout Cage’s career and maintains that his politics were formed by the leftism of the 1930s with its emphasis on social betterment through art. For Kostelanetz, Cage’s later interests in Zen Buddhism and chance composition merely supplemented his fundamental commitment to anarchism’s anti-statist ideas.

This paper presents a more thorough account of Cage’s understanding of anarchistic ideas than has appeared previously. Other scholars who have discussed this subject have sometimes invoked a straightforward definition of anarchism as unbridled chaos; in so doing, they have neglected the anarchistic writings that Cage knew and have made it difficult to understand how his music demonstrated anarchistic principles. For example, Arnold Whittall notes a paradoxical co-existence of freedom and control in Cage’s music and claims that this paradox prevents Cage from successfully evoking anarchy. However, many of the anarchistic writers familiar to Cage treated freedom and control as co-existent. Particularly relevant in this context is the distinction between living within discipline and living under discipline. In the former condition, people agree to the terms of discipline and act in accord with it. In the latter, participants have little to no agency within polity; they are simply coerced to comply under the threat of surveillance and punishment. The discipline for which Cage is criticized actually forms a cornerstone of anarchistic thought familiar to him through his reading of such works as Martin’s *Men against the State*, a survey of American anarchism. Individuals in Cage’s circle—in particular Andrew Culver and Esther Ferrer—also endorse this manner of holistic, contingent anarchism. Ferrer, for example, believes that anarchism promises nothing; it is a process, not an end in itself. It will ultimately generate a “fraternity and a solidarity,” but one that has productive conflicts: “anarchy,” she says, “does not fear contradictions, she is submerged in them.”

Cage’s understanding of anarchism informs his musical works of the 1960s in various ways. The chaotic *HPSCHD* (1969) remains the best known example, but the process-oriented works of the decade such as *Cartridge Music* (1960) and *o’oo* (1962) demonstrate the more nuanced mode of anarchism that Cage also explored. In *Cartridge Music*, musicians behave as members of anarchistic societies through continual adaptation to changing circumstances. In *o’oo*, the individual produces an action that fulfills an obligation to others. In these and other works, anarchistic metaphors extend to the audience as well through what Joan Retallack calls the “environmental dispersal and refraction of what there is to see and hear,” a combination of both intentional and unintentional sights and sounds. An exploration of Cage’s connections to American anarchism further elucidates his compositions and offers a heretofore underemphasized American context for his work.

JOHN CAGE'S *CARTRIDGE MUSIC* (1960): "A GALAXY RECONSIDERED"

David W. Bernstein
Mills College

"Is my thought changing?" asked John Cage in the foreword to *A Year From Monday* (1967) as he considered developments in his musical language and aesthetics during the 1960s. By 1967 his music had changed. Cage had taken indeterminacy to its limits with scores so generalized and abstract that they challenged the very notion of what constitutes a musical work. His thinking also had changed. During the 1960s, inspired by the writings of R. Buckminster Fuller and Marshall McLuhan, Cage wrote about his growing commitment to political and social concerns and his disinterest in being a composer, someone who as he put it simply "tells other people what to do." These crucial stylistic and philosophical changes have often led to problems in the reception of Cage's music written during this period, resulting especially in the too often held assessment that Cage had become more of a philosopher-thinker than a composer.

This paper offers an alternative view. It examines both the evolution of Cage's compositional processes and aesthetics during the 1960s, focusing on *Cartridge Music* (1960), a work that initiated important developments in his musical style. It shows how Cage adapted his music to his evolving perceptions of broader cultural practices, particularly what McLuhan saw as the revolutionary change during the twentieth century from mechanical, print technologies to electric circuitry: McLuhan's "Gutenberg Galaxy" becoming what he saw as a "Galaxy Reconfigured."

Cartridge Music calls for a variable number of performers producing amplified sounds made with the cartridges from phonograph pick-ups with inserted wires, feathers, and other small objects and contact microphones attached to chairs, tables, etc. The "score" for *Cartridge Music* is not a score in the conventional sense; it consists of a series of instructions for making a score by superimposing a series of transparencies containing points, circles, and other shapes. These results are "indeterminate"; *Cartridge Music* can be performed in substantially different ways, depending on the reading and interpretation. But through an analysis of the "score" and several unpublished manuscript sources, including Cage's sketches and realizations of *Cartridge Music*, this paper demonstrates that despite the increased freedom allotted to the performer, Cage did not completely renounce his compositional "control," by carefully designing his "score" and precisely defining how it is interpreted.

The paper explains how *Cartridge Music* led to developments in Cage's compositional style. By allowing the performers to use different sound sources and even texts, it anticipated Cage's more open indeterminate works. By creating a theatrical situation in which performers produce live electronic music by manipulating dials on amplifiers and by inserting objects into and removing them from phonograph cartridges, it looked forward to subsequent works that focus upon actions as well as sounds. Finally, by emphasizing the amplification of sounds that would otherwise be inaudible, *Cartridge Music* constituted a musical metaphor for Cage's rapidly developing McLuhanesque world view in which electronic circuitry creates an extension of the human mind to the outside world.

MUSIC AND THE STATE (AMS)

Susan McClary, University of California, Los Angeles, Chair

COLD WAR POLITICS IN COPLAND'S *THE TENDER LAND* AND BERNSTEIN'S *CANDIDE*Elizabeth B. Crist
Princeton University

Aaron Copland's *The Tender Land* (1954), with a libretto by Erik Johns, and Leonard Bernstein's *Candide* (1956), with a book by Lillian Hellman, each comments—quite critically—on McCarthyism. In *The Tender Land*, two men are falsely accused but remain under suspicion even after having been exonerated, while in *Candide* the eponymous hero and his teacher are brought before an inquisition. These moments take square aim at the anticommunist crusade.

Yet they are only the most obvious allusions in these operas to the political and cultural context of the early 1950s. *The Tender Land* and *Candide* clearly disdain McCarthy and his methods, but their broader political implications are more complicated. I argue that these works not only demonstrate an ambivalent engagement with liberal politics of the 1950s, but also reveal a continued attachment to radical ideals of the 1930s and an investment in the left-renewal of the 1960s.

Their stories may be read to reflect a liberal perspective informed by anticommunist ideology. Many postwar intellectuals who had formerly been aligned with the radical left were newly skeptical of grand ideals. Like these chastened radicals *cum* disillusioned liberals, Laurie (Copland's central character) and Candide are idealistic naifs who come to question the mores of their youth and disavow ideological postures in favor of pragmatic choices. Moreover, in asserting their independence, they seem to exemplify the postwar concern with autonomy as a condition inimical to totalitarianism and its twin, communism.

But in two crucial ensembles the music reflects a decidedly old-fashioned leftist—rather than liberal—perspective. “The Promise of Living,” which ends Act I of *The Tender Land*, and “Make Our Garden Grow,” the finale of *Candide*, each preserves the sound and sentiment of the Popular Front as a leftwing social movement in the 1930s. They celebrate a grand, utopian ideal: the politically outmoded, radical ideal of community as a collective forged through common experience and shared labor. Although under assault in the 1950s by liberal and conservative anticommunism alike, the leftwing politics of an earlier era can be heard in the two composers' choice of musical material, scoring, and harmonic language.

Despite these similarities, however, the “The Promise of Living” and “Make Our Garden Grow” arrive at structurally distinct moments in their respective works and thus point toward different dramatic as well as political ends. One community comes together while the other falls apart, and these separate trajectories speak to the experiences of the composers themselves as representatives of distinct political generations.

Drawing on archival research, cultural history, and musical analysis, I argue that *The Tender Land* and *Candide* reject the conservative and liberal anticommunism of their immediate context to remember or imagine in music the possibilities of a vital Left.

EDUCATING THE MUSICAL CONSCIOUSNESS OF A NATION: THE WPA FEDERAL MUSIC PROJECT

YouYoung Kang
Scripps College

In 1935, the Works Progress Administration of the Roosevelt Administration inaugurated work-relief programs in music, theater, fine arts, and writing. The most expansive of these, the Federal Music Project, was designed to employ musicians, whose employment status had been affected not only by the Depression but also by the changes in the format of theaters which had converted rapidly from silent movie/variety show format with live music to the new format of the “talkie” theater. Between 1935 and 1942, the Federal Music Project financed group music lessons for the public, lectures on music, symphony orchestras, choirs, operas, Composers’ Forum laboratories, and even a few “ethnic” ensembles. Bindas (1995) has explained how the Federal Music Project, by promoting the work of American classical musicians and composers, pursued a more conservative course than other arts projects, and he has asserted that this project did not change American society in radical ways.

In this paper, I argue that the Federal Music Project, by emphasizing the classical music tradition and the works of “serious” American composers, did indeed aim to change American society, albeit in different ways from the more leftist theater and art projects. Specifically, I examine the rhetoric used by music critics and project supporters (such as Olin Downes of the *New York Times* and Dorothy Bromley of the *World Telegraph*) to justify the outlaying of federal financial resources for a project that some considered “boondoggling.” I also examine the discussions between composers and audience in the Composers’ Forum Laboratory and arguments made by project leaders such as Lee Pattison (director for New York City and Region) in public lectures about the value of music in society.

The Federal Music Project was justified to the tax-paying public by emphasizing the “high quality” of the music and the “competence” of the musicians in the project, and by articulating goals such as “creating a larger listening public” for classical music, “educating their sense of beauty,” and “raising the cultural level of the American people.” The directors of the project often boasted about the number of people taking part in the project as students and audience members and pointed out how this new musical public included manual laborers and other persons of lower socio-economic classes. As a result, the primary reason for the works project (i.e. to employ competent musicians) was overshadowed in the public domain by the educational aims of the musical elite who directed all aspects of this project and used it as a means to educate the musical consciousness of Americans. In conclusion, I suggest that this national musical education may have aided in the public acceptance of classical music’s privileged place in the post-World War II era.

ON BEING A “GOOD NEIGHBOR”: ROOSEVELT, ROCKEFELLER, AND THE EXPORTATION OF “AMERICAN” MUSICAL IDENTITY

Jennifer Campbell
University of Connecticut

In the mid-1930s President Franklin Delano Roosevelt outlined his “Good Neighbor Policy” in an endeavor to improve the United States’ relationship with Central and South America; this policy emphasized trade and cultural relations between the various nations and the U.S.,

while simultaneously rejecting future armed involvement. Although it was briefly overshadowed by the tumultuous events preceding World War II, the policy resurged during the 1940s, as the U.S. became aware of the growing sympathy certain Latin American nations exhibited for the Axis powers and the potential strongholds that these countries offered to the Nazi regime. In 1940, FDR created the cabinet position of the Coordinator of Inter-American Affairs (CIAA) to engage the emerging threat both economically and culturally, and he appointed Nelson Rockefeller, grandson of oil titan John D., to the position; Rockefeller immediately set to work on a “communications” blitz—more accurately understood as propaganda.

Sandwiched between a controversial newspaper ad campaign and a traveling exhibition of the Modern Museum of Art, the CIAA sponsored a South American tour of Lincoln Kirstein’s American Ballet Caravan, whose repertoire included Virgil Thomson’s *Filling Station* and Aaron Copland’s *Billy the Kid*. North American composers’ interest in Latin American music, however, had developed long before the government initiated programs to promote inter-American relations. The Pan American Association of Composers existed between 1928 and 1934, and key members included Henry Cowell, Carlos Chávez, and Charles Ives. In the 1920s and ’30s Copland met Chávez, championed his music in the U.S., and visited him in Mexico—all well before Copland’s CIAA sponsored tour of Latin America in 1941. Additionally, the periodical *Modern Music* included articles about Latin American composers and the current state of music in various Central and South American countries; Latin American composers reciprocated by contributing to North American journals, corresponding with U.S. composers, and making guest appearances when possible. With the cultural ties between U.S. and Latin American composers solidified, the U.S. government prepared to capitalize upon the established bond.

The use of music as propaganda has received recent attention, particularly in Amy Beal’s articles about American music as “negotiator” in postwar Germany and Donald C. Meyer’s documentation of the NBC Symphony Orchestra’s South American Tour in 1940. This paper will focus on the cultural relationship between the Americas during 1941. In the first section, I will explore the differences between the ideologies of the U.S. government (Roosevelt and Rockefeller) and the artistic world (Kirstein and Copland), including the intentions, aspirations, and benefits each faction sought in furthering its relationship with Latin America. Having established a contextual framework, I will then examine issues surrounding the portrayal of North American identity by focusing on the performance and reception of three works presented by the American Ballet Caravan during their 1941 tour: *Juke Box*, *Filling Station*, and *Billy the Kid*. Each of these works offered a slanted slice of Americana to its audience, including jazz, Anglo-American folk-song, a proletarian gasoline-pumping hero, and the representation of the American West.

MUSIC AS TORTURE, MUSIC AS WEAPON

Suzanne G. Cusick
New York University

One of the most startling aspects of musical culture in the post-Cold War United States is the systematic use of music as a weapon of war. First coming to mainstream attention in 1989, when US troops blared loud music in an effort to induce Panamanian president Manuel Norriega’s surrender, the use of “acoustic bombardment” has become standard practice on the battlefields of Iraq, and specifically musical bombardment has joined sensory deprivation and

sexual humiliation as among the non-lethal means by which prisoners from Abu Ghraib to Guantanamo may be coerced to yield their secrets without violating U.S. law.

The very idea that our countrymen could conceive of music as an instrument of torture confronts us with a novel—and disturbing—perspective on contemporary musicality in the United States. What is it that we might know about ourselves by contemplating this perspective? What does our government's use of music in the "war on terror" tell us (and our antagonists) about ourselves?

This paper will be a first attempt to understand the military and cultural logics on which the contemporary use of music as a weapon in torture and war is based. I will begin by tracing the late-twentieth-century theory and history of this practice, from its origin in CIA-sponsored research during the Cold War to its contemporary use in interrogation and combat situations. After explaining the intended psychological and physiological effects of "acoustic blasting" in both settings, I will try to identify some aspects of late twentieth-century musical culture that have enabled the U.S. security community to conceive this novel form of attack on human beings. In particular, I will draw on recent ideas of musicality's erotics in the U.S. to explore the curiously parallel use of invasive sonic and sexual humiliations to inflict simultaneously somatic and cultural pain.

NINETEENTH-CENTURY CHROMATICISM (AMS/SMT JOINT SESSION)

Kevin Swinden, Wilfrid Laurier University, Chair

WAGNER'S NEIGHBORING GESTURE: THE ORIGINS AND EVOLUTION OF A ROMANTIC SCHEMA

Robert Gauldin

Eastman School of Music, University of Rochester

Such scholars as Meyer (1973, 1989), Namour (1977), and Gjerdingen (1988) have isolated and discussed stereotypical schemata characteristic of different historical style periods, noting those cycles of inception, prominence, and decline they underwent. This paper proposes to examine a similar musical gesture that one particular Romantic composer, Richard Wagner, originated and developed in order to implement particular compositional and dramatic needs in his music dramas. This *neighboring motive* differs from Meyer's "axial archetype" in that 1) it is predicated on the juxtaposition of two different harmonic sonorities rather than a hierarchical melodic structure, and 2) it is essentially motivic in nature—a short, independent, free-standing associative gesture normally followed by its immediate repetition or sequence. It may exist as a complete progression of three chords or take the shape of an incomplete neighbor, featuring either diatonic or chromatic relations between the framing harmonies. In tracing its origins and consequent evolution in Wagner's stage output onward from the *Ring*, the paper will eschew a chronological approach in preference for a more theoretical classification and discussion of its various types and complexities. In addition, it will chronicle the continued use of this gesture by subsequent composers in the late 1800s who came under Wagner's influence, as well as certain Hollywood film composers from the 1930s to the present.

RECOGNIZING THE UNRECOGNIZED: UNCOVERING
THE PROVENANCE OF FUNCTIONAL HALF-
DIMINISHED SEVENTH-CHORDS ON $\hat{4}$

Jill T. Brasky
American University

This paper develops a systematic grammar for a half-diminished seventh-chord identified as iv_7^{\flat} , based on a series of musical examples. Two kinds of iv_7^{\flat} chords exist. Stand-alone iv_7^{\flat} chords occur when the half-diminished seventh is the sole functional sonority between two tonic triads. The strength of the leading tone in shaping a progression's function permits the stand-alone iv_7^{\flat} to be classified as a Dominant that also contains strong elements of Dominant Preparation (DP) function—the latter of which often asserts itself in the form of traditional plagal bass-lines or other bass motion that hints at DP function.

Embellishing iv_7^{\flat} chords come about when the half-diminished chord is adjacent to at least one other functional dominant, and the string of chords then resolve to tonic. Unlike its stand-alone relative, there are different kinds of embellishing iv_7^{\flat} sonorities, each defined by the functional roles of the chords involved: Dominant- iv_7^{\flat} -Dominant, in which the half-diminished sonority simply prolongs other chromatic or diatonic dominant chords; Dominant- iv_7^{\flat} , in which the two chords then resolve to Tonic; and iv_7^{\flat} -Dominant, which has the potential to ruffle functional feathers—especially when preceded by a DP chord.

The presentation concludes with an examination of “Tauben von Gurre!” from Arnold Schoenberg's *Gurrelieder*, a work in which the iv_7^{\flat} chord is indispensable to both its localized harmonic progressions and large-scale formal shape.

LISZT'S SECOND DIATONICISM

Ramon Satyendra
University of Michigan

The paper considers unusual diatonic music that Liszt wrote after his move to Rome in 1861. It argues that Liszt's change of attitude towards consonance and diatonicism is closely related to a compositional problem with which he was concerned throughout his life: the problem of fashioning correspondences between diatonic and chromatic sections within a composition. The discussion begins by identifying four types of diatonic-chromatic correspondence found in Liszt's work. A construct from category theory known as the “forgetful functor” is introduced, first to model a problem of thematic balance associated with types 1 and 2 and then to show how the problem is mitigated through types 3 and 4, the types which correspond to Liszt's later practice. The theoretical component of the paper also engages Coleridge's Romantic aesthetics by drawing together Liszt's lifelong concern with diatonic-chromatic mediation with Coleridge's view that poetry “reveals itself in the balance or reconciliation of opposite or discordant qualities.” The paper builds on work by Patrick McCreless, Robert Morgan, Gregory Proctor, and Janet Schmalfeldt.

BRUCKNER'S "FAREWELL TO LIFE"?: *AUFLÖSUNG*
AND THE ABSOLUTE IN ERNST KURTH'S READING
OF THE ADAGIO OF THE NINTH SYMPHONY

Nicholas Attfield
University of Oxford

Bruckner's Ninth Symphony, left unfinished at his death in 1896, has consistently attracted a particular interpretation in the course of the past century. No less than the famous examples of the last symphonies of Mahler and Tchaikovsky, the work has tended to inspire claims from critics and biographers alike that it presents the composer's "farewell to life," a premonition of his death, and his passing into the hereafter. Particularly in the case of the closing Adagio, Bruckner's own words regarding the movement, biographical notions of his final years and illness, and aspects of the score itself have often been rallied in support of this interpretation, which in turn forms a crucial element in an overarching mythology of the composer as tragic hero.

This paper addresses the approach to the Ninth's Adagio presented by Ernst Kurth in his *Bruckner* (1925), a book of monumental length that interweaves historical, philosophical, psychological and music-theoretical strands into a complex whole. Though Kurth was certainly captivated by the Bruckner myth at the height of its interwar power, and thus remains faithful to the "farewell" interpretation, he was equally convinced of music's ultimately autonomous and ineffable ("absolute") nature. As I shall argue, the result is the displacement of the "death" from expiring composer on to the music of the Adagio itself as it undergoes a process identified by Kurth as *Auflösung*. Translated in normal parlance as "dissolution," this term conceals two relevant meanings. From a poetic viewpoint, it can refer to sleep, illness, or death, and is accordingly appropriate to the popular interpretation of the Adagio. In theoretical terms, however, it not only translates as the resolution of a musical dissonance, but is also employed by Hegel to describe the process of transition from one historical mode of aesthetic expression to another. Using Kurth's presentation of music history (for which Hegel's own succession of expressive modes is a likely model) as evidence, I shall argue, then, that Kurth intends for us to hear the *Auflösung* of Bruckner's Adagio as the final stage in music's transition into the "absolute"—its final detachment from the world and entry into its own, "pure" aesthetic realm free from all other forms of expression.

Nonetheless, Kurth did not intend that music should thus escape engagement with the pressing cultural issues of the day. On the contrary, Bruckner's symphonies (the products of his unparalleled mystical nature, epitomized by the *Auflösung* of the Ninth) heralded for Kurth the coming of a long-awaited mystical paradigm for music, a change potent enough to overthrow the perceived rational excesses of the age. With Bruckner cast as Christ-like redeemer, Kurth—primarily valued today for his music theory and analysis—is revealed as devoted evangelist of Germanic cultural convalescence.

POSTER SESSION (SMT)

TIMBRE AS A PSYCHOACOUSTIC PARAMETER
FOR HARMONIC ANALYSIS

John MacCallum, Aaron Einbond
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Timbre can affect our subjective experience of musical dissonance and harmonic progression. We have developed a set of algorithms to measure roughness (sensory dissonance) and pitch correlation between sonorities, taking into account the effects of timbre and microtonal inflection. We proceed from the work of Richard Parncutt and Ernst Terhardt, extending their algorithms for the psychoacoustic analysis of harmony to include spectral data from actual instrumental sounds. This allows for the study of a much wider variety of timbrally-rich acoustic or electronic sounds which was not possible with the previous algorithms. Further, by working directly with frequency rather than a tempered division of the octave we make available the full range of microtonal harmonies. We propose a reexamination of the roughness estimates for dense tone clusters, which may be perceived as smoother than isolated dissonances; previous algorithms do not account for this.

Taking examples including no. 3 from Schoenberg's *Fünf Orchesterstücke*, op. 16, our algorithm yields different roughness estimates depending on orchestration, confirming our intuitive understanding that timbre affects sensory dissonance. This is one of the many possibilities these tools present for analysis and composition of music that is timbrally-dynamic and microtonally-complex.

MORE THAN PARSIMONIOUS VOICE LEADING: A
PERCEPTUAL STUDY OF TRICHORDAL DISTANCE

Clifton Callender, Nancy Rogers
Florida State University

Music theorists have typically measured the distance between chords simply by summing the displacements of each voice (the "taxicab metric"). This approach assumes that displacements sum in a linear manner and ignores many factors that may influence our perception, including direction of motion, relative motion of voices, tuning environment, and tonal implications. Our research tests the assumption of linearity and the strength of these factors in judgments of distance between chords.

In this experiment, participants listened to pairs of trichords and rated their perceived musical distance. As predicted, increasing the total sum of motion created a sense of greater distance. However, displacement size only correlated positively with judgments of distance in the microtonal tuning environment, while the number of moving voices only correlated positively in standard tuning. Listeners' judgments of distance were greater for descending than ascending motion. Contrary motion produced a greater sense of distance than did parallel motion in standard, but not microtonal, tuning.

Overall, our results imply that the taxicab metric, while reasonable, underemphasizes common tones in standard tuning and displacement size in microtonal tunings, suggesting that

displacements do not necessarily combine in a static, linear manner. Additionally, other factors had noticeable effects on perceived distance and should be considered in theoretical models.

ISOGRAPHIES OF PITCH-CLASS SETS AND SET-CLASSES

Tuukka Ilomäki
Sibelius Academy, Finland

We take K-nets as our starting point but examine what the isographies of K-nets reveal to us about the pc-sets themselves. Instead of heading in the direction of K-graphs, where nodes are emptied, we move toward a generalization of the node content with transformations dependent on that content. Thus, we proceed from isographic K-nets to isographic pc-sets and further to isographic set-classes. Two pc-sets are defined to be (strongly) isographic if and only if they can be arranged into K-nets that are (strongly) isographic. Pc-sets impose the isography relation on the set-classes to which they belong. We prove that these definitions are well defined and explore the relations that they impose on pc-sets and set-classes: what kind of pc-sets belonging to what kind of set-classes can be arranged to strongly or positively isographic K-nets.

It turns out that set-classes group into categories on the basis of strong isography. For example, the trichords, tetrachords, pentachords and hexachords divide into two, five, three, and seven categories, respectively. We use two concepts to derive the categories. First, for the set-classes of even cardinality, we have George Perle's concept of tonality, re-interpreted and generalized as an equivalence class in a modular group, as an explanatory factor. Second, for all set-classes, the proportions of pitch classes from the two whole-tone scales provide another explanatory factor. These categories can be used in defining the set-class universe and in analysis, as demonstrated by a discussion of Schoenberg's op. 19, no. 6.

PITCH-CLASS DISTRIBUTION AND THE PERCEPTION OF KEY

David Temperley, Elizabeth West Marvin
Eastman School of Music, University of Rochester

How do listeners perceive the key of a piece? One well-established hypothesis is that listeners monitor the distribution of pitch-classes in the input, and compare that to an ideal distribution of pitch-classes (or "key-profile") for each key, choosing the key whose distribution best matches that of the input. In this paper we present an experimental test of this hypothesis. Listeners were played melodies generated randomly from key-profiles (derived from pitch-class distributions in Mozart and Haydn string quartets) and had to judge the key. While listeners performed better than chance, the results do not provide very strong support for the "distributional" view of key perception. We discuss other possible strategies that might be involved in key perception, and examine computer implementations of these strategies to see how well they predict the key-perception data from our experiment.

ANIMATING THE “INSIDE”: HOW MUSICAL SPACES SHAPE TRANSFORMATIONAL SIGNIFICATION

John Roeder, Scott Cook, Stephanie Lind, Mustafa Bor
University of British Columbia

David Lewin’s transformational analyses aim to represent “the attitude of someone *inside* the music” by identifying “characteristic gestures” whose “contours and boundaries [are] shaped by the abstract proportions of the given universe.” Recent research into transformational theory, by focusing on interesting abstract systems rather than on pieces, sidesteps important questions about how one best defines objects and transformations to express the formal functions and processes that are unique to specific works. To be sure, an “inside” perspective is difficult to attain, especially through the instrumentality of static, two-dimensional diagrams.

To address issues of analytical attitude, method, and representation, we present transformational analyses of complete compositions and sections using interactive, sound-synchronized computer animations that give vivid sensations of moving inside various musical spaces. These analyses, covering works of Bartók, Pärt, Bryars, Adès, Hétu, and Rochberg, inform two general objectives: to articulate principles for transformational analysis, and to demonstrate more fully than before how one’s choice of a space (among the always abundant possibilities) affects the analytical significance of the characteristic gestures.

IMAGING THE PERFORMANCE: ANALYZING MUSIC WITH A SIMILARITY MATRIX

Steven J. Cahn

College-Conservatory of Music, University of Cincinnati

Sinisa Pajevic

MSCL/DCB/CIT National Institutes of Health

Peter J. Basser

Laboratory of Integrative and Medical Biophysics, National Institutes of Health

The driving question behind this poster presentation is: how might a similarity matrix of the kind generated from a recorded performance inform musical analysis? The similarity matrix, as designed by Sinisa Pajevic, is a flexible tool that can indicate similarities by overall harmonic profile, pitch-class (mod 12), transposition (T_n) or inversion (T_nI). Color-coding permits various similarity relations to be indicated on one matrix. The similarity matrix integrates structural pitch relations with aspects of performance that do not normally enter into music analytic deliberations. The similarity matrix represents factors that are significant for the coherence of a compositional form and structure, but also factors that are significant for understanding the coherence of an interpretation. In the similarity matrix, these become intertwined. In light of the amount of music (computer, electro-acoustic, etc.) that does not use conventional music notation, the similarity matrix can objectify an overall formal impression of a composition at one level, while permitting comparisons between any moment in a composition and any other moment in the composition. This poster will provide opportunity for leisurely study of the matrices and opportunities to follow performances via Quicktime movies with the similarity matrix in order to observe what musical relations it can represent.

SAMPLES, GROOVES, MIXES (AMS/SMT JOINT SESSION)

Adam Krims, University of Nottingham, Chair

MUSICAL STYLE VS. MUSICAL STRUCTURE: SHANIA TWIN'S SONGWRITING STRATEGIES

Jocelyn R. Neal

University of North Carolina, Chapel Hill

In 2002, country-pop superstar Shania Twain released her fourth major-label album with a bold, radical approach to marketing: *Up!* appeared simultaneously in three color-coded versions, each bearing identical song lists and vocal tracks but arranged and mixed as “rock,” “country,” and “world” versions. The most significant impact of this artistic project was a re-consideration of what constitutes a song’s essential identity. Audiences treated the three versions as interchangeable, relegating style to a secondary position in the songs’ character.

This paper proposes that the marketing approach adopted by Twain ironically highlights a compositional strategy that emphasizes song form and structure over musical style and timbre. Second, it explores and catalogues compositional techniques that generate hooks for the songs independent of their musical styles and arrangements (which vary on the different albums). Third, it addresses the philosophical implications of a song that refuses to grant any one stylistic version primacy: in such a landscape, musical style becomes a transient wrapping for a song, whose structure holds its core identity. The implications of these analyses are that within country-pop, structure can supercede style in defining hook and appeal, a perspective that contradicts much current writing on pop music.

THE POWER OF ANACRUSIS: ENGENDERED FEELING IN GROOVE-BASED MUSICS

Matthew Butterfield

Franklin & Marshall College

In 1966, Charles Keil introduced the term “engendered feeling” to highlight a level of musical expression inadequately explored in Western music theory. He sought to capture with the term a crucial aspect of jazz performance practice, that certain something beyond notation that performers add to music to make it “swing.” Engendered feeling, quite simply, is groove—the impulse that makes the music come alive and induces listeners to movement. It stems, Keil insisted, not from syntactical processes that can be represented in common musical notation, but from musicians’ use of expressive microtiming at the sub-syntactical level in sustaining a rhythmic groove, a phenomenon he later dubbed “participatory discrepancies.” Research on expressive microtiming has largely followed suit and neglected the relevance of syntactical pattern for the production of engendered feeling in jazz and other groove-based musics. By contrast, I propose that engendered feeling arises from the systematic interaction of participatory discrepancies with aspects of syntactical pattern. Supplementing Christopher Hasty’s theory of metric projection with empirical research on expressive microtiming, I show how participatory discrepancies, operating at the sub-syntactical level, condition the way we experience groove patterns at the syntactical level specifically through the operation of anacrusis at multiple levels of rhythmic structure, for it is the strategic manipulation of anacrusis that

drives an effective groove. Analysis of the ride rhythm in jazz and the groove pattern of Herbie Hancock's "Chameleon" will illustrate how variations in timing serve either to enhance or attenuate the affective power of anacrusis, leading to subtle differences in engendered feeling.

SECOND-ORDER SIMULATION IN SAMPLE-BASED POP

Joanna Demers

University of Southern California

Synthesizers and digital samplers began to appear in hip-hop recordings in the early 1980s. DJs like Afrika Bambaataa embraced these new technologies because they eliminated the pops and scratches that had been the unavoidable by-products of manual turntable mixing. Soon after, many producers grew nostalgic for turntablism and relied on synthesizers to simulate those same pops and scratches. Paul Théberge (1997) refers to this practice of using digital instruments to imitate older analog devices as "second-order simulation." Since the mid-1980s, second-order simulations of vinyl have been ubiquitous, in not only hip-hop but a variety of sample-based pop as well. A classic example is Dr. Dre's "Let Me Ride" (1992), which quotes from Parliament's "(Star Child) Mothership Connection" (1975). Rather than sampling directly from the Parliament track, Dre hired studio musicians to re-perform it and digitally inserted faux-DJ scratching noises to make the loop sound like an old sample. This strategy allowed Dre to avoid licensing fees for reusing Parliament's recording.

Several scholars (including me) have explained sampling choices as demonstrations of a DJ's respect for older musical traditions. But this theory assumes too much about the listener's ability to recognize the source of a sample, and fails to consider how old samples sound within the context of otherwise recently written music. Many listeners may not be able to identify an Old School beat, yet most can recognize outdated recording effects. In fact, producers routinely exploit second-order simulation to make a newly composed sample sound old; Portishead's "Pedestal" (1994) and Björk's "Scatterheart" (2000) are just two instances. This paper contends that what may matter more than a sample's content are its sonic trappings, the traces of recording mediation that telegraph (truthfully or otherwise) a sound's age. Previous writers (Auner 2000; Link 2001) have argued that second-order simulation makes music sound more authentic, but there is nothing particularly authentic about hearing anachronistic noises and technologies in contemporary music. Rather, second-order simulation creates *aestheticized realism*, a richness of sensory detail that sounds simultaneously "real" and "fake." Second-order simulation presents two temporalities: the present, and a past during which the sampled sound was recorded. Pops, scratches, and other indicators of older recording hardware, utterly avoidable thanks to today's sound-editing software, objectify and historicize sound, yielding the acoustic equivalent of stock footage. This is a significant development in the history of music because it is the first time that abstract sounds can successfully communicate the concept of a past tense. But second-order simulation is also noteworthy because it mirrors strategies in recent narrative film, in which historical footage is used to convey objectivity. I conclude by comparing second-order simulation in music with the 2005 film *Good Night, And Good Luck*, which "samples" archival footage of Senator Joseph McCarthy. In both cases, the juxtaposition of new and older, sampled materials enables a work to retreat from subjectivity and approach the status of documentary.

PEDAGOGICAL APPLICATIONS OF THE VIDEO GAME *DANCE
DANCE REVOLUTION* TO THE AURAL SKILLS CLASSROOM

Brent Auerbach
University of Massachusetts, Amherst

In the video game *Dance Dance Revolution (DDR)*, players earn points by depressing buttons with their feet in time with instructions given by scrolling arrows on a screen. The arrows, which reveal the step components of pre-programmed dance routines, are spaced such that all rhythmic attacks are perfectly coordinated with the beats and/or rhythms of Electric Dance Music tunes. In recent years, pop culture has made *DDR* famous as an effective vehicle for generating public spectacle and promoting physical fitness. Many aspects of the game, however, including the emphasis on accurate rhythmic performance and an objective, real-time scoring mechanism, mean that *DDR* has significant implications for musicianship training. My presentation will illustrate the pedagogical applications of *DDR* to the undergraduate aural skills classroom. A live demonstration of the game will be provided, along with discussion of the ways in which it can be used to enhance students' abilities to sight-read, apprehend complex rhythms, and transcribe popular music melodies. Central to this regard will be the use of a rhythmic proto-notation, which will transition students from listening to conducting and singing *DDR* patterns. In addition, a graded curriculum will be offered for instructors interested in having students use *DDR* on a weekly basis for computer-assisted instruction.

SCHENKER (SMT)

**David Gagné, Queens College and Graduate Center,
City University of New York, Chair**

"A FALLACIOUS CONCEPT": THE ROLE OF INVERTIBLE
COUNTERPOINT WITHIN THE URSATZ

Peter Franck
Eastman School of Music, University of Rochester

This paper examines invertible counterpoint at the twelfth as a property of tonality. Schenker champions the teachings of Fux and C. P. E. Bach as exemplars of instruction in strict counterpoint and thoroughbass, but dismisses invertible counterpoint at the tenth and twelfth as "fallacious concepts." Both Fux and C. P. E. Bach, however, cherish invertible counterpoint as a valuable compositional resource. These opposing sentiments toward invertible counterpoint establish the following paradox: Fux and Bach serve as upholders of a venerated musical tradition, but also as advocates of a "fallacious concept." I address this paradox with three questions. First, where should one write invertible counterpoint at the twelfth within a composition, e.g., within a fugue? Second, does the presence of invertible counterpoint at the twelfth depend upon the structure of the fugue-subject? Third, is invertible counterpoint at the twelfth a technique that occurs at the surface or is it really a property of tonality? An analysis of J. S. Bach's Fugue in C Minor from the *Well-Tempered Clavier*, Book 1 (BWV 847) helps to provide answers to these questions.

RECONSTRUCTING SCHENKER'S UNPUBLISHED ANALYSIS
OF BEETHOVEN'S OP. 106, FIRST MOVEMENT

Wayne Petty
University of Michigan

In recent years an important subfield of Schenker studies has emerged as scholars have begun investigating the documents in Schenker's estate, of which the unpublished analyses comprise a major category. The largest and perhaps most important of these analyses was for a projected explanatory edition (*Erläuterungsausgabe*) of Beethoven's Piano Sonata Op. 106 that would have completed the series of highly successful studies of Beethoven's late sonatas that Schenker published between 1913 and 1920. After surveying the sources for the Op. 106 project, this paper explores some of the issues involved in reconstructing Schenker's analytical work on the sonata's first movement, especially the problem of handling multiple and sometimes conflicting readings.

SCHOENBERG AS TEACHER AND THEORIST (SMT)
Severine Neff, University of North Carolina, Chapel Hill, Chair

TEACHING THE "MUSICAL IDEA": AN EXAMINATION OF THE
UNPUBLISHED LECTURES OF ARNOLD SCHOENBERG FROM
THE UNIVERSITY OF CALIFORNIA, LOS ANGELES, 1936–44

Colleen Conlon
University of North Texas

Arnold Schoenberg's teaching career spanned five decades and included experiences in Vienna, Berlin and the University of California, Los Angeles. Schoenberg's teaching assistant, Leonard Stein, transcribed Schoenberg's lectures at UCLA from 1936 to 1944. These notes contain substantial illumination of Schoenberg's systematic approach to understanding the presentation of the *Gedanke*, or musical Idea, through the analysis of the *Grundgestalt* or "basic shape," which contains technical aspects of the musical parts. The Stein collection is a primary source yet unexamined which will illustrate cohesion to Schoenberg's analytical approach that culminated in what he called "a comprehensive Idea," which sustains larger musical works.

To illustrate Schoenberg's development in his theories, the first movement of Mozart's G Minor Symphony, K. 550, is discussed throughout his published texts and in his Advanced Analysis class at UCLA in 1942. In this class, Schoenberg presented a comprehensive analysis of large-scale form while defining the musical work as consisting of a "basic" motive containing unrest and the need for resolution through "varied repetition" as well as the need for the preservation of "coherence" in a theme. This preservation is secured by the motive and phrase as elements which are "used to express [the] musical Idea" while larger forms rework the technical aspects of the *Grundgestalt*.

THE THEORIZING COMPOSER: REVISITING
SCHOENBERG'S THEORY OF FORM

Áine Heneghan
University of Washington

The widespread appropriation of Schoenberg's terminological concepts—many of them coined by the composer himself—in present-day discourse has led to a generalization and, at times, a misrepresentation of a nuanced conception of musical form. I aim in this paper to provide a sketch of Schoenberg's theory of form, drawing particular attention to the interrelationship of terminological concepts, and to offer within that context an elucidation and revised interpretation of familiar music-theoretical terms. In so doing, I hope to furnish an insight into the reasons behind ambiguities and apparent contradictions in his writings.

In contrast to the one-dimensional portrayals of his *Formenlehre*, I highlight in Schoenberg's writings the contrasting principles of polyphony and homophony, showing that one of the tenets of his theory of musical form was the intimate relationship between the technique of motivic presentation and resulting form. Specifically, I focus on the principle of "developing variation," which, though often invoked as a catch-all for all types of variation, was regarded by Schoenberg as one of a number of methods of motivic presentation, predicated not only on a particular type of motivic manipulation but also on the organization of those motives into "stable" and "loose" formation. Furthermore, I suggest that it was the need to rebuild his musical language in the early 1920s that demanded the formulation of such central constructs as the *Grundgestalt*, the essential dichotomies of *Abwicklung/Entwicklung* and *fest/locker*, and the differentiation of *Satz* and *Periode*.

Friday evening, 3 November

**EUROPEAN NATIONS, MUSICAL NATIONALISMS, AND
THE WRITING OF MUSIC HISTORIES (AMS)**

Pamela M. Potter, University of Wisconsin-Madison, Organizer

Celia Applegate, University of Rochester

Michael Beckerman, New York University

Philip Bohlman, University of Chicago

Jane F. Fulcher, Indiana University

Richard Taruskin, University of California, Berkeley

William Weber, California State University, Long Beach

Between the fall of the Soviet Union and the formation of the EU, Europe has experienced its most turbulent series of transformations since World War II. The creation of new nations, new alliances, and new systems of government and commerce came at the high price of ethnic cleansing, mass migration, economic unrest, and complex diplomatic negotiations. Scholarship, in response to these changes, has had to undergo a similarly radical transformation, with Europeanists forced to reexamine the nature of national identity on the state, regional, and even personal level. Indeed the term “national identity,” an outgrowth of the nineteenth-century movements for national sovereignty, is in the process of being replaced with the more flexible “transnationalism,” a term meant to accommodate the twentieth-century phenomena of modernism, internationalism, globalization, and border crossings. Historians have also been forced to pay closer attention to the cultural manifestations of such identities, and to music in particular, where transnational negotiations play themselves out in festivals, collaborations, education, music scholarship, and even individual works.

This panel discussion will address the ways in which questions of national identity, nationalism, and the concept of nation have influenced musical practice and music historiography from the eighteenth century to the present. The panelists, coming from musicology, ethnomusicology, and history, have all confronted these themes in their work on the global, local, and personal histories of music and musicians. Questions likely to be raised in the discussion are: how has music helped shape national consciousness? How have musical activities, patronage, and the writing of music history served the political ends of national movements? How have music organizations, events, and education programs contributed to creating or strengthening national identity? Is it the music itself that serves these social and political ends, or is it the ideas that have developed about music and its supposed effects?

William Weber will show how cosmopolitanism was arguably a stronger force than nationalism for European composers even up to the outbreak of World War I. Celia Applegate will outline the differences between state-building and nation-building in musical culture leading up to German unification and will look at broader questions of the cultural realm in defining national statehood. Pamela Potter will trace how, over three hundred years, German music critics’ and historians’ elusive notions of “the Germans” and their music managed to elevate German composition to canonical supremacy. Jane Fulcher will analyze the challenges facing composers of the Vichy regime to negotiate a “nationalism” acceptable to the German occupation and a competing nationalism seeking to return to “authentic” French paradigms. Michael Beckerman will use a work by Gideon Klein, composed in the Terezin concentration

camp, to tease out multiple interpretations of national and political messages potentially encoded in the music. Philip Bohlman will draw upon his fieldwork and historical studies of the Eurovision Song Contest to examine the emergence of new nationalisms in Europe during the twenty-first century, such as the political activism of Ukrainian entries during the Orange Revolution, conflicts in the Balkans, and attempts by Turkey and Israel to establish European ideological connections. Richard Taruskin will then respond to these six presentations.

AMS HISPANIC INTEREST GROUP: THE MUSIC OF HISPANIC FILM

Mark Brill, University of Dayton, Chair

Deborah Schwartz-Kates, University of Kansas

Mireya Obregón, Stanford University

Héctor Julio Pérez López: Universidad Politécnica de Valencia

This year's Hispanic Interest Group topic examines the often neglected subject of film music in Spanish speaking nations. The discussion will be spearheaded by an international panel of participants who will explore various aspects of film music from Mexico, Argentina and Spain.

Deborah Schwartz-Kates will present "The Film Music of Alberto Ginastera: A (Sneak) Preview of the Cinematic Sources," focusing on Ginastera's eleven unpublished film scores which have received scant critical attention in the scholarly literature. Through a series of persistent on-site investigations and long-term collaborations with Argentine cultural and academic institutions, Schwartz-Kates was able to obtain copies of these scores. The discussion will include the inter-aesthetic connections Ginastera shared with Aaron Copland and other colleagues throughout the Americas, Ginastera's use of folklore as generative structure in his cinematic works, the relationship between the Ginastera film scores and the political landscape of the first two Perón presidencies, and the relationship between his motion picture music and his subsequent operatic production.

Mireya Obregón will present "Music and Myth in the Movies of *El Santo*: The Early Film Scores (1959–1960)." *El Santo*, a 1950s Mexican wrestler, became a folk hero and spawned a film phenomenon that lasted over three decades. The scores for these films, notably those of Sergio Guerrero and Enrico Cabiati, were instrumental in constructing and perpetuating this modern Mexican myth. Though they parallel the conventions of contemporary Hollywood horror and sci-fi "B" films, these scores nonetheless achieve an intensely unique sound. The peculiar character of the music of the early *Santo* films has enthralled the popular imagination of Mexican film audiences as much as the hero himself.

Héctor Julio Pérez López will present "Alberto Iglesias and the Music for "Eccentric Love" in the Films of Almodovar." Discussion will focus on the various narrative roles played by the music in Almodovar's films. Almodovar and composer Alberto Iglesias have worked together since 1995 and have built a system of very specific musical narrative strategies that portray "eccentric love," that is, issues of sexual identity and extreme vital experiences which constitute the nucleus of the narration in these films. The main perspective of the analysis concerns the construction of subjective "music landscapes" with a strong tendency towards diegetic (often ambiguously so) music.

AMS/SMT JOINT SPECIAL SESSION: PERFORMING MOZART
SMT Performance and Analysis Interest Group

**William Rothstein, Queens College and Graduate Center,
 City University of New York, Moderator**

Jaap Schröder

Joel Lester, Mannes College of Music

Robert Levin, Harvard University

In celebration of a milestone year for Mozart, the SMT Performance and Analysis Interest Group presents a Joint SMT/AMS Special Session in which three internationally renowned performers and scholars of Mozart's music collaborate in offering fresh research on the role of period bowing and improvisation and on the value that diverse kinds of analysis might have in performances of Mozart's music.

Esteemed violinist Jaap Schröder addresses classical bows and bowing techniques appropriate for Mozart's String Quartet in D Minor, K. 421, while placing these within the context of succeeding types of bows over the span from the baroque to the early nineteenth century. As theorist and violinist, Joel Lester turns his analytic attention to two of Mozart's violin sonatas, K. 304 and K. 454, giving special consideration to how changes in texture, harmonic design, and harmonic rhythm within the oft-recurring opening phrase of Mozart's K. 304 cry out for successively *different* performance strategies and techniques within the unfolding musical narrative. Professor Lester's ideas will be given live demonstrations and discussed by Mr. Schröder as well as by Robert Levin, the highly acclaimed pianist on modern and period instruments and a distinguished Mozart scholar. Professor Levin concludes the session by presenting—through live performances—harmonic, melodic, rhythmic, and formal aspects of Mozart's approaches to improvisation, as revealed in his unmeasured preludes, his written-out cadenzas and lead-ins, and his surviving embellishments to the middle movements of the Piano Concertos K. 451 and K. 488.

**MOZART PERFORMANCE WITH CLASSICAL STRING INSTRUMENTS:
 APPROPRIATE BOWS, DISCOVERIES, AND CONSEQUENCES, WITH
 REFERENCE TO MOZART'S STRING QUARTET IN D MINOR, K. 421**

Jaap Schröder

My discussion of appropriate bows and bowings for Mozart's String Quartet in D Minor, K. 421, will begin by looking back over my performance career. I realize the great importance of having focused, starting in the 1960s, on the stylistic and technical aspects of my repertoire in a definite chronological order, of having always immersed myself in the aural world of given composers—in the music they knew, rather than in the music that came later. This approach has often provided fresh insights into the "newness" of many compositions and thereby offered clues to appropriate technical solutions, including choices of bow type, sound quality, intonation, and tempo.

The use of succeeding types of bows, over the span from Baroque through Classical and into early nineteenth-century performance styles, has specifically proven to be extremely illuminating, as I shall explain. Contrasting performances of Mozart's K. 421 will illustrate my talk.

ANALYSIS AND PERFORMING MOZART

Joel Lester
Mannes College of Music

When we perform Mozart's music, or when we coach performances of Mozart's music, what sorts of analysis are relevant? Virtually all the theoretical and analytical tools and activities we engage in when we teach or study tonal music can bear on how we perform, including harmonic theory, harmonic rhythm, the placement and types of cadences, species counterpoint, the theory of phrase-types, the use of conventional patterns, motivic analysis, notions of form and rhetoric, Schenkerian theory, and musical narrative. The opening movements of two Mozart violin sonatas—in E minor (K. 304) and in B-flat (K. 454)—are the focus of this presentation.

MOZART AND IMPROVISATION

Robert Levin
Harvard University

Mozart's approaches to improvisation will be examined in the context of his unmeasured preludes, his numerous written-out cadenzas and lead-ins, and his surviving embellishments to the middle movements of the Piano Concertos in D Major, K. 451, and in A Major, K. 488. The scope of his use of improvisation, his underlying techniques, and the detailed architectural blueprint of his cadenza structures will be traced and demonstrated with live improvisations. In addition, the implications of Mozart's improvisation and its relationship to practical performance matters will be considered within the context of the surviving autograph manuscripts for his concertos, and from comparison of sonata autographs to editions issued during Mozart's lifetime.

SMT SPECIAL SESSION: THE SUBJECT OF MUSICAL INQUIRY

Committee on the Status of Women

Lori Burns, University of Ottawa, Chair
Respondents: Naomi André, University of Michigan
Sue-Ellen Case, University of California, Los Angeles

The critical interpretation of music and its social meanings is a central activity in the scholarly investigation of music. The analysis and interpretation of music explicitly or implicitly engages socio-cultural values, and such values are evident not only in the interpreter's approach to interpretation, but in the chosen object of inquiry itself. Meanings and contents are not fixed at any point in this continuum of engagement. Analysts face a multiplicity of cultural factors in the chosen object as well as in the scholarly debate that surrounds the primary source.

Subjectivity manifests itself in many modes of scholarly investigation and communication. The objects of study may reveal certain commonalities with the scholar's individual circumstances. The scholar may feel culturally and politically "obliged" to bring forward particular subjects and ideas in order to stimulate thought and promote understanding. The scholar may wish to interrogate or challenge established modes of inquiry where exclusion has been

apparent. The scholar may wish to develop a new mode of writing that values and develops subjective modes of interpretation and criticism.

Our panelists will explore these issues through practical examples as well as theoretical models.

SUBJECTIVITY AS AN AGENT OF DISCIPLINARY CHANGE

Karen Fournier
University of Michigan

A scholarly study of a musical object (like the creation of a musical composition itself) implies the existence of a group of readers (that is, an audience) whose influence upon the interpretation that ensues has often been overlooked by critical observers of the discipline of music. To perform research means not only to explore our relationship, as individual subjects, to the objects of our study, but also to engage other subjects in a dialogue about the potential meanings inherent in those objects. However idealistic such a description of scholarship may seem on its surface, scholarly societies, as we, its inhabitants, are aware, are not necessarily egalitarian, and the notion of scholarly dialogue does not always imply parity among its participants or among the interpretations offered for discussion. Rather, according to sociologists like Pierre Bourdieu and Robert Merton, interactions among scholarly interlocutors (particularly among those at different stages in their academic careers who therefore reside at different levels on the academic hierarchy) tend to be shaped and colored by the institutional structures within which scholars work. This means that academic authors seem to have to walk a tight-rope between the demands of their peer readership, whose opinions can determine the suitability and sustainability of any given project, and their desires to engage subjectively with the objects of their study. Drawing examples from recent literature in music theory, this paper will illustrate how scholars have reconciled these two seemingly opposed objectives. More importantly, it will demonstrate that although scholarly communities rely upon certain established research orthodoxies to provide, among other things, the means to evaluate research, they also depend upon the subjective engagement of their participants to pose questions and propose solutions that fall beyond the purview of these orthodoxies. Without such subjective engagement, this paper will demonstrate that research merely becomes a repetition of existing findings and our claims to knowledge cease to grow.

“I’M NOT HERE, THIS ISN’T HAPPENING”: AMBIVALENCE IN RADIOHEAD’S *KID A* AND *AMNESIAC*

Marianne Tatom Letts
University of Texas, Austin

The band Radiohead has consistently articulated an anxiety about capitalist culture, despite producing its own commodity for mass consumption. Radiohead’s two “experimental” albums, *Kid A* (2000) and *Amnesiac* (2001), manifest the band’s conflicted feelings toward its own success. The global popularity of Radiohead’s first three albums created an ambivalence within the band members of trying to duplicate their known formula for success or striking out in a new direction. *Kid A* and *Amnesiac* were released within six months of each other and have been taken for the most part as companion pieces. Contrary to earlier concept albums, *Kid A* presents a tentative subject that is finally given full voice on the album’s fourth song but

is immediately erased by the other instruments. This existential “death” of the subject, halfway through the album, presents a problem in constructing any narrative. Because the subject is consumed by the instrumental texture, he must be reconstituted for the second half of the album and begin his struggles anew. The conflict the subject of *Kid A* feels is a mirror of the band’s own feelings toward its success. The subject ultimately “dies” again at the end of the album, in a theatrical enacting of suicide. *Amnesiac* has been described as a companion piece, a synthesis of musical influences, and a possible antidote to the alienation of *Kid A*. Rather than tentatively building up the subject and then erasing him, *Amnesiac* presents a subject that, although present from the beginning, is spiritually dead. Ultimately this image stands as a symbol for the commodity itself, and for Radiohead’s failure to exist outside the corporate record industry.

MIXING, DILUTING, AND “ALTERNATIVE” TALES:
RECONSIDERING HOW WE TEACH ONE ANOTHER
TO MIND MUSIC AND THE SOCIAL WORLD

Daniel J. McConnell
University of Wisconsin-Madison

What does it mean to teach students (and one another) to consider music through clear and crude categories for cadences, scales, forms, and the like, while also hoping others will recognize us, humanely, as ever-evolving individuals who transcend simple social categories and classes? What might professional writing and pedagogy look like when trying to model, in our own work with music, a kind of thinking that celebrates no two “somethings” (whether they be people or music events) as “the same” something, or any “one something,” when considered first one moment then the next, as no longer being quite the same “one something”? What sorts of competing—and hypocritical—views of music and society do we hold, practice, and teach?

This paper expresses concern that an epistemology underwriting many textbooks, theory curricula, and analytic essays is at odds with a more “socially progressive” epistemology that no longer recognizes reductive and sharply-bounded categories for gender, ethnicity, sexual orientation, etc. First, the paper briefly considers some profound social biases that reverberate within contemporary conceptions of scales and cadences, then, second, explores a brief passage from John Zorn’s *Kristallnacht* in terms of Schenker’s notion(s) of *Mischung* and Kurth’s notion(s) of *Auflösung*—transformative ideas, I will argue, that: (1) access a world where routinely-held categories for scales and cadences dissolve, (2) motivate consideration and conversation of music events in terms of specific, unique, and transient sonic surroundings, and (3) reinforce, rather than antagonize, an epistemology that holds itself to be “socially progressive.” Third, the paper suggests, in closing, that when looking for ways to model through our interactions with music the sorts of “progressive” experiences we would like to (teach others to) enjoy of one another in society, we need to (re)consider a legacy of “alternative” music theories that, for a number of *political* reasons, have suffered premature intellectual deaths.

SUBJECTIVITY IN ANI DIFRANCO'S POLITICAL MUSIC

Heather Laurel
City University of New York

Singer-songwriter Ani DiFranco has been performing her life for more than sixteen years. Her lyrics are, like many folk-inspired musicians, written in the first person, and they tell intensely personal political and emotional tales. But she also succeeds at enacting her subjective voice via her musical choices, both melodic and harmonic. In particular, her use of vocal harmonies is telling, as she performs all of the vocal tracks herself. Her approach to her guitar playing is also unique, and she is known for her unusual tunings and for her passionate and technical approach to the instrument. In recent years her use of intentionally “out of tune” sonorities, both in the guitar and in her vocal parts, is particularly interesting.

In this paper, I will explore several pieces throughout DiFranco's career that serve as exemplars of this subjective portrayal. For example, in “Animal” and “Grand Canyon,” two tracks from her 2004 release *Educated Guess*, DiFranco uses ironic musical tropes while questioning subjects such as 9/11, mass corporate-sponsored commercialization, and fundamentalist religion. “Animal” contains an ostinato pattern of a variation of the tune “Blue Moon,” played sometimes slightly out of tune, which accompanies the following lyrics: “And there's this brutal imperial power / That my passport says I represent / But it will never represent where my heart lives / Only vaguely where it went.” The classic American tune (skewed) underlying DiFranco's critical and protesting lyrics is poignant. In the spoken-word piece “Grand Canyon,” DiFranco attempts to reconcile her emotional reaction to 9/11 with her feminist and liberal sensibilities. In the dissonant guitar part to this piece, DiFranco uses an extreme range and ethereal timbral effects that tell as much about her subjective position on the topic as the lyrics do.

In Ani DiFranco's music, subjectivity is portrayed on both obvious and covert levels, mirroring, perhaps, her life and maybe even the lives of other third-wave feminists. Reconciling musical—both harmonic and melodic—choices with DiFranco's subjective voice is not only complicated and revealing, but also necessary in order to grasp the many levels on which DiFranco is working. For the intensely political and emotional DiFranco, her music is her life.

HEARING WRITING; READING LISTENING

Emily Wilbourne
New York University

Always one for perverse (mis)readings, I hear “the subject of musical inquiry” as including not only inquiries about music, but also inquiries that are themselves musical. As such, “musical inquiry” neatly encapsulates both facets of an ongoing scholarly obsession of mine: to write musically about music.

This obsession received its theoretical justification from my interest in performativity theory—both from the desire to have my words do what they say, and from the frequency with which music appears in theories of performativity. Turning away, just for the moment, from the specific categories and specialized vocabularies of musicology and music theory/analysis, “music” figures most frequently in critical writing as a performative gesture that evokes the transcendental realm of the sublime, a supralinguistic communicative power. Situated just

beyond the borders of the sayable, “music” expresses ineffable yet intensely felt emotional and physical experience. I find this definition of music deeply resonant, and deeply problematic—problematic because of the myriad ways in which such a definition reifies music and effaces the contributions of gender, race, class, nationality, etc. to musical affect. In reading such texts, I find myself rehearsing—that is, re-hear(s)-ing—them: hearing them over, as if they were music. I listen for the recurring motives, the form, the rhythms of the text. As a musician, rehearsal is deeply ingrained. It is a process by which a performance text is constructed into bodily memory, incorporated by repetitive action, a somatic incorporation of music making; a process whereby something extraneous to the body, an abstract musical text, is transposed by repetitive action, ingrained in the flesh to mirror instinct; artificial behaviour becomes natural. As epistemological practice, rehearsing the texts of critical theory is a particularly musical way of learning and reading; of hearing writing.

If to hear writing is to respond to written texts as if they were music, then to read listening is to return to musicology and musical analysis—for what are we reading when we read musical analysis but the way in which the analyst has chosen to listen to a given piece of music? In addressing the subject of musical inquiry, this paper explores the possibilities of writing musically about music, of using performative writing so that the reader might experience the sense and sensation of listening in the act of reading.

Saturday morning, 4 November

EXOTICISM (AMS/SMT JOINT SESSION)

Joseph Auner, Tufts University, Chair

GRIFFES'S WHITE PEACOCK: AN UNFOLDING TALE OF PARADOX

Taylor A. Greer

Pennsylvania State University

Soon after arriving in Berlin for the first time in August, 1903, the American composer Charles Tomlinson Griffes (1885–1920) visited the Zoological Garden where he became fascinated by an utterly white bird. In 1915 his personal fascination turned into artistic inspiration when he composed his most well known work, “The White Peacock,” a musical tribute for solo piano (which he later orchestrated) to a poem written by the late nineteenth-century Scottish poet, William Sharp. The image of the peacock is a fitting emblem of Griffes’s aesthetic ambitions, for he hoped to escape “the German-French orbit” that dominated American music before and during his lifetime and to explore various non-western musical traditions in search of a new musical direction. This work captures well his ambitions, for it is a fusion of opposites, a blend of two conflicting notions of form that expresses a profound musical commentary on the spiritual mysteries evoked in Sharp’s poem. My paper provides an interdisciplinary study of “The White Peacock,” integrating analytical and literary perspectives. Griffes’s paradoxical treatment of form and, by extension, of harmony, motive, and register, reflects the work’s ultimate meaning: an epiphany of beauty where reason and spirituality are reconciled.

DEBUSSY AND THE PENTATONIC TRADITION

Jeremy Day-O’Connell

Knox College

Debussy is widely recognized as a preëminent musical innovator and a decisive influence on twentieth-century musical styles. His pentatonic practice certainly rank among the important components of his musical language. Debussy’s pentatonicism, while no doubt partly derived from the composer’s reported epiphany at the 1889 Paris Exposition, nevertheless also partakes of a larger tradition of nineteenth-century pentatonic techniques, encompassing over a century of conceptual and stylistic continuity.

In this paper, I will offer some historical and analytical context for both Debussy’s radical pentatonicism as well as his less overt, pentatonically inflected plagal tonality. I will contend that Debussy’s music engages in a dialogue with the tradition of (what I have elsewhere called) “non-classical $\hat{6}$ ”—the distinctively nineteenth-century construal of $\hat{6}$ as a surrogate leading tone in the context of plagal progressions. My analysis of “La fille aux cheveux de lin” (ostensibly one of Debussy’s more straightforwardly tonal works) will demonstrate the structural richness enabled by a thoroughgoing compositional commitment to the otherwise marginal procedures of plagal harmony and non-classical $\hat{6}$.

CARNIVAL AND CEREMONY: REHEARING THE FESTIVITIES IN DEBUSSY'S "FÊTES"

David J. Code
University of Glasgow

The second of Debussy's three *Nocturnes*, "Fêtes," features the most blatantly realist episode in his music. After the frenetic close of the first section, muted trumpets announce the distant appearance of a military procession whose fanfares rise to a fortissimo climax of overwhelming proximity. Whirling dance figures return to overlay the martial brilliance. In short, Debussy palpably places the listener within a collision between two starkly contrasting modes of musical "festivity."

In this paper, I argue that the first- and second-hand testimonies we have about Debussy's original inspiration offer suggestive openings to a richer hearing of this episode than has been possible under the sway of "Impressionist" clichés. In a letter to Paul Dukas, the composer located the "fêtes" in the Bois de Boulogne. Later, he identified the occasion as one of the first "fêtes nationales" after the 1870s, and distinguished between the fanfare of the "Garde républicaine" and the "réjouissances populaires" (literally: "enjoyments of the people") that preceded, and resumed after, its bombastic incursion.

These descriptions suggest some historical verisimilitude: the first "July fourteenth" festival—a massive display of nationalist pageantry orchestrated by the Republican government—took place in 1880 in the Bois de Boulogne, with music by the Garde républicaine. But though "Fêtes" might recall that early "Republican moment," an up-to-date rehearing of its fanfares as if experienced in its own historical moment can begin to account for the "disconcerting" undercurrents sensed by some reviewers of the 1900 première. A nocturnal encounter between "the people" and the Guard during the years the *Nocturnes* were composed (1897–99) would have occurred against the omnipresent background of the Dreyfus Affair. Central to the rhetoric that swirled around this most fraught of the Third Republic's many crises was the question of "respect for the Army," which received such starkly opposed responses as Gohier's *L'Armée contre la Nation* (1898) and Brunetière's *La Nation et l'Armée* (1899).

Though "Fêtes" is no such polemical *prise de position*, the literature of the Affair offers historical purchase for an analysis that seeks to diagnose how it frames the perennial question, for any republic, about the relationship between "the people," "the nation," and "the army." Through his cunning play with meter and phrase, I suggest, Debussy first establishes a perfect musical embodiment of the "carnavalesque" (to borrow Bakhtin's term). Then, in the march that invades the carnival, post-Wagnerian harmony pushes affective force to a maximal point; studied use of conventional phrasing goes hand in hand with a new, totalizing deployment of layered musical timespans.

Perhaps the climax offers the option of exhilarated, unreflective submission—say, like that required in the deterministic theory of nationalism developed (partly in reaction to Dreyfus) by Debussy's exact contemporary Maurice Barrès. But given the disconcerting echoes of the central fanfare that infect the resumption of carnival in the final section of "Fêtes," Debussy arguably gives us cause to think again about the appropriate response to such militantly nationalist ceremony—even (or especially) when it flies a Republican flag of "Liberty."

MUSICAL EXOTICISM: TOWARD A SECOND PARADIGM

Ralph P. Locke

Eastman School of Music, University of Rochester

Most previous writings on musical exoticism reflect the unspoken assumption that a work is perceived by the listener as “exotic” only if it incorporates distinctively “foreign” or otherwise highly unusual elements of musical style. This is what I call the “First Paradigm” of musical exoticism. It often proves adequate. In purely instrumental music, especially, certain devices—drones, “primitive” harmonies, foreign(-sounding) tunes and rhythms—comprise the essential toolkit with which composers create exotic effects. Much-studied examples include Mozart’s Rondo “alla turca” and Debussy’s gamelan-influenced works. Operas and other dramatic works set in exotic locales operate very differently. There, music is heard within the “frame” of plot, costumes, sets, movement, and sung words. Nonetheless, the existing literature on “the exotic in music” tends to restrict its attention to those few scenes or passages that fit the First Paradigm (that is, those that “sound non-Western”). Indeed, it tends either to leave unmentioned the many Baroque-era operas and dramatic oratorios that focus on despicable Eastern tyrants, or to exclude them from consideration because they rarely if ever invoke exotic styles. A broader view of musical exoticism, one that can more easily encompass the wide range of dramatic works set in a distant and culturally “different” locale, has been hinted at in insightful studies of individual works. It deserves to be laid out explicitly as a more encompassing Second Paradigm. In works for the theater, exotic musical codes are only one kind of tool available to a composer seeking to portray an exoticized scene or drama. An opera (or dramatic oratorio) set in an exotic locale may engage almost any stylistic and formal resource in order to convey exotically shaded portrayals of vicious warlords, seductive females, or other accepted types and to construct particular situations and moods (for example, menacing or idyllic) that were understood at the time as characteristic of the place or people in question. The present paper uses this Second Paradigm to help make sense of four exotic portrayals that are strikingly diverse in message and means:

Les Indes galantes (Rameau’s application of musico-rhetorical devices to the Peruvian Huascar’s anti-colonialist tirade);

Belshazzar (Handel’s vivid musical setting of the passage in which the cruel, cowardly Eastern despot seeks oblivion in drink);

Bizet’s *Carmen* (the Card Scene, which is notably free of Hispanic or other local color yet, through rigidly recurring devices in voice and orchestra, indelibly limns Carmen’s gypsy fatalism); and

the Arab-slave ballet number composed by Verdi for the 1894 Paris production of *Otello* (it quotes at length—as Verdi scholars have not noticed—a tune to which Tunisian slaves danced in Weber’s *Oberon*; surviving evidence of the choreography and miming reveals further parallels to the Weber scene, also to the dancing Egyptian slaves in *Die Zauberflöte*).

In each case, by paying attention to the full range of artistic components—including musical devices that lie within or outside the traditional “exotic” vocabulary—we enrich our understanding of how diversely, powerfully, sometimes disturbingly the exoticizing process can function in genres that combine music with dramatic representation.

FROM MODAL JAZZ TO POST-BOP (SMT)

Steven Strunk, Catholic University, Chair

TOWARD A MODAL JAZZ COMMON PRACTICE: “SO WHAT” AS CASE STUDY

Jason R. Titus

Eastman School of Music, University of Rochester

Since its release in 1959, Miles Davis's *Kind of Blue* has emerged as an influential member of the jazz canon. This work popularized a new style that came to be known as “modal jazz.” The album's first track, “So What,” quickly emerged as a *locus classicus* of this new style. Though modal jazz is often described simply as a genre whose compositional and improvisational processes are based on scales, close examination of “So What” and other compositions reveals many analytical challenges. First, traditional accounts of “So What” tend to focus either on the piece's ostensibly Dorian quality, or on its slow harmonic rhythm. While both views offer valuable insights, they overlook important structural details. Second, it is not clear that this music's performers necessarily approached modal jazz from a unified perspective.

This paper examines the performance of “So What” on *Kind of Blue* in order to establish some of the stylistic boundaries of modal jazz. Part one of this paper considers compositional aspects of “So What” with a view toward defining what elements differentiate it from the tonal jazz repertoire. Part two analyzes the solos on “So What” by Davis and his sidemen, along with the rhythm section's accompaniment. This section of the paper attempts to ascertain to what degree there is a common modal jazz improvisational practice.

BILL EVANS'S ENTRÉE INTO MODAL JAZZ COMPOSITION (1962)

Robert Wason

Eastman School of Music, University of Rochester

Bill Evans's few original tunes dating from before his participation in the *Kind of Blue* recording sessions (1959) are to be found on his first two recordings as leader, *New Jazz Conceptions* (1956) and *Everybody Digs Bill Evans* (1958). In general, these are either tunes derived from contemplative, Romantic-period models that he began composing during his undergraduate years at the University of Southeastern Louisiana (“Waltz for Debby,” “Peace Piece”), or “up-tunes” that he wrote years later, expressly for these two Riverside recording dates, and which showed the Bud Powell-influenced pianist's particularly inventive approach to rhythm (“Five,” “Displacement,” “Peri's Scope”). In neither case can they be thought of as “modal.”

But in 1962, Evans wrote and recorded three original tunes that are clearly connected to Modal Jazz, and would continue to be mainstays of his repertoire from then on: “RE: Person I Knew,” “Time Remembered,” and “34 Skidoo.” Evans's most productive year as a composer (he wrote at least twelve tunes that year) and the arrival of Modal Jazz are not merely coincidental: rather, the new compositional and improvisational techniques suggested by Modal Jazz (which would remain in Evans's toolkit for the rest of his career) were essential in inspiring Evans to this high level of creativity. The present paper investigates these new improvisational techniques in their earliest form, as well as their evolution in performances of his later trios.

FORMAL PROCESSES IN THE MILES DAVIS QUINTET 1963–68

Keith Waters

University of Colorado, Boulder

The work of the Miles Davis Quintet of 1963–68, Davis's so-called "second classic quintet," offered an astonishing range of formal strategies during improvisation. These strategies challenged some of the fundamental principles of chorus structure in improvisation. Some arose as a response to the free jazz movement of the early 1960s, but two works, "Iris" and "Madness," also found a significant precedent in Davis's 1959 landmark recording *Kind of Blue*. The paper shows how "Iris" and "Madness" used formal procedures that Davis earlier explored in *Kind of Blue*'s "Blue in Green" and "Flamenco Sketches."

"Blue in Green" relied on the systematic expansion and contraction of its harmonic rhythm, while the harmonic rhythm for "Flamenco Sketches" was fluid, and determined spontaneously during performance. By elasticizing the harmonic rhythm, these two works did not consistently preserve larger-level formal units stated in the head of the composition. Thus they abandoned the hypermetric regularity inherent in chorus structure. An examination of "Iris" and "Madness" shows specifically how Davis's quintet of 1963–68 adopted these strategies. The paper concludes by showing a four-level model to discuss the full range of formal strategies adopted by this quintet on their studio recordings.

GUNTHER SCHULLER AND THE CHALLENGE OF SONNY ROLLINS:
MUSICAL CONTEXT, INTENTIONALITY, AND JAZZ ANALYSIS

Ben Givan

Skidmore College

Gunther Schuller's 1958 article, "Sonny Rollins and the Challenge of Thematic Improvisation," a landmark in the emergence of jazz analysis as a discipline, is today often cited to illustrate the incommensurability of Afrodiasporic culture with formalist aesthetics. Yet the article's specific details have been somewhat overlooked. The present paper poses the question: What can music theorists learn from Schuller's model of jazz analysis?

Schuller's term "thematic improvisation" not only refers to objective structural unity, but also involves an implicit claim about the improviser's creative process that is problematic not merely because it is unverifiable but because it posits an order of motivic priority that does not withstand further scrutiny. Rollins's other recordings from the 1950s reveal that he uses melodic material resembling the theme of "Blue 7" on many occasions, suggesting that the theme is compositionally generated from a pre-existing formula, rather than the solo being generated from the theme. One of the chief flaws of Schuller's analysis thus arises from his neglect of the solo's stylistic context. The paper concludes by placing Rollins's solo in not only the context of his personal style, but also the broader norms of the hard-bop style in general.

INTELLECTUAL HISTORY (AMS/SMT JOINT SESSION)

Brian Hyer, University of Wisconsin-Madison, Chair

HARMONIA TEMPORIS: CALVISIUS AND MUSICAL CHRONOLOGY

Thomas Christensen

University of Chicago

While Seth Calvisius (1556–1615) is best known to musicologists as a music theorist and composer of the early Baroque period, in his own day he was more celebrated for his contributions to chronology—the venerable scholarly discipline of dating and ordering the events of sacred and secular history. To be sure, Calvisius was not the only music theorist to have written on chronology (Glarean and Zarlino did so as well). But he was by far the most important and prolific. His monumental *Opus Chronologicum* (1605) earned the respect of the leading chronologists and astronomers of his day, including Johann Kepler (with whom Calvisius debated vigorously on this topic) and the great humanist scholar and polymath Joseph Scaliger.

In my talk, I want to examine the relations between Calvisius's work as a theorist and historian of music and his work as a chronologist of Biblical and civil history. One such relationship becomes apparent right away: the temporal unfolding of world history over some six thousand years since the creation can be seen as a part of *musica mundana*—the cosmic harmony that is such a central component of *musica theórica*. The art of plotting out historical events on a vast time scale and discerning meaningful patterns and rhythms of duration was itself a kind of musical analysis. (Likewise, reforms of small inaccuracies within the Julian and Gregorian calendars—reforms that Calvisius himself proposed in 1613—could be seen as a kind of large-scale temporal temperament.)

As it turned out, history proved resistant to being reduced to simple chronological proportions following Pythagorean ratios, as proposed by several Talmudic commentators and Christian mystics in the sixteenth century. While Calvisius expressed strong skepticism concerning such numerological speculation (as he did, likewise, in music theory), he remained convinced that the accurate ordering of prominent events in pagan history recorded by Greek and Roman writers and their correlation to Biblical chronology was a vital task.

Most importantly, Calvisius conceived this task as including the history of music. In his *Exercitatio altera de initio et progressu musices* (1600)—arguably the very first “history” of music written in the West—he attempts to merge Biblical accounts of music with those of ancient Greece, showing how the purported “invention” of music by various Greek legendary figures was in fact preceded chronologically by several antediluvian Biblical figures. Throughout the *Exercitatio*, Calvisius uses his competence in calendrical and astronomical calculation to date empirically (often for the first time) key events and figures in music history right up to his own day. It seems that, for Calvisius, the meaning and validation of a music-historical event depended upon its being located within an overarching chronology integrated with Biblical history. By thus showing how such events participate in the great time line of universal history, Calvisius simultaneously grants a kind of disciplinary authority to the vocation of music itself.

REAPPRAISING ROUSSEAU

Nathan Martin

Schulich School of Music, McGill University

Between January and March of 1749, Jean-Jacques Rousseau composed over four hundred articles on music for Diderot and d'Alembert's *Encyclopédie*. By the mid-1750s, Rousseau was embroiled in a bitter public controversy with Jean-Philippe Rameau, whose theories he had expounded in his articles of 1749. Those articles have been much disparaged and little read. As a result, the dispute between Rameau and Rousseau has been consistently misrepresented as an exchange concerned solely with questions of musical aesthetics. Substantive criticism of Rameau's theory of harmony *per se*, the impression is readily given, must await the subsequent polemic between Rameau and d'Alembert.

This impression is erroneous. Over the course of his musical writings, Rousseau offers a sustained and penetrating critique of Rameau's theory of harmony, and the outline of that critique is already present in the *Encyclopédie*. There, Rousseau attacks the empirical adequacy of Rameau's theory, the logic of its derivation and its pretension to universality. If these issues recede into the background in the *Lettre sur la musique française* (1753) and the *Essai sur l'origine des langues* (c. 1760), they reëmerge no less forcefully in the *Dictionnaire de musique* (1767).

Finally, Rousseau's eventual turn towards music history can be seen to result from his rejection of Rameau's conception of harmonic theory. If harmony, *pace* Rameau, does not depend on universal principles, explanations for its laws must be sought instead in the contingencies of music's historical development. In this crucial respect, Rousseau anticipates the historicism of François-Joseph Fétis.

STRUCTURE AS PROCESS: MUSIC THEORY
AND ORGANICIST AESTHETICS

Maryam Moshaver

University of Alberta

With the growing ascendancy of the life sciences in the late eighteenth and early nineteenth centuries, and the shift of interest from a mechanical to a productive and dynamic model of generation, the organic metaphor became a ubiquitous trope for discussing issues of formation and unity in art works. The image of the unfolding germ or the autonomous self-generation of the living organism resonated strongly in the nineteenth century, in the Romanticist aesthetics of autogenesis. Though *Naturphilosophie* became the "locus of the confrontation of speculative science and positive science" (Renault 2001), the theorization of the category of change never attained the methodological consistency of the mathematically dominated scientific method whose authority and approach it challenged. This paper will focus on two widely different interpretations of nature pertinent to understanding the presentation of structure as process in Moritz Hauptmann's treatise *The Nature of Harmony and Meter* (1853): Goethe's concept of metamorphosis, and the form of logical self-generation and self-movement in Hegel's *Naturphilosophie*. At stake in both these scientific projects is the reconstruction of the experience of nature as the moments of a process—a potential of particular relevance to music-theoretical discourse, where the abstract fixity of chord nomenclature overwhelms the temporality and flux of the ephemeral structures of the medium it describes.

"MODERN" MUSIC ANALYSIS

Judith Lochhead
Stony Brook University

There has been considerable debate about the implicit ideological underpinnings of the practice of music analysis over the last forty years. And there have been rich discussions of the historical development and aesthetic implications of Schenkerian analysis in particular. But there has been little historical and critical attention paid to the emergence of analysis as a type of music inquiry in the Post-War years in Europe and the United States. This paper proposes to "de-universalize" analysis by establishing how a "modern" practice arises from the philosophical, aesthetic, and practical concerns of high modernist composers in the immediate Post-War years.

In their efforts to create a "new music" in accord with the scientism of mid-twentieth century culture, composers in Europe and North America linked the creative process of composition to analysis and theory. For Henri Pousseur, the "scientific state of mind" dictates that composers should be able not simply to articulate their methods but further to engage their own and other's compositional creativity through a dynamic analytical and theoretical investigation. Following Roger Sessions's belief that analysis of both contemporary and historical music allowed composers "to observe how music is put together by a master craftsman," the next generation of composers took an additional step. Intent on forging a "new music," these composers linked the acquisition of compositional technique to the rigorous articulation of a rational and systematic structure of music. In Europe, Boulez argued that "methodical investigation and the search for a coherent system are an indispensable basis for all creation"; and in the United States, Babbitt called for an "informed" written discourse about music since such discourse is a "primary factor in determining what [is] performed, published, disseminated, and—therefore—composed."

For composers in both Europe and North America, the acquisition of a culturally valid compositional technique and hence musical aesthetic was linked to analysis and theory. It was not enough to create—the composer had to understand music in ways that met the test of a rigorous scientism through both analytical study and the development of theoretical abstractions.

The practice of analysis and theory that emerged during its years of growth, roughly 1960 to 1985, bears the traces, on one hand, of the cultural authority of science in its methods and concepts, and on the other hand, of the bond between analytic practice and the aesthetic goals of high modernist composition. At the same time, this link between intellectual rigor and the creative process proved an essential foundation for establishing graduate degree programs in composition at such institutions as Princeton University in the United States.

The "modern" practice of analysis takes as its primary goal the articulation of systematic musical structure in terms of composer-intended technique and design. While that goal has been challenged in recent years, it still plays a dominant role in current analytic practice and notably in the analysis classroom.

MODERN OPERA, MUSICAL THEATER, AND FILM (AMS)

Geoffrey Block, University of Puget Sound, Chair

PROGRESSIVE ERA RIVALRY FOR AMERICAN OPERA AND OPERA IN AMERICA

Carolyn Guzski
Hunter College

In 1908, Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera Company, advanced a startling proposal to develop and control the production of opera in the United States: a national system of resident companies managed by interlocking directorates, in cooperative agreement to share artists and expertise in the fledgling American culture industry and to avoid overt competition for artistic dominance. Concurrent with its participation in the new “opera combination,” the Metropolitan conducted a profound reassessment of its prevailing repertoire policy, dramatically increasing the number of contemporary European scores given at the theater and initiating an unprecedented program for the production of works by American composers.

A wealth of previously unexamined archival evidence testifies, however, to the development of intense rivalries among the principal players in the scheme during the 1910s, particularly between the Metropolitan’s creative team, Giulio Gatti-Casazza and Arturo Toscanini, and Italian conductor Cleofonte Campanini, artistic director of the new Chicago Grand Opera Company formed by the combination. I argue that this personal and artistic rivalry fueled a tenaciously fought struggle for national eminence between the New York and Chicago theaters across the decade that was heavily dependent on the prestige newly associated with contemporary repertoire. The result was a staggering record of premiere productions of European and American works at both houses that ironically changed the face of the genre in America beyond even that envisioned by promoters of the cooperative combination. I use primary evidence to show that the initiative stimulated the growth of a commercially competitive culture industry, while jolting its rising institutions onto a decisive path of modernity in management and outlook and encouraging composers to write for its stages.

This paper focuses on the American phase as a key component of the repertoire expansion and identifies it as a crucial element in an evolving nationalist vision whose proponents sought a voice for emerging American composers in national cultural affairs. Against the backdrop of seasons filled with important European premieres and commissions (Puccini’s *La fanciulla del West* [1910] and Granados’s *Goyescas* [1916] at the Metropolitan; Prokofiev’s *The Love for Three Oranges* [commissioned 1918] and Leoncavallo’s *Edipo Re* [commissioned 1919] in Chicago), I detail the American program’s inception under Metropolitan conductor Gustav Mahler and its subsequent evolution, during which the American contingent accrued nearly twenty staged productions representing a stylistically diverse group of composers that included Yale professor Horatio Parker, regionalists Charles Wakefield Cadman and Henry F. Gilbert, and musical comedy celebrity Victor Herbert. Of considerable interest are dramatic works either rejected or aborted during the production process, among them projected operas of William Grant Still, Carl Ruggles, John Alden Carpenter, and Charles Martin Loeffler.

Finally, the paper discusses the key role of patronage. Motivated by a desire to participate as architects of the vision to establish opera as a national cultural institution, the competing theaters’ chief supporters, Otto Kahn in New York and Harold McCormick and his wife

Edith Rockefeller in Chicago, collectively poured over \$2 million (approximately \$20 million in 2006 dollars) into the institutions from 1910 to 1920. The new level of support significantly created what Charles Hamm has called an atmosphere of “unprecedented opportunity for American opera” during the period.

The artistic advances forged by the Americans were seminal. Further, they contribute to a distinct cultural history of the Progressive Era: one that encompasses undisputed accomplishment as well as palpable ambition and fomenting national activism at a crucial juncture in American musical history.

FIVE DRAFT LIBRETTOS FOR *SHOW BOAT* (1927): RACE AND SHOWMANSHIP IN THE MAKING OF A TWENTIES MUSICAL

Todd Decker

University of Michigan

Jerome Kern and Oscar Hammerstein II based their 1927 musical *Show Boat* on the best-selling book of the previous year: Edna Ferber’s novel of the same name. A remarkable amount of materials documenting the creation of the show have survived. This paper presents a chronicle of the making of *Show Boat* through an examination of archival sources contextualized in a wide array of popular media, including black and white newspapers and periodicals. No prior study of this landmark show has taken all these sources into account.

The creation of *Show Boat* can be detailed with great clarity by analyzing a series of five complete draft librettos, an amazing richness of sources for so significant a work of musical theatre. These typescript drafts span the fifteen months during which *Show Boat* was being created, and several include pencil notations by Hammerstein and Kern. Central to this study is a previously unknown complete draft libretto datable to mid-October 1927, the first weeks of rehearsal for the show. This unique version of the libretto includes pen and pencil editing by Hammerstein, Kern and Ferber. No scholar has granted Ferber an active role in the creation of the musical based on her book, even though she was a successful playwright at the time. I will argue that *Show Boat* can be understood as a Kern-Hammerstein-Ferber collaboration, with Ferber an active participant at a key point in the process of making the show.

While making *Show Boat*, Kern and Hammerstein tapped into current trends on the Broadway stage, including both spoken and musical theatre. Black performers, music, stories and themes were popular across a wide range of popular entertainment genres in the mid-twenties. Many explicit connections to this contemporary interest in black themes are evident in both novel and musical versions of *Show Boat*. The archival materials demonstrate how Hammerstein and Kern, certainly in collaboration with producer Florenz Ziegfeld, time and again adjusted the show to incorporate current black musical and dramatic tropes. The sources they drew upon include a play by Eugene O’Neill and the Theatre Guild’s production of *Porgy*. As *Show Boat* took on its final form, the African Americans in the cast, in particular the forty members of the singing and dancing black chorus, took on an increasingly prominent and structurally significant role. I will show how Hammerstein and Kern shaped the large-scale form of *Show Boat* both to exploit the Broadway vogue for a varied range of black musical styles and to sustain their audience’s interest across a lengthy musical comedy.

This study demonstrates the insights to be gained by using archival materials in the study of the American musical. It also frames *Show Boat* as very much a product of its time, a needed

corrective to scholarly and popular views that have persistently viewed the work as unique and revolutionary.

MARKING TIME IN *PACIFIC OVERTURES*: RECONCILING
EAST, WEST, AND HISTORY WITHIN THE THEATRICAL
NOW OF A BROADWAY MUSICAL

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In detailing how he developed a special musical language for *Pacific Overtures*, Stephen Sondheim has described his search for a syntax that could be made to sound “Japanese” to Broadway audiences, but would both avoid the clichés of Broadway’s ready-made Orientalist idioms and be sufficiently grounded in European traditions that he could convincingly project a musical transition across the show from “East” to “West.” Similarly, he has described his manipulation of language in the show in terms of paring down the vocabularies of both the Japanese and the “West,” the former so as to evoke a Haiku-like poetic idiom, the latter so as to reverse the familiar dramatic convention in which Asians speak a kind of pidgin English, simplified and grammatically deficient (an idiom Sondheim terms “*translatorese*”). Perhaps more remarkable than these much-discussed aspects of Sondheim’s manipulations of musical and verbal syntax in *Pacific Overtures* is his no less adroit manipulation of a shifting sense of time along two intersecting axes. Most apparent of these is his musical differentiation between a “Japanese” sense of time, which may be described as either floating or circular in nature, and a more linear and urgent “Western” sense of time. These are established separately and then merge (with disastrous consequences) within the poignant lyricism of “*Pretty Lady*,” which serves both to set an unintentional rape (or near-rape) and to lament the missed opportunities for cultural reconciliation hinted at earlier in “*Poems*.” Even more basic to the workings of the show is its mix of collapsed timeframes (necessary for a historical drama, here managed through what Sondheim terms “*documentary vaudeville*”) and the tendency for its music—like nearly all theatrical music—to stretch time by placing a kind of fermata over individual dramatic moments. In exploring how Sondheim’s music manages these two temporal realms, I will lay out the first by focusing on not only “*Poems*” and “*Pretty Lady*,” but also the large-scale framing provided by the opening and closing numbers (“*The Advantages of Floating in the Middle of the Sea*” and “*Next*”) in conjunction with the show-stopping “*Please Hello*.” Next, I will establish how Sondheim’s musical and verbal syntax breaks time into a series of moments against a flowing continuum, which provides a means for either encapsulating an extended process within a single number (as in “*Bowler Hat*,” “*Please Hello*,” and “*Next*”) or expanding a single “moment” through considerations of multiple perspectives (as in “*Four Black Dragons*” and “*Someone in a Tree*”—the latter frequently identified by Sondheim as his favorite among his songs). Finally, and along the way, I will show how these two axes intersect and interact, most powerfully by giving gradually increasing emphasis to the “*inevitable*” of known history (growing militarism, Pearl Harbor, the atomic bombs, and Japan’s post-World War II industrial renaissance), which carry with them the urgencies of “*Western*” time and effectively efface Japan’s capacity to “float.”

OPERA, AESTHETIC VIOLENCE, AND THE IMPOSITION
OF MODERNITY: HERZOG'S *FITZCARRALDO*

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Werner Herzog's film *Fitzcarraldo* (1982) develops the conceit of building an opera house in the Peruvian jungle in the early 1900s, together with the grand idea of having Caruso inaugurate the theater, all for the alleged benefit of the indigenous population. The film's diegetic music involves two framing scenes (a staged finale from *Ernani* at the start, and another from *I Puritani* at the end), together with six key moments employing a lotus-horn gramophone playing scratchy recordings of Caruso's disembodied voice—acting out the role of acoustic colonialist Conquistador. The film's sonoric *mise-en-scène*—opera, sung in a language that no character in the narrative understands, and in acute tension with natural sounds of the Amazonian forest—organizes the film's complicated dialectics of historicism, modernity, and aesthetics-as-politics. It does so by employing music not as background to the screen image, rather as the image's very *raison d'être*.

In a film visually dependent upon turning, and turning in circles (alike in numerous close ups of spinning disks and the riverboat—the “Molly Áida”—adrift in raging rapids), the “visual turn” of modern culture is called into question by the aural, yet not as supplement to the image, but as the foundation for the insight by which to critique it.

Herzog employs opera as a carnival-mirror reflection of late modernity whose truth lies precisely in its distortions; concomitantly, Herzog uses early recording technology as an allegorical stand-in for the deeply contradictory character of ersatz Western cultural capital and its phenomenology of social pretensions. All music parts of the film's diegesis, invariably operatic, are technologically mediated, not only through the gramophone but also in the “live” staged performance scenes, where Herzog repeatedly emphasizes sound-track playback, by means of bad lip-syncing, mime, and ventriloquism, topped off by transvestism: nothing, in short, is what it seems, especially modernity and its aesthetic claims to truth.

The logical impossibility that lies at the heart of opera organizes the film's entire logic. Indeed, opera is the film's own form as well as its content; ultimately, every narrative element revolves around the urgent social need for song, which repeatedly acts as the sonoric manifestation of an imagined utopia, and despite all odds. Indeed, the function of spoken language in the film is wholly instrumental: its purpose is literally to lead to singing.

Herzog's film functions in acute dialectical tension with the medium through which it speaks. Oddly for a filmmaker, Herzog marks the fallibility of seeing in order to make audible the truths of hearing: hearing music. The advantage of opera is that it accomplishes both tasks at once. All of its fallibilities and absurdities do not overwhelm the truths of the singing voice, the simple fact that people literally *need* to sing; it is precisely in the lie of opera's whole within which this truth, allegorically utopian, is revealed.

MUSIC IN SIXTEENTH-CENTURY ITALY (AMS)
 Ruth Deford, Hunter College, City University of New York, Chair

TWO REFLECTIONS OF SIXTEENTH-CENTURY ITALIAN SOLO
 SINGING IN LUCA MARENZIO'S VILLANELLE (1584–87)

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1. In an often-quoted account of his early musical experiences, Vincenzo Giustiniani (1628) describes a new type of solo singer that arose shortly after 1575, whose performance characteristics were a bass voice extended to the range of twenty-two scale-degrees (three octaves) and novel passage work. He mentions Giulio Casare Brancaccio as representative. Wistreich demonstrates that Brancaccio's extended-range technique was that which later became known as *cantare alla bastarda*. Its typical employment was found in special adaptations of polyphonic vocal works, in which short passages drawn from now one, now another of the original voice parts were stitched together by rapid scalar passages to form a single florid vocal line covering the combined ranges of SATB. This single vocal part was accompanied by the original polyphonic score, played on a harpsichord or organ. Examples of this sort of arrangement were published in 1553, 1584, 1591, 1604, and 1620. The resulting effect is reflected in certain monodies by Caccini and Puliaschi.

Giustiniani, goes on to comment that Brancaccio's *cantare alla bastarda* was imitated by Luca Marenzio and others in some villanelle that combined the imitative texture of the polyphonic madrigal with the strophic form, lively rhythms, and recitational features of the standard villanella (Einstein's "New Canzonetta"). Giustiniani says that the resulting villanelle-with-artifice were sung either by several voices or by one voice to the accompaniment of an instrument. This aspect of Giustiniani's report has never been investigated.

This paper identifies Marenzio's villanelle that were written in imitation of *cantare alla bastarda*. Some compress the range of extended scalar passages in the bass or tenor voice by means of abrupt changes of octave. Others divide potentially long, continuous scales among several voices of the polyphonic complex. Marenzio's three-voice imitations of solo *cantare alla bastarda* can easily be arranged for accompanied bass voice with three-octave range, thus recreating Marenzio's impression of Brancaccio's virtuosic solo singing, which introduced an element of the hypernatural and the bizarre, new to Italian music.

2. Cardamone, Tyler, and Sparks have shown that the early sixteenth-century villanella repertory included music that was originally sung by a solo voice accompanied by a strummed guitar. Tyler and Sparks report that Marenzio's villanella "Dicemi la mia stella" survives in a late sixteenth-century manuscript with accompaniment written in *alfabeto* chord tablature for Spanish guitar. This paper presents a previously unrecognized second instance, "Or ch'esse fuor l'aurora," whose *alfabeto* accompaniment is preserved in GB:Lbl, Add. 36877, fol. 9'. In addition, segments of standard guitar chord patterns are used in many of Marenzio's villanelle: ciaccona patterns in at least fourteen, passacaglia in at least three, Folia in at least ten, and sarabanda in at least six. In "Lasso, non è cor mio," one can trace the entire twenty-chord, non-repeating pattern of the *Sarabanda francese*. Therefore, lengthy, standardized guitar-chord patterns, which Murata recently discovered in early seventeenth-century monody, had already been incorporated into Marenzio's villanelle decades earlier, capturing in notation an aspect of an unwritten tradition.

POLITICS AND MUSICAL RENEWAL IN TWO TUSCAN
CHAPELS OF THE LATE SIXTEENTH CENTURY

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By the late sixteenth century Florence and Siena Cathedrals could boast of flourishing polyphonic chapels, staffed with local singers, who for the most part were chaplains at the cathedrals or nearby churches. Their repertoires included music in the prima and seconda practices, much of it composed by Tuscan chapel masters, whose works can be viewed as reflecting the abilities of the singers they led and in many cases had trained at schools attached to both cathedrals. Florence and Siena were by no means unique in this respect. The availability of resources needed to support and train a well-educated, competent clergy in Counter-Reformation Italy and the efficacy of musical programs in church schools were fundamental to this self-sufficiency in musical matters. In the case of the two major Tuscan chapels government policy was also a determining factor. Cosimo de' Medici, first grand duke of Tuscany, was keenly aware of the important role musical chapels played in the religious and political ceremonies that Cinquecento society deemed so essential to the well-being of a well-governed state. In 1540, not long after he had consolidated his rule in Florence, he ordered the reconstitution of the renowned chapel that had been disbanded over a decade earlier. When he came to power in Siena in 1557, the chapel there was barely functioning, its resources, financial and musical, severely depleted by war and the subsequent loss of the city's independence. Besides their normal duties at religious services, the Florentine singers were now also required to perform at the duke's pleasure. The Sienese group, with its long tradition of performing at civic ceremonies, was less directly affected by such obligations because Cosimo rarely visited the city.

Details regarding the chapels' participation in court functions and Medici celebrations in public are as yet imperfectly known. The question of how they functioned at such events, however, is secondary to the question of how they were used as instruments of state policy in fulfilling the broader political aims and cultural aspirations of the newly minted Medici regime. In my paper I show how tradition, public perception and Cosimo's need to cultivate an image of himself as a princely patron of high culture as well as a warrior and statesman influenced his actions and affected the different strategies he used in dealing with the two chapels. In Siena, his policy was one of non-interference, whereas in Florence it was one of direct intervention. For one, oversight was administered with a light hand, for the other, a heavy one. In both cases Cosimo's strategies produced results which furthered his aim of maintaining relevant musical institutions that played to the chauvinist sentiments of the now obedient societies of two former, fiercely independent republics.

THE REDISCOVERY OF ALESSANDRO
STRIGGIO'S FORTY-PART MASS (1566?)

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A complete manuscript source for the forty-part setting of the Ordinary of the Mass by Alessandro Striggio the elder (*c.* 1537–92), long thought to be lost, in fact survives in the Bibliothèque Nationale de France (where it had been miscatalogued since 1726). Probably

composed in 1566, this work was performed at several major European courts during Striggio's well known trip in 1567 to Mantua, Vienna, Paris, and London. The identification of this extraordinary composition provides an opportunity to reassess the significance of Striggio, usually considered mainly as a madrigalist of secondary importance. Although gigantic, the work is not a freak. A substantial repertoire of such massive pieces once existed. As part of the reconstruction of the musical context for this work, I have identified more than a dozen known compositions in thirty or forty parts (and more), mostly dating from the 1560s—including a lost work by Lassus. The Mass also throws new light on the early Florentine origins of large polychoral works and provides further evidence of the early use of organ accompaniments (*bassus ad organum* parts) in large-scale sixteenth-century polyphony. Composed for five eight-voiced choirs, this thirty-five-minute piece draws our attention to features of Thomas Tallis's famous forty-part motet *Spem in alium* that have been thought to be unique. In view of Striggio's visit to London in June 1567, it at last gives us the Italian example that has long been thought to have been the inspiration behind Tallis's achievement. The political context of Striggio's Mass is particularly striking. Its implicit function as part of a campaign of cultural diplomacy by the Medici coincides with Cosimo de' Medici's sustained effort to obtain a royal title and status, finally granted when the pope named him "Grand Duke of Tuscany" in 1569. Striggio's trip to Vienna in 1567, and his presentation of the work to the Holy Roman Emperor, seems in particular to have been designed to impress Maximilian II, since Cosimo particularly wanted to receive the title from the Emperor himself. The Mass also draws attention to the influence wielded in France by both the Medici and the Gonzaga families at the time of the debate over the directives of the Council of Trent. Performed in the same year that Palestrina published the *Missa Papae Marcelli*, this Mass occupies a brilliantly defined middle ground between the simplified approach to syllabic word setting demanded by religious reformers and the ostentatious display required by princes, kings, and emperors, as an outward expression of worldly power.

ON THE ORIGINS OF ARISTOCRATIC CONNOISSEURSHIP IN SIXTEENTH-CENTURY FLORENCE

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It is well known that the musical innovations that led to the creation of opera in Florence by the end of the sixteenth century were supported by aristocratic musical amateurs. While Jacopo Corsi was able to play the harpsichord during the premiere of Peri's *Euridice*, other members of the nobility, such as Giovanni Bardi, Piero Strozzi, and Emilio de' Cavalieri, were also composers, belonging to a new breed of musically accomplished aristocratic amateurs referred to as the "heroic school of composition" by Monteverdi in the famous preface of the 1607 *Scherzi musicali*. In my paper, I shall trace the origins of this phenomenon in Florence, showing with the help of new documentary evidence that, contrary to the opinion expressed by Nino Pirrotta in 1980, already by the middle of the sixteenth century some members of the Florentine nobility were highly competent musicians.

Newly discovered documents testify to an expert knowledge of music among some aristocratic families (Cambi, Pucci, Della Fonte) during the 1540s and '50s, a tendency confirmed by the survey of printed and manuscript scores which belonged to Florentine amateur musicians

of that period. The picture that emerges from this documentation is one of intense interaction between amateurs and professionals practicing music together in private sessions.

This situation enabled some amateurs to make the further step of publishing their works, as, for example, in the case of Bernardo Giacomini, whose 1563 madrigal book was dedicated to a leading member of the ducal court, Paolo Giordano Orsini. The latter's correspondence, hitherto not noticed in musicological literature, shows that Orsini himself was a composer of polyphonic music, although none of his pieces seem to have survived. To these two figures, one could add Orsini's wife, Isabella de' Medici, also musically educated in Florence during the late 1540s and '50s, a period generally considered to be of no interest for Florentine music history, chiefly because of the lack of first-rank composers.

The Florentine case thus provides an interesting example of the shift that affected the Italian nobility's relationship to musical practice around the middle of the sixteenth century, a shift from the attitude of dissimulation typical of Castiglione's courtier, to a public affirmation of one's own musical abilities. At the beginning of the seventeenth century, this phenomenon will find its culmination in the music of Cavalieri, Fontanella, and Gesualdo.

NINETEENTH-CENTURY DREAMS AND FANTASIES (AMS)

Thomas Grey, Stanford University, Chair

THE WORK OF ART BEFORE THE AGE OF MECHANICAL REPRODUCTION: A RECONSIDERATION OF THE NINETEENTH-CENTURY PIANO TRANSCRIPTION

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The advent of the long-playing record in the 1930s marked the beginning of the end for the piano transcription. According to many critics, the LP demanded little more than passive attention from its listeners, and prescriptive currents within the emerging mechanical medium threatened a social consensus of taste and individuality. The transcription became implicated in this debate, with increasing attention focused on its purported reproductive role. Indeed, the modern piano reduction, like the LP, posed the ontological threat of privileging one perspective, one interpretation, over an almost infinite number of others. (Perhaps this consideration led composers like Anton Webern and Arnold Schoenberg, atraditionally, to explode rather than reduce their models by orchestrating, among others, music by J.S. Bach and Johannes Brahms.) It is in the wake of such twentieth-century voices that virtually every scholarly study of nineteenth-century keyboard transcriptions, whether explicitly or covertly, has posited the reproductive principle as its starting point. By assuming the piano transcription to be an essentially insufficient derivation of a more complete and complex original, investigations of the medium rarely extend beyond the degree to which its arranger deviates or adheres to the model work.

The nineteenth century, however, did not consider the piano transcription as a prohibitive, exclusively reproductive, or especially insidious product; nor was this position consigned solely to music. Understanding musical transcription, visual engraving, and literary translation to be endeavors tantamount to original composition, many nineteenth-century artists endorsed an elastic conception of reproduction that acknowledged the executor's creativity

and the work's independence. This formulation also conceded that no concrete criteria exist by which one could gauge textual or—in the case of musical transcriptions—sonic fidelity to the original, a fact that renders today's ubiquitous reproduction argument baseless.

This paper draws upon the literary translation theories of Friedrich Schleiermacher and Wilhelm von Humboldt, the defenses of the engraving by Charles Blanc and Philippe Burty, and the vocabulary of transcription in the writings of Franz Liszt and Ferruccio Busoni in order to produce a more robust picture of this vibrant culture of subjective reproduction. It suggests that a more fruitful way to discuss the medium of transcription in general, and Liszt's transcriptions in particular, is to move away from rigid hierarchical degrees of reproductive success or failure in favor of exposing contextual relationships between source and arrangement, composer and arranger, and public and performer. In short, the question turns from "what does a transcription reproduce?" to "what does a transcription create?" In exploring the limits of the hermeneutics of the keyboard transcription, this paper uncovers the multiple applications and meanings attached to the genre that had accumulated over the nineteenth century, meanings all but erased in the twentieth century as the LP overtook the transcription in cultural priority.

FRANZ LISZT'S *ORPHEUS*: LE CARACTÈRE SÈREINEMENT CIVILISATEUR

Reeves Shulstad
Salem College

In Baroque and Classic operas, the story of Orpheus centers on his relationship with Eurydice. In the nineteenth century, Franz Liszt's symphonic poem *Orpheus* provides a different interpretation of this mythological figure. In a letter to George Sand, which appeared in the *Gazette musicale* on 6 December 1835, Liszt invoked the name of Orpheus in association with the power of music to enrich society:

Oh! What a wonderful thing it would be, my friend, to see the musical education of the people cultivated and disseminated throughout France. The beautiful myth of Orpheus's lyre, pared down to suit our prosaically middle-class age, could still be partially realized. Music, though stripped of its ancient prerogatives, could itself become a benign and civilizing deity, and its children would then circle their brows with the noblest of crowns, the crowns that the people award to the one who has been their liberator, friend and prophet.

This reference to Orpheus/music as a "civilizing deity" seems to be derived from the Orpheus portrayed by the Lyon philosopher Pierre-Simon Ballanche's (1776–1847) *Orphée* (1829). The Orpheus of this nine-volume work, the only completed part of his larger *Palingénésie Sociale*, leads humanity into the modern age by introducing civil laws. Ballanche's objective for *Palingénésie Sociale* was to provide a new philosophy for all of Europe in the form of an odyssey. Liszt was an acquaintance and avid supporter of Ballanche, and his enthusiasm was shared by members of the French salons during the 1830s, especially by George Sand. This paper will show how Liszt's musical portrayal of Orpheus is heavily influenced by Ballanche's re-invention of the myth.

The first performance of this work also reveals Liszt's and Richard Wagner's attitudes about symphonic music and opera. *Orpheus* was composed in 1853–54 and was first performed in Weimar on 16 February 1854 as a prelude to Christoph Willibald Gluck's opera *Orfeo ed Euridice*. The occasion of the performance was the celebration of the birthday of Weimar's Grand

Duchess Maria Pawlowna, who was an amateur musician herself and a staunch supporter of Liszt at Weimar. In previous years her birthday celebrations had become opportunities for Liszt to expose the Weimar public to the “revolutionary” ideas he and Wagner had concerning music. In his article “Orpheus von Gluck” Liszt marked this work as crucial in terms of the development of opera: “Gluck’s *Orfeo* is one of the first creations of the great master through which dramatic expression and truth were introduced into opera.” By juxtaposing these two works, Liszt emphasized their ideological relationship (in his mind)—the new path of symphonic music as related to the starting point for the new path of opera.

Exploring this symphonic poem from these two angles will show how *Orpheus* has been interpreted to express Romantic cultural values and specifically the values of the New German School.

THE LAND THAT WENT FORTH TO LEARN FEAR: SCHAUEROOPER AND THE POLITICS OF STAGING HORROR

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The hero of the Grimm tale *Märchen von einem, der auszog, das Fürchten zu lernen* (The Tale of One Who Went Forth to Learn Fear) never actually speaks of wishing to learn fear. His constant refrain, rather, is “*Ach, wenn mirs nur gruselte!*” (If I could only get the creeps!) A series of encounters with ghosts, hanged men, and other stock horror figures fails to elicit the desired response, until the hero’s new bride devises an utterly workaday solution: she pours a bucket of cold water and fish over him. “Ah,” he cries with pragmatic delight, “now I know what it’s like when one’s flesh creeps.” More important to the hero than the subjective experience of fear are its externally verifiable signs, its convincing performance.

Fifteen years after the initial publication of the Grimm tales, a genre of opera set about making German audiences’ flesh creep. *Schaueroper* (literally, shiver opera) is largely forgotten today, but for a brief period its appropriation of the cosmopolitan literary Gothic in the crafting of a uniquely German operatic tradition met with great success. While *Schaueroper* is often construed as an aesthetic way-station linking Weber to Wagner, or as a mine of psychoanalytic subtexts, the early nineteenth-century German fixation with *Volksgeist* and *Kulturbildung* prompts a reading that addresses the genre’s nationalist overtones. In a theatrical space (itself already staging a temporary but repeatable communal ideal), a typical *Schaueroper* presents an encounter between a group of wholesome villagers and a charismatic but ultimately monstrous otherworldly figure, whose eventual expulsion leaves the villagers more united than ever before. The xenophobic closing of ranks, the morally opaque hero-villain, the climactic marriage ceremony with its affirmation of societal bonds—such features suggest an interest in the cultural construction of one of Benedict Anderson’s “imagined communities,” absent Germany’s reality as a unified geopolitical entity.

In this paper I explore some of *Schaueroper*’s didactic and nationalist elements through a close examination of three of its chief works: Louis Spohr’s *Pietro von Abano* (1827) and Heinrich Marschner’s *Der Vampyr* (1828) and *Hans Heiling* (1833). Particular attention will be paid to the choruses, which most forcefully solicit audience identification with the staged community. Choruses of subterranean spirits divert such identification onto an unwelcome group, while allowing composers to set aside certain compositional conventions in favor of the spectacular and eccentric. Having gained access to a musical analogue to Burke’s “sublime

of terror,” these fearsome episodes give way at the operas’ finales to monumentalized choral statements of praise—now of an acceptably supernatural realm. Through their collective demonstration of fear, relief, and thanksgiving, audiences—like the hero of the Grimm tale—confirmed their membership in the social and national order. *Schaueroper* thus acted as a kind of sentimental education, a space where, as Celia Applegate writes of German opera more generally, “musicians and non-musicians alike were gradually learning how to live in a national culture.”

THE DIVA AS PHANTASMAGORIA

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The concept of phantasmagoria is best known to musicologists through the work of Theodor W. Adorno, who used it to characterize certain orchestral effects in the oeuvre of Richard Wagner that seem to collapse time and space, creating a “mirage of eternity.” His use of the term was critical, meant to expose calculated artifice in Richard Wagner’s depictions of ineffable essences. Yet the culture of phantasmagoria preceded Wagner by several decades. In Paris in 1796 the Belgian Étienne-Gaspard Robertson was notorious for producing palpable, seemingly real images of the long dead. His were optical illusions, tricks brought about by a magic lantern, and they thrilled contemporary audiences. Robertson made the “unreal real” but also insisted on unmasking the technological source of his images, cultivating an aesthetic sensibility characterized by both a surrender to the fantastic projection and a dismissal of it as mere technological effect. This sort of ironic aestheticism, distinguished by a keen awareness of materiality, was central to the Romantic experience of French opera.

My paper will explore the impact of phantasmagoria both as a concept and a set of cultural attitudes. I will take as my theme the Romantic notion of the Diva. The term Diva was first introduced into the French language in 1832, by Théophile Gautier. To Gautier the word meant an illusion, a phantasmagorical trick by which a hideous witch could disappear under the cover of exquisite beauty. The idea became central to the culture of French opera, giving rise to a uniquely sober attitude toward lyricism. While modern aesthetics routinely assumes voice to be synonymous with expressive freedom and purity of presence, the French notion of the Diva suggested that song was essentially unreal. This perception took as its point of departure not the ineffability suggested by lyrical flight, but the prosaic mechanics of operatic singing’s production.

My paper’s aim is to chart this material history of the voice. I begin by tracing the origins of the romantic perceptions of voice as material object to enlightened notions of vocal production put forth in Antoine Ferrein’s seminal “De la production de la voix” (1741), and Denis Diderot’s *Les Bijoux Indiscrets*. These two unacknowledged sources of E. T. A. Hoffmann’s later fantasizing on the Diva in “Rat Krespel,” provide the basis for his phantasmagorical understanding of the lyrical utterance as double-reality: a beautiful sonorous surface founded on torturous physical work. But what Hoffmann conceives in the imaginary realm of literature, others were soon to re-cast on the operatic stage. In the final section of the paper I argue that French romantic opera drew on an obsession with “lyrical materiality” not unrelated to Hoffmann’s. Thus, I read the final trio of Giacomo Meyerbeer’s *Robert le Diable* (1831) and Antonio’s trio of Jacques Offenbach’s *Les Contes d’Hoffmann* (1881) as emblematic scenes founded on a phantasmagorical view of lyricism, offering powerful and complementary statements on the constructed nature, the essential (un)reality of song.

RAVEL, MESSIAEN, AND BEYOND (SMT)

Tim Koozin, University of Houston, Chair

SUBLIMATION OF DESIRE IN MAURICE RAVEL'S *DAPHNIS ET CHLOË*

Michael Puri

University of Virginia

The concept of sublimation, which has played an important role in critical discourse on Ravel, is invoked here to denote not only an aesthetic transformation of a given object into something "higher, purer, or more sublime," but also "the refining of instinctual energy, especially that of the sexual impulse, and its manifestation in ways that are socially more acceptable." For a body of work so well attuned to the competing demands of eros and civilization, the notion of psychic sublimation offers an appropriate and powerful hermeneutic lens through which to examine musical dynamics and transformational thematic procedures in Ravel's music.

In *Daphnis et Chloë* (1909–12) sublimation is both the psychic means by which characters modulate raw sexual desire into beautiful and seemly gestures of courtship as well as the compositional means by which violent noise is transformed into eloquent serenade. Processes of sublimation in *Daphnis* culminate in the "Lever du jour," which instantiates a non-repressive sublimation of desire—one that channels libido toward creative ends without desexualizing it—and thereby realizes a utopian notion sketched out by such psychoanalytic theorists as Herbert Marcuse, Leo Bersani, and Cornelius Castoriadis.

BASS-LINE CONJURING: HOW RAVEL INVOKES
THE GODS IN *DAPHNIS ET CHLOË*

Carissa Reddick

University of Connecticut

For Maurice Ravel, the musical conveyance of passing time seemed a fascinating challenge. As Michael Puri has pointed out, time and memory are particularly crucial issues in Ravel's 1912 ballet *Daphnis et Chloë*. The scenario of this ballet indeed presents an intriguing problem for the composer: most of the action that takes place in Part I corresponds in time with the action in Part II. The audience thus experiences a disjunct sense of time; they must interpret events seen sequentially as having occurred simultaneously.

Other commentators, such as Mark DeVoto and Philip Russom, point out the organizational role of the bass line in this piece as well as others by Ravel. This paper demonstrates how the bass line fulfills three significant functions in the ballet. First, interactions of whole-tone, octatonic, and tonal bass motion in the principal action scenes of the ballet govern the large-scale structure of the piece. Second, Ravel uses correspondences in bass-line motion to clarify parallels in dramatic time between events in Part I and simultaneously-occurring events not witnessed by the audience until Part II. Finally, Ravel uses bass-line motion correspondences as well as the interaction of the bass line with the upper voices to enrich the characters beyond what the scenario itself suggests. The issue of characterization draws upon previous research by Elliott Antokoletz on musical symbolism of symmetrical and traditional pitch sets. Ravel's use of large-scale structure and complex characterization exhibits a sophisticated level of dramatic technique as yet unattributed to this ballet.

OLIVIER MESSIAEN'S "ALLÉLUIAS SEREINS D'UNE ÂME QUI
DESIRE LE CIEL": A NEO-RIEMANNIAN TRANSFORMATIONAL
ANALYSIS AND EXPLORATION OF THE ENNEADIC MODE

Rebecca Simpson-Litke
University of British Columbia

This paper begins with a neo-Riemannian transformational reading of the opening harmonic pattern and melodic line from Olivier Messiaen's, "Alléluias sereins d'une âme qui desire le ciel," the second méditation of *L'Ascension* for organ (1933–34), which expresses the third mode of limited transposition (enneadic collection), as defined in Messiaen's famous compositional treatise, *Technique de mon langage musical* (1942). The musical analysis leads to the definition of an enneadic Tonnetz, a mod-9 transformational space through which the piece's harmonic and melodic dimensions may be heard to move. The remainder of the paper is an exploration of the features of this unique and interesting enneadic system. Following the work that Richard Cohn has done with the chromatic (mod-12) system and mod-15 and -24 microtonal systems, the neo-Riemannian contextual inversions P and L, when applied in alternation to a specific type of mod-9 enneadic trichord (a "chaining" of PL operations), generate subsystems or cycles within the enneadic collection. These subsystems are particularly interesting because they highlight the close relationship that the enneadic collection has with two other modes of limited transposition—the hexatonic and whole tone collections—and may provide interesting analytical and compositional avenues to explore in the future.

THE VISUAL IMPACT OF PERFORMANCE: INTEGRATING
GESTURES AND THE BODY INTO MUSIC ANALYSIS

Philip Duker
University of Michigan

What role do visual aspects play in our experience of live musical performances? Additionally, how can analysis include what we see in our understanding of a composition? Many composers since John Cage have paid particular attention to theatrical matters, such as the look of a piece on stage, or the physical gestures needed to accomplish a particular phrase on an instrument. In musical analysis however, despite some notable exceptions, the appearance of a performance often gets ignored or downplayed.

This paper begins by exploring ways to integrate visual elements into our analytical approaches to a performance. Using video footage as the primary "text," rather than a score, allows us to take into account elements of both sound and sight. As an alternative to more familiar analytical approaches to multimedia and film, I will adapt David Lewin's p-model, which can highlight our perceptions in time while also modeling conflicts between the auditory and visual realms.

After demonstrating the applicability of this model to a number of compositions, I will focus on Georges Aperghis's *Les guetteurs de sons*, a trio for percussion that creates an intriguing world of sensory experience by playing with the relationship between the visual and auditory realms. Examining this composition's novel structure of gesture, theatrics, and physical presence, I ultimately hope to show how Aperghis has crossed over the lines that separate music, theater, and performance art.

STRAVINSKY IN LOS ANGELES (AMS)

Mark Swed, *The Los Angeles Times*, Chair

FRANZ WAXMAN'S LOS ANGELES MUSIC FESTIVAL: A FORGOTTEN FORUM FOR NEW MUSIC

Craig Parker

Kansas State University

Franz Waxman (1906–67) ranks among the most important musicians in mid-twentieth-century Los Angeles. Born Franz Wachsmann in Konigshutte, Upper Silesia, Germany, he immigrated to France (1933) and then to the U.S. (1934) due to the Nazi takeover. Waxman soon became one of the most prolific and successful composers in Hollywood, eventually scoring 144 films in thirty-two years. He received twelve Academy Award nominations, and won this award in 1950 (*Sunset Boulevard*) and 1951 (*A Place in the Sun*). In 2005 the American Film Institute announced their list of the hundred greatest American movies of the past century: eleven of these had scores by Waxman. Recordings of many of his film scores continue to be issued.

Waxman's importance in American music was not limited to composing for films. He also wrote chamber music, orchestral works (most notably the *Carmen Fantasy* for violin and orchestra [1947]), and oratorios (*Joshua* [1959] and *The Song of Terezin* [1966]). Waxman guest conducted often, not only in the US, but also in Czechoslovakia, France, Germany, Israel, Switzerland, and the USSR.

Waxman founded, directed, and underwrote the Los Angeles Music Festival, one of the most important such events of its time. Held every spring from 1947 until 1966, usually on the UCLA campus, this festival juxtaposed standard orchestral literature with contemporary works. Conductors included Waxman, Robert Craft, Eugene Ormandy, Roger Wagner, and numerous composers leading their own works. Soloists included such luminaries as Rudolf Serkin and Isaac Stern. The orchestra was comprised of Los Angeles Philharmonic and freelance musicians. Music critics from throughout the U. S. and Europe provided significant coverage. CBS Radio broadcast many festival concerts from 1956 onward, and Columbia Records issued albums by the festival orchestra.

During the festival's two decades, nearly two hundred fifty compositions, ranging from Gabrieli to the present, were performed. Among these were four world premieres, fourteen American premieres, and forty-one West Coast premieres. Probably the most significant were the world premiere of Stravinsky's *Agon* and the American premiere of his *Canticum Sacrum* on a 1957 concert in honor of Stravinsky's seventy-fifth birthday, as well as the West Coast premieres of three Mahler symphonies (nos. 3, 9, and 10). The 1961 and 1962 festivals (co-directed with UCLA composer John Vincent) made huge impressions, since they featured numerous guest composers from the USSR and throughout the Americas.

This paper provides an overview of Waxman's career (in the centennial year of his birth) as well as of the Los Angeles Music Festival. Waxman's use of this festival to enhance his reputation as a serious musician apart from his film career will also be discussed, as will the festival's impact upon twentieth-century music. This paper is based on research in the Franz Waxman Papers at the Syracuse University Special Collections Research Center and in the John Vincent Collection at UCLA, as well as on interviews with festival participants.

STRAVINSKY AGONISTES: CLASSICAL BALLET AND
STRAVINSKY'S SECOND "CHANGE OF LIFE"

Julia Randel
Hope College

Stravinsky's explanation of the transformation that led him from the world of *Apollon musagète* to the *Movements for Piano and Orchestra*, is characteristically self-contradictory. On the one hand, he alludes to a "change of life," a "crisis number two" in his artistic development (*Themes and Episodes* 23). On the other, he insists that serialism came naturally ("I have always composed with intervals"), and moreover that serialism itself is but another expression of "neoclassical" principles. Writers on Stravinsky's late music (notably Straus) have grappled with the continuities and discontinuities in his style. In this paper I examine one thread linking the early with the late: Stravinsky's lifelong passion for dance, specifically classical ballet.

The work that served as Stravinsky's laboratory for developing the sounds and serial techniques he would exploit in his later works was a ballet, *Agon*, composed 1953–57, in close collaboration with the choreographer George Balanchine. In this piece Stravinsky confronts his self-transformation head-on, highlighting the affinities between his so-called "neoclassical" and serial music even as he exploits their contrasts. The clearest evidence that Stravinsky conceived *Agon* as a direct encounter between contrasting, even competing, musical elements lies in its title, from the Greek for "contest" (from T.S. Eliot's poem "Sweeny Agonistes," itself a takeoff on Milton's *Samson Agonistes*). As if in competition with himself, Stravinsky brings to each movement some new compositional feat: a range of serial techniques, sometimes juxtaposed and sometimes integrated with diatonic material.

Stravinsky conducted these compositional experiments within a framework of balletic convention. In movements composed for male dancers he favors brass instruments; in female dances, woodwinds. Although he uses serial techniques equally often in male and in female movements, the men's dances feature more diatonic sounds, and the women's, more chromatic. By aligning the diatonic scaffolding with male bodies, while linking chromaticism to the feminine, Stravinsky situates this ballet in a long tradition of Western music, where the chromatic represents the Other, a mysterious and potentially disruptive force. The ballet's feminization of chromaticism, and the continual clashes between chromatic inner movements and diatonic frame, suggest some anxiety on Stravinsky's part as he ventured into new compositional territory. Through its audible struggle between sound worlds, *Agon* dramatizes not only Stravinsky's own "change of life," but also one of the central aesthetic contests that galvanized Western music in the twentieth century.

The crux of *Agon's* contest, and of Stravinsky's "change of life," occurs in the *Pas-de-Deux*, where we hear for the first time the spare, Webernesque sound that will characterize later works like *Movements*. The long rests, stillnesses, and rubatos are linked in Stravinsky's "corporal imagination" (Shattuck) with the stretches and poses of the classical ballet adagio. Stravinsky's 1936 *Autobiography* points to an aesthetic connection between classical ballet and serial music: "[C]lassical ballet . . . in its very essence, by the beauty of its ordonnance and the aristocratic austerity of its forms, so closely corresponds to my conception of art. For here, in classical dancing, I see the triumph of studied conception over vagueness, of the rule over the haphazard."

STRAVINSKY IN *VOGUE*: NEOCLASSICISM AND THE FASHION PRESS

Mary Davis

Case Western Reserve University

During the years after World War I, when artistic modernism was annexed to high style, a new aesthetic trend gathered momentum. Rooted in fashion's imperatives of contemporaneity and originality, and colored by the rise of Franco-American elitism, it meshed simplicity and youthfulness with long-standing traditions of luxury and craft and, in the process, championed composition and couture together as related modes of modernist expression. A central conduit for the trend was *Vogue* magazine, the leading high-style journal in America, and—with bases in New York, London, and Paris—the first periodical with international editions. Launched by legendary publisher Condé Nast in 1909, the magazine billed itself as the “Baedeker of the women’s world,” and reported not only on fashion, but also on the arts and high society on both sides of the Atlantic. Positing the existence of a single, international, and fashion-oriented society, for which it served as both reporter and creator, *Vogue* was more than a simple fashion tome: it was a cultural phenomenon, premised on the notion that the ocean separating France and America could be bridged by good taste.

Music was a cornerstone of this Franco-American agenda, providing an important point of transatlantic contact, and accordingly *Vogue's* columns included reviews of opera and orchestra performances along with updates on musical personalities and events. Asserting that it would be a “brilliant critic of artistic, musical, and theatrical events,” the magazine offered a regular selection of commentaries on society and the arts, with musical criticism by such figures as Edwin Evans, Virgil Thomson, and Carl van Vechten. French music and musicians featured prominently in these reports, and in 1916 *Vogue* heralded the arrival of a new star on the music scene: the “futurist of the strings,” Igor Stravinsky. From this point forward, *Vogue's* favorable coverage of Stravinsky conferred on the composer a cachet of fashionability and helped him to move his career forward. Far from Paris and strapped for cash after the war, Stravinsky was in need of such a boost; surprisingly, fashion would prove his salvation, and *Vogue* one of his staunchest advocates.

From the premiere of *Pulcinella* (1920) through *Mavra* (1922) and *Les Noces* (1923), Stravinsky's works were the subject of regular, and often lavishly illustrated, articles in *Vogue*. This paper explores the magazine's coverage of the composer, examining in particular the ways in which—in its columns and in its broader coverage of fashionable society—*Vogue* shaped conceptions of musical Neoclassicism and situated Stravinsky at its epicenter. Key to this effort were articles contributed by poet Jeanne Robert Foster, an insider in modernist circles and an intimate of many composers and artists, whose work for *Vogue* has heretofore gone unrecognized. Promoting Stravinsky's compositions as an urbane alternative to less accessible varieties of modernist music—the aesthetic equivalent of Chanel's “little black dress”—she presented his work as a musical manifestation of contemporary fashion, and from a unique vantage point demonstrated for *Vogue's* readers that Neoclassicism, more than any “return to Bach,” was Stravinsky's response to a fashionable world.

MADE IN LOS ANGELES, 1939–41: STRAVINSKY'S FIRST
 SETTINGS IN ENGLISH AND HIS *STAR-SPANGLED BANNER*

H. Colin Slim

University of California, Irvine

Stravinsky began setting English with four brief texts dedicated to old and new Los Angeles friends. His initial attempt, composed directly on a placard filched in 1939 from a San Francisco washroom, was moderately successful (except for French accentuation at “toilet”). The delighted recipient was his St. Petersburg crony since 1900, philologist-musicologist and fellow Rimsky-Korsakov student, Dr. Alexis Fedorovich Kall (1878–1948). Stravinsky’s translator-secretary at Harvard in 1939–40, Kall had emigrated to Los Angeles twenty years earlier as a piano pedagogue. For Kall’s student Dorothy McQuoid (1911–98) and her photographer husband at Paramount, Stravinsky set three self-authored texts, the last pair occasioned by his Hollywood Bowl concert they attended on 27 August 1940. He opened it with Walter Damrosch’s standard arrangement of the *Star-Spangled Banner*, his unfamiliarity making him jot down its melody that day.

A year later he was grumbling that “the honorable Dr. Damrosch renders its melody characterless.” One newly-recovered compositional draft, “in June 1941,” documents who proposed that he re-harmonize the anthem. Another solo-piano holograph sent to Eleanor Roosevelt (later auctioned by Sergeant Klaus Mann in support of War Bonds) has just surfaced. On 4 July, Stravinsky finished and dated his choral-orchestral score. James Sample (1910–c. 1990) led its premiere, 14 October 1941, at the Embassy Auditorium with the WPA Symphony, Los Angeles Oratorio Society, and WPA Negro Chorus. Sending it gold-embossed and leather-bound to President Roosevelt, Stravinsky also hoped “that one day Congress will pass an act standardizing my harmonization.” So far, this has not happened. Despite bans in St. Louis as “unpatriotic” (1941), and Stravinsky’s near arrest in Boston for “tampering with national property” (1944), this arrangement (now twice recorded) is frequently heard. Amazingly, in 2001 a *New York Times* critic could still regard it as “eerie.”

In September, a month before the premiere, Stravinsky made at least one other harmonization, for unaccompanied male chorus with four to six voice parts. Though rarely, if ever, performed, it too is recorded and its holograph available in facsimile. His two versions differ strikingly: a broad (surprisingly contrapuntal) rehabilitation for the general public, and a private meditation, perhaps acknowledging another US tradition—close-harmony barbershop singing. Finally, an autograph greeting card alluding to Pearl Harbor documents his obsession with the anthem’s melody (this time as a *cantus firmus*) well through that tense Christmas.

Surviving correspondence, newspaper interviews, memoranda, several manuscripts—including the newly-recovered compositional draft and the piano holograph cited above—deserve closer attention. Research just completed helps explain frequent hostile (even silent) reactions from contemporaneous audiences and strengthens Stravinsky’s plea for congressional adoption of his choral-orchestral version. Yet his motives were by no means exclusively those professed in a statement to President Roosevelt to tender “this my humble work to the American people.” Mixed with his astounding (one-time!) renunciation of financial gain and gratitude to his new and latest country of refuge were clear aspirations for ever broader U.S. recognition of his artistic stature.

TRECENTO SOURCES (AMS)

John Nádas, University of North Carolina, Chapel Hill, Chair

A NEW SOURCE AND A REASSESSMENT OF THE
PADUAN FRAGMENTS AND THEIR CONTEXTMichael Scott Cuthbert
Harvard University/MIT

Since Nino Pirrotta established the geographic division of Italian Trecento sources into northern and Tuscan camps, a set of fragmentary manuscripts residing in or originally from Padua has been the clearest representative of the northern Italian style. Unlike the Florentine sources, with their secular focus and Italian texts, the Paduan fragments give testimony to a tradition where Mass movements and motets, French compositions, and Italian secular works existed side by side. At one time, these sources could have been viewed as exceptional. The separate discovery of thirty-six further Trecento sources of sacred mensural polyphony instead moves the Paduan sources to the mainstream of Italian musical traditions. No longer to be viewed as less cosmopolitan and of mainly local interest, as Pirrotta asserted in 1973, the Northern sources embrace the widest range of musical scope, whether measured geographically (with England's influence sharing space with recast Sicilianas), stylistically (with simple polyphony near *ars subtilior* compositions) or chronologically (with an unbroken tradition from the time of Marchetto to the era of white mensural notation).

Based on the much lower rate of concordances among sacred Italian works, we may further posit that (especially toward the end of the century) we are missing many more sacred works than we are secular compositions. Four recent manuscript discoveries support this conclusion. In all four of these cases (Perugia 15755, Brescia 5, Siena Ravi 3, and Bologna Archivio di Stato) every secular work was already known while the sacred and ceremonial compositions are new discoveries. (Additionally, two new concordances of French pieces in Italian fragments discovered by the author ["Puis que l'aloë" in a manuscript in Cividale and "Je voi mon cuer" in the Biblioteca Casanatense in Rome] weaken further the view of Italy as interested only in its own secular compositions.) This author's discovery of a new Paduan fragment in 2004 prompts a new look at the relations among the nineteen Paduan sources. The new fragment is identical in size, construction, and layout to ten of the previously known fragments. This close relationship among so many fragments is unique: in all other cases where fragments share so many features, these fragments have been identified as stemming from the same original source.

The close examination of the Paduan sources reveals other new discoveries. More fragments of Ciconia's Gloria "Suscipe Trinitas" can be found on a folio thought by Bent and Hallmark to be blank but legible with computer reconstruction. Three Paduan fragments can be used to reconstruct an original source of at least seventy folios. Finally, a previously unexamined instrumental composition in the Paduan fragments, combined with documentary evidence from the Venetian archives, allows a more precise description of instrumental technique (particularly of the trumpet) in the early quattrocento Veneto.

MUSIC IN SMALL ITALIAN VILLAGES: A NEW SOURCE OF
FIFTEENTH-CENTURY POLYPHONY FROM ROCCA DI BOTTE

Francesco Zimei
Istituto Abruzzese di Storia Musicale

This paper discusses the implications of the recent discovery of a new source of polyphonic music in the parish church of St. Peter's at Rocca di Botte, an Abruzzese village near Aquila. The manuscript was found, among other materials, during a restructuring of the vicarage. Although the source preserves its original leather binding, it consists only of its first gathering, a full parchment quaternion lacking its second folio. Each leaf carries six four-line staves, written in red ink, while the notation is black-void, to be dated around the first half of the fifteenth century. The repertory of the source is exclusively liturgical, containing a two-voice antiphon, *Verbum caro factum est*, a new setting of a polyphonic text known from early fifteenth-century manuscripts in Venice, Rome, and Florence. The source also transmits interesting settings for two and three voices of three Kyries and three Glorias, some fragmentary and some complete.

How is it that a small village could possess or even create such an important piece of learned polyphony? Moreover, could this manuscript shed light on the musical practices of a parish church? Very surprisingly, according to Muzio Febonio's *Historia Marsorum* (1678), people of Rocca di Botte in the past "non quidem rudi, & pastorali modo, sed numerali modulatione edocti harmonicas musicis modulis vocum proportionata dispositione explicant cantilenas, et ex puriori Caeli aura dulcivoci effecti incitantur ad cantum. Unde relictis ovibus Regum, Principumque invitantur ad Aulas, chorosque Romanos in ipsa Pontificali Cappella implent." This passage may indeed describe the homecoming—perhaps as a canon—of a former royal or papal singer, bringing his music with him. The manuscript can thus be tied to two different traditions we see emerging in the early fifteenth century: a growing repertory of manuscripts and compositions tied to the papal chapels and a repertory native to and performed in eastern central Italy.

THE OLDEST SOURCE OF THE ITALIAN *ARS NOVA*: THE
NEWLY DISCOVERED "MISCHIATI FRAGMENT"

Marco Gozzi, Università degli studi di Lecce and
Agostino Ziino, University of Rome, Tor Vergata

The surviving codices and fragments of late medieval Italy, many of recent discovery, have given us a clearer view of the development of the Italian *Ars nova*; but as much as we have learned about the end of this period (c. 1390–1410), our knowledge of mid-fourteenth-century repertory remains cloudy. A new source recently discovered by Oscar Mischiati and Agostino Ziino, two parchment leaves now in the Archivio di Stato of Reggio Emilia, serves to illuminate the earlier years of the Trecento. The leaves are nearly illegible at first sight, due in large part to the acidic ink that burned the parchment, eating through it at many points. Thanks to new digital images created by the DIAMM project and their subsequent computer enhancement, the fragment can now be studied in some detail, making it possible to offer provisional transcriptions and analyses of the music and literary texts contained therein.

The two folios are the work of two separate hands: the main scribe copied three caccias and a madrigal; a second, later (and more professional) scribe added a ballata in the empty, six-line staves at the bottom of folio Bv.

The “Mischiati fragment” contains some of the earliest surviving works in the Trecento secular repertoire: three caccias (“Mirando i pessi nella chiara fonte,” “Nella foresta al cervo cacciatore,” and “Chiama il bel papagallo”), the madrigal “Vaguza vaga,” and the beginning of a monophonic ballata (“Da la somma beltà”). All except the madrigal are unique. “Vaguza vaga” is known from a concordant reading in the Rossi codex, the only other source transmitting a repertory similar to that of the new fragment. The other two genres are important for their rarity and beauty. Only fifteen other monophonic ballatas were previously known (all from the Rossi and Squarcialupi codices). The discovery of three new caccias adds to this relatively small genre for only the second time in the past eighty years.

THE OLDEST MANUSCRIPT OF THE ITALIAN *ARS NOVA*? NEW LIGHT ON PERUGIA INV. 15755 N.F.

Oliver Huck
University of Jena

In 2003 a fragment of a new fourteenth-century Italian manuscript of polyphonic music was found in Incunabolo Inv. 15755 N.F. of the Biblioteca del Dottorato dell’Università degli Studi di Perugia. In the following year this fragment was (partially) published in a facsimile edition by Biancamaria Brumana and Galliano Ciliberti. In their notes the authors refer to the Perugia manuscript as the oldest source of the *ars nova Italiana del Trecento*, associating it with Giovanni Visconti.

This paper offers a far different description and analysis of the fragment in question, based on an on-site study of the source by the author, taking into account the discovery of additional parts of the manuscript (small strips) in the host volume overlooked by Brumana and Ciliberti. It offers a new hypothesis on date (c. 1385–1400) and provenance (Padua/Veneto) of the manuscript on the basis of a detailed comparative study of fourteenth-century Italian notation. The study shows that there is no notational similarity between the Perugia fragment and the Rossi codex, the only large mid-century source previously known to us. In short, the closest comparisons that may be made with the notation of the principal fragment of the Perugia source are with portions of the Reina and Panciatichi collections datable to c. 1400.

Although Ciliberti associated the motets with Giovanni Visconti, the fragmentary texts of the motets do not allow one to draw conclusions as to the occasions for which they were composed. The geographical area mentioned in the texts includes Bologna and Venice, the latter a fair distance removed from the borders of Visconti territory. Variant readings of four madrigals by Jacopo da Bologna are presented (these readings are the focus of the present author’s new edition of *Early Trecento Music*, in press). “Johannes de Florentia,” the author of a Sanctus and Benedicamus Domino included in the fragment, can be identified with the well-known composer Giovanni da Firenze (da Cascia) on the basis of careful study of the latter’s musical style.

The Perugia fragment is by no means the oldest manuscript of the Italian *Ars nova*. Nevertheless its large number of *unica* of sacred music and motets significantly enriches the extant repertory. In its transmission of secular Trecento songs, it may be regarded as a link between the north Italian and Florentine cultural spheres.

Saturday noon, 4 November

**SONGS OF THE HARPER: EARLY LIEDER
WITH HARP ACCOMPANIMENT**

DoubleAction

**Thomas Gregg (Boston Conservatory of Music/Tufts University), tenor
Emily Laurance (San Francisco Conservatory), harp**

Our modern conception of Romantic art song assumes the presence of piano accompaniment, and keyboard writing figures prominently in the story of the form's development. The piano provided an excellent combination of harmonic and rhythmic support with real expressive versatility, making it an ideal companion for a solo singer. Although keyboard accompaniment rapidly became standard, practice around the turn of the nineteenth century exhibited a greater fluidity than we tend to assume today. Since publishers were interested in reaching an expanding amateur market, many song collections avoided accompanimental virtuosity; the resulting instrumental writing was relatively simple and was easily adapted to several different instruments. Publishers encouraged such practice by specifying several possibilities—keyboard, harp and guitar being the most frequent. It was during this period that the pedal harp reached its pinnacle of popularity as a vocal accompanying instrument.

There were musical and aesthetic reasons for the use of the harp in the early German Lied. One was the Romantics' interest in folk music and their attempt to impart folk-like sensibilities into their own musical writing. The harp, while only evoked in some instances, might be explicitly called for in others, especially in folk music that had Alpine connections. The harp also had strong associations with a mythic medieval past, another favorite topos of the Romantic era. The harp, because of its ancient lineage, seemed to capture perfectly the Romantic ideal of the bard who accompanied himself while singing narrative ballads of his own composition. Both of these associations made the theme of the harp a very popular one, and many accompaniments, even when written for keyboard, used arpeggiated figuration that suggested the plucking of strings. The Romantics used these ideas of the harp in two contrasting styles of song composition, both of which are well represented on our program. We include some of the shorter, simpler strophic compositions that sought to recall folk material. This naïve aesthetic of song composition lasted well into the nineteenth century, and can be seen in the works of later composers like Reichardt, Stockhausen and Schubert. The association of the harp with narrative ballads also made it a logical choice for use in the longer narrative songs of the Romantic era, as heard in the extended songs by Reichardt and Kreutzer. The other works on our program were chosen less for their poetical associations to the harp and more for purely historical connections with the instrument.

Saturday afternoon, 4 November

AMERICANS OF INFLUENCE AND IMPACT (AMS)

Carol Oja, Harvard University, Chair

ARTHUR FARWELL'S WEST

Beth Levy

University of California, Davis

Arthur Farwell is best known as an Americanist and an Indianist: a pioneering musical entrepreneur dedicated to creating “a new art-life” in the United States, and an advocate for the project of grafting American art music onto Native American roots. This paper mediates between the national scope and ethnic focus of Farwell’s dual reputation by examining his various visions of the West, giving his national ideas regional specificity and placing his Indianist works within the broader cultural contexts opened up by westward expansion.

Although Farwell was Midwestern by birth and a New Englander by training, almost every facet of his varied career involved the landscapes and peoples of the American West. Farwell was quick to correct those who believed that the Omaha-derived name of his Wa-Wan Press (founded in 1901) signaled an exclusive focus on the American Indian, but the Press was emphatically meant to correct Eastern (read: pro-European) biases. During the first of his four “Western Tours” showcasing his celebrated “Indian Music Talk,” he met the anthropologist Charles Lummis, with whom he subsequently collaborated to transcribe and arrange *Spanish Songs of Old California* (1923). Farwell’s academic career also took him to the West Coast, where he briefly headed the Music Department at the University of California, Berkeley (1918–19), and his work in the community music movement culminated in southern California (Santa Barbara, Pasadena, the Hollywood Bowl).

While not ignoring Farwell’s “Indianist” period, this paper explores a broader range of western influences, drawing on the composer’s detailed travelogue *Wanderjahre of a Revolutionist* and especially on the papers, photographs, and manuscripts preserved in the Arthur Farwell collection at the Sibley Library (Eastman School of Music). His 1922 string quartet *The Hako* offers a reverential preservation of indigenous tunes coupled with musical devices that emphasize the foreignness of the borrowed material (rhythmic ostinato, irregular accents, drones). Two of his subsequent works turn away from any anthropological pretense and toward autobiographical and even spiritual realms. His pageant *The March of Man*, completed in 1926 for performance at the Theatre of the Stars, an amphitheater carved out of the landscape near Big Bear Lake (outside Los Angeles), pits a mystic “Seer” (played by Farwell himself) and a chorus of “Rock and Tree Spirits” against a short-sighted “Engineer” in a proto-environmentalist fable about a western landscape endangered by thoughtless expansion. More than a decade later, in his Piano Quintet, Farwell eschewed both text and folk materials in a nostalgic attempt to recreate his early western trips, the sounds of the Santa Fe Railroad and “the loneliness of the plains and the ruggedness of the mountains.”

Perhaps more than any other American composer, Farwell wholeheartedly embraced a vision of progress (endorsed by Oswald Spengler) whereby America’s manifest destiny was the world’s westward expansion: the crowning achievement of the age of imperialism. Openly multiethnic yet shaped by Anglo-Saxon heroes, thoroughly modern yet ever aching for a

pre-industrial past, Farwell's *West* reveals the contradictions that arise when any composer contemplates the junctions of geography and history.

RUTH CRAWFORD'S INFLUENCE ON AMERICAN COMPOSERS

Nancy Rao
Rutgers University

The question of Ruth Crawford's influence on American composers, the subject of several studies in the past two decades, has resurfaced as her *String Quartet 1931* has become canonized and anthologized in recent years. This paper explores this important question by presenting two aesthetic issues—"geometrical schemata" and "dynamic slide"—related to compositional strategies found in the two middle movements of her famous quartet. I argue that these compositional strategies and their aesthetic aims constitute concrete and significant examples of Crawford's important influence on American modern music of the twentieth century. This contention is supported by observations and theoretical concepts advanced in the writings of contemporary composers from 1930 to 1970, as well as in compositions by Elliott Carter, John Cage and Morton Feldman. In its conclusion, this paper will place the question of Crawford's influence at the nexus of gender, intertextuality and genealogy.

As an illustration, I will discuss Carter's First String Quartet and Feldman's opera *Neither*, and show how these two works help to illuminate Crawford's impact. This illustration will summarize information regarding: 1) comparative analysis of Crawford's *Scherzo* and the second *Allegro scorrevole* of Carter's First String Quartet; 2) the concept of "geometrical schemata" expressed in Carter's essays and its relation to theoretical treatises by his contemporaries; 3) Cage's opinion of "the sliding tones of Ruth Crawford"; 4) comparative analysis of Crawford's *Andante* and passages from Feldman's *Neither*; and 5) a meeting between Feldman and Crawford.

Drawing upon personal interviews, scores, reviews, and essays on Crawford—in particular Pauline Oliveros' lamenting of the lack of knowledge about Crawford during her own formative years—the final section of the paper will consider Crawford's legacy by 1) exploring how gender tension appears as subtext in discussions of musical influence, and 2) considering how rupture and discontinuity could be inscribed in music history and genealogy.

DISCURSIVE ACTS: VIRGIL THOMSON ON CAGE (1942–54)

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During his years as chief critic for the *New York Herald Tribune* (1940–54) Virgil Thomson promoted Cage as a "genius" and "the most original composer in America, if not in the world." Thomson reviewed performances of works by Cage more often and more expansively than any other New York critic, won him prestigious awards including the Guggenheim, employed him as critic, research assistant and personal biographer, and facilitated performances of his works on both sides of the Atlantic. The effectiveness of Thomson's exertions can be gauged by the crescendo of adverse criticism produced after the date of his resignation from the *Tribune*, which culminated by the late 1950s in consolidation of critical opinion of Cage as "The Madman of Modern Music." Some years after the fact Thomson argued that contrary to appearances he had never acted as "hired plugger" for Cage. Nonetheless this very defense

suggests that there was a perception that in those years he had visibly exercised his elite status to “plug” Cage, and that he had done so with unparalleled success.

In assessing the role of Thomson in the reception of Cage this paper argues that music criticism is a socially determined discursive practice, that its language effects relationships within a social and cultural framework. It alleges, therefore, that as a powerful agent of a formidable cultural institution (the *Tribune* was the most intellectual and literary of New York’s dailies) Thomson’s discursive formations in themselves construed Cage, not only for the local reader but for the evolution of American music as a whole. Thomson championed Cage as a figure whose compositional practices were fundamentally anti-Schoenbergian, innately Francophile and yet quintessentially American, interpolating his name into critical constructions of modernism and Americanism, and this in defiance of peers (such as Copland) who viewed him as only a liminal contender. Unquestionably Thomson’s production of Cage reflected personal subjectivities, not least in language which defined the composer as “musically sophisticated” and his music as “beautifully designed.” Such a discursive straitjacket effectively constrained Cage to a more conventional and mainstream topos than was tolerable to him. Perhaps inevitably, the two composers’ friendship foundered in the late fifties in ideological disputes over Cage’s biography of Thomson, its severance marred by bitter words and vengeful gestures on both sides.

This paper draws on substantial archival resources, including personal correspondence between Thomson and Cage, unpublished interviews with Thomson, Cage and fellow composer-critics at the *Tribune*, as well as reference to a comprehensive collection of press reviews of Cage from the date of his arrival in New York in 1942 to the date of Thomson’s resignation in 1954. In addition to recovering an unrecognized record of patronage and allegiance, this evidence highlights Thomson’s role in the processes of canon formation in American music at mid-century.

“I AM OF NEW YORK”: THE HEROIC MYTH OF THE NEW YORK SCHOOL OF PAINTING, POETRY, AND MUSIC

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The “New York School” refers primarily to abstract expressionist artists such as Franz Kline, Willem de Kooning, Jackson Pollock, and Mark Rothko in the 1940s and 1950s, but the term was soon after applied to a contemporaneous group of composers and poets who had developed social and professional relationships with the painters. The composers Earle Brown, John Cage, Morton Feldman, and Christian Wolff not only worked together, but also often wrote about the influence of modern art. Similarly, poets John Ashbery, Kenneth Koch, Frank O’Hara, and James Schuyler were a closely-knit group who aligned themselves with New York artists.

Many have noted affinities between the painters of the New York School and either the poets or composers who share the moniker. Many have also noted aesthetic and stylistic disparities not only between the groups of painters, poets, and composers, but also from one individual to the next, who boast such unique styles that it is difficult to establish a common ground that would justify identifying a “School” based on their work alone. It is striking, therefore, that the members of the New York School to varying degrees promoted the general recognition of the group, the motivation for which is often overlooked.

There was pride in living and working as an artist in New York after World War II. Much of this pride derived from the emergence of New York as the cultural capital of the Western world, and the international recognition that the abstract expressionists received as the new vanguard of modern art. Feeling liberated from European tradition, the artists developed a strong sense of freedom, pride, and responsibility that impacted the composers and poets, and perpetuated the heroic myth of the New York School.

In this paper, I will explain how the term “New York School” was first affixed to such a diverse group of figures. Then, drawing from comments made by the painters, poets, and composers, I will discuss parallel artistic ideas, and highlight fundamental differences between their works. Finally, I will propose that the crucial component of the New York School was the proud sense of community that, by the mid-1960s, gave way to the wistful nostalgia that is most conspicuously documented in the writings of Morton Feldman, and in Kenneth Koch’s autobiographical poem “A Time Zone.”

ETHEREAL VOICES AND OCCULT PRESENCES (AMS)

Elizabeth Randell Upton, University of California, Los Angeles, Chair

TRANSLATING LATE MEDIEVAL MYSTICISM INTO MUSIC

Kevin N. Moll

East Carolina University

In view of the pronounced mystical bent of theologians and literary figures from the fourteenth and fifteenth centuries, music historians such as Manfred Bukofzer have justly considered the extent to which such an attitude is discernible in the sounding arts of the time. Approaching the issue from a somewhat different perspective, albeit in a manner informed by the varied work of scholars such as Ernst Cassirer, Maria Rika Maniates, and Bernard McGinn, this paper explores mysticism as expressed in the two polyphonic masses attributed to Johannes Regis (d. 1496)—the *Missa Dum sacrum mysterium* and the *Missa Ecce ancilla Domini*. Both are multi-movement liturgical works which, in exploiting the structurally unifying potential of cantus-firmus and motto techniques, are typical of their time. A significantly innovative element of both, however, is the use of multiple cantus-firmi set against each other.

In Regis’s *Missa Dum sacrum mysterium*, the composer consistently states the main pre-existent melody, “L’homme armé,” in imitation with itself at the fifth, presenting it in the two inner voices simultaneously. These voice-parts, moreover, are underlaid with words associated neither with the “L’homme armé” tune itself, nor with the appropriate items from the Mass Ordinary, but with scriptural allusions. The initial phrase stems from the Magnificat antiphon of First Vespers for the Feast of St. Michael the Archangel, but subsequently many other biblical passages are introduced. Working in conjunction with various musical devices, these texts, deriving ultimately from the book of Revelation, take on considerable referential significance. In what is perhaps an even more unconventional gambit, the composer develops here a highly unusual technique of varied musical repetition, whereby corresponding passages, recurring in slightly varied form at analogous points in different movements, create an uncanny sense of reminiscence that appears to transcend mere structuralism. On the basis of these attributes, this paper argues that the composer was attempting to build mysticism into this mass in two interrelated ways: first, by creating a variety of deep-structural musical patterns, and second,

through juxtaposition of supplementary texts, foreign to the liturgical context, which clearly point to St. Michael as “the armed man.” Significantly, the other mass transmitted with attribution to Regis, on the Annunciation antiphon *Ecce ancilla Domini*, reveals similar strategies at work.

The aggregate effect of the textual-musical elements deployed in these masses appears to be geared toward creating a symbolic and mystical aura as much as toward articulating musical form. Such procedures find striking parallels in the contemporaneous art of religious panel painting, notably that of Burgundian artist Rogier van der Weyden. In both the paintings and the music, we encounter a multi-sectional work with constituent parts evincing both continuity and contrast, whose total effect seems to strive for what art historian Craig Harbison characterizes as “manipulated spatial composition.” Analogous procedures can also be discerned in church architecture, particularly its late Gothic manifestations. In all these cases, the resulting artwork reveals a compelling sense of variety within unity—an aesthetic conforming to the mystical ideals thoroughly characteristic of the late medieval era.

ETHEREAL VOICES AND THE ALTERNATIVE “ABSOLUTE” MUSIC OF THE EARLY NINETEENTH CENTURY

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Musicologists have become accustomed to seeing a certain disjunction between early nineteenth century musical aesthetics and practice. Scholars such as Dahlhaus and Bonds have noted how the exuberant praise heaped on music by Wilhelm Wackenroder and other early romantic philosophers does not appear directed at actual music of the period, arguing that it was not until the late works of Beethoven that musical practice provided works worthy of the tenets of Idealist aesthetics. This disconnect between aesthetics and practice appears, I argue, only because history has forgotten a certain facet of musical practice. The late eighteenth and early nineteenth centuries saw the frenzied production of many novel instruments such as the *euphon*, *aiuton*, *anémochord*, *xanorphica*, and the *harmonichord*. Though these instruments are all but forgotten today, they testify to a widespread preoccupation with the power of instrumental sonority. Part of this fascination stemmed from the glass harmonica, whose ethereal tone seemed to many listeners the most ideal and beautiful of all musical sounds. As the instrument’s many faults began to harm its reputation—its slow response, muddy lower register, and habit of causing performers to fall ill—inventors began to seek out new instruments with hopes of capturing ideal tones. Journals are littered with descriptions of new instruments, and critics such as Hoffmann scrutinized inventions, judging the success or failure of such instruments to produce “the perfect tone.” These instruments were not simply new musical devices, but were created with hopes of opening up conduits to higher realms. Though all of the instruments ultimately failed, they nonetheless embodied the Idealist notion that music served as a gateway to the spiritual world. They promised an alternative “absolute” music: this was not the formalist music that was embraced by A. B. Marx and Eduard Hanslick, but a music that attempted to create its profundity through the utter perfection of its tone. The auditory impact resulted not from the intricacies of any composition performed on the instrument, but from the inherent qualities of its immediate sonority. The rhetoric surrounding the invention of these instruments testifies to their idealist status: each new creation tended to be accompanied by hyperbolic claims of its perfection and power to transport an audience

to sublime realms. Charles Clagget, for example, advertised his *aiton* with poetry describing how its tones caused the muses to weep, while acoustician E. F. F. Chladni claimed that he conceived his *euphon* in a dream, in which its celestial tones announced themselves to him. The existence of such this tradition suggests not only that idealist aesthetics were related to contemporary musical practice, but also that they were in part *created* by musical practice. The inability to harness an ideal voice in a working instrument surely proved the otherworldly nature of that voice. In Benjaminian terms, the impossibility of mechanically reproducing the tones imparted the aura of authenticity to the *idea* of the tones: it confirmed that they were ideal, untamable by man, and that music was not wholly of this world.

“MUSIC THE DEAD CAN HEAR:” OCCULT PRESENCES IN THE ART OF NOISES

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Recently, there has been a growing interest in the work of the Italian futurist painter, composer, and builder of musical instruments, Luigi Russolo (1885–1947). As the author of the first systematic aesthetics of noise and the alleged creator of the first mechanical sound synthesizer (he first patented it in 1914 as *intonarumori*), Russolo is coming to be regarded as a crucial figure in the evolution of twentieth-century music.

In 2004 I uncovered the life-long admiration of Russolo for the alchemical implications and metaphysical aims of Leonardo da Vinci’s scientific work, maintaining that Leonardo’s mechanical noisemakers were possibly the most important model for Russolo’s own *intonarumori*.

In this paper I demonstrate that the occult arts were the foundation upon which the superstructure of Russolo’s Art of Noises was erected, showing that both Russolo’s noise aesthetics and its practical manifestation—the *intonarumori*—were for him and his associates elements of a multi-leveled experiment to achieve higher states of spiritual consciousness.

I am well aware that these ideas are in open conflict with the common perception of Italian Futurism as an artistic movement concerned merely with exterior reproduction of motion and blind exaltation of the machine. Likewise, these ideas are in open conflict with the current reading of Russolo’s work. Since traditional discussion of the Art of Noises is based on such a reductive view of Futurism, the understanding of Russolo’s *intonarumori* project has in fact up to now focused on engineering aspects.

A new critical approach demonstrates that Futurism was *ab initio* a movement that vehemently criticizes materialism, positivism and mere scientific rationality, in opposition to an anti-bourgeois worship of the irrational inspired by the occult arts. Capitalizing on this view, my scholarship has successfully mapped these beliefs in Russolo’s entire life, from his symbolist paintings of the early 1910s to his noise-harmonium soundtracks for Jean Epstein and Jean Painlevé’s silent movies of his 1920s Parisian years, to his late 1930s theosophical phase. In this paper I carry this new critical reading even further, by uncovering and systematically describing the occult plan of the Art of Noises. This view is supported by a variety of documents that have largely fallen under Futurist scholars’ radar. Chief among these is the coeval occult interpretation of the Art of Noises as presented by the futurist writer Paolo Buzzi in a poem, in a wartime account and, rather disturbingly, in an obscure novel featuring none other than Luigi Russolo as the metempsychotic, biomechanical protagonist.

POPULAR TRANSFORMATION AND THE ORTHODOX
ETHOS: THE CASE OF JOHN TAVENER AND ARVO PÄRT

Laura Dolp
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In the last decade two composers known for their alignment with Orthodox Christian ideals, the Englishman John Tavener and the Estonian Arvo Pärt, have enjoyed notable commercial success in the United States. Tavener's 1987 recording of his work *The Protecting Veil*, which won a Gramophone Award, as well as Pärt's tintinnabuli music of the 1980s, championed by ECM New Series records, has been admired and claimed by a broad range of seemingly incongruous communities, from the Orthodox sector to those identified with New Age social discourses. Central to both Pärt's and Tavener's compositional evolution was a radical transition in the 1970s and '80s toward a simplified compositional style that shunned the tension of opposing forces cultivated in European art music since the Enlightenment. This new "elemental" style has been heralded by some critics as genius and lambasted by others for sentimentality. This paper maps the variety of commercial and political forces that thrust each composer into the popular sphere, through an analysis of the complex intersection between the Orthodox ethos that underlies their compositions and the rhetoric that has surrounded their critical reception. It discusses the paradoxical nature of a discourse that criticizes Pärt's and Tavener's music on the one hand as characteristic of "fundamentalism" in its aspirations toward simplicity, its invocation of a higher authority and of good against evil, its austerity, its lack of irony and its demand of unquestioning acceptance, and on the other hand as an iconic and populist artistic language, capable of producing "transcendent contemporary masterpieces with a mystical sound" that appeal to all modern audiences. I propose that the dynamics of this discourse are symptomatic of a broader political climate, where conservative and liberal ideologies have been known to meet in unexpected coalition. In this sense, the ideological core of Pärt's and Tavener's music, which purports that "humanism" and "reason," taken to their logical conclusion, will blind us to the sacred, functions as a shared point of contact.

FIN DE SIÈCLE VIENNA AND AFTER (AMS)
Thomas Peattie, Boston University, Chair

FANTASY OF MODERNISM: MAHLER'S CONFLICTED
HERMENEUTICS AND CONTEMPORARY MUSICAL UNDERSTANDING

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In situating Gustav Mahler's views of musical understanding within a broader history of nineteenth- and twentieth-century popular responses to artwork, this paper will provide fresh historical and critical perspective upon both Mahler's directing and current debates regarding musical hermeneutics.

Mahler's views of recording technology and his rehearsal techniques alike betrayed a Romantic view of hermeneutics that was unique among modernist circles for its conflicted conservatism. Mahler's initiatives to produce musical "understanding" show a relentless drive to attain an earlier ideal championed by Wagner: a mental hearing of a work shared through

nerves among composer, performer, and listener. His cool response to emerging technologies of recording and transmission (for example, his work with Welte “Mignon” piano roll recordings) underscored this objective: despite the availability of technologies that allowed more precise transmission of his interpretations, Mahler insisted that optimal transmission required physical proximity, in keeping with his Wagnerian model. His interpretations must be communicated through people, not through scores or machines. Yet despite his adherence to this earlier ideal, Mahler also echoed a position more common among Viennese modernist circles (*Jung Wien*, Karl Kraus) in his simultaneous belief that this ideal was almost impossible to achieve. While Mahler’s determination to communicate despite these doubts was unique among Viennese modernist elites, I will demonstrate that his conflicted position was nevertheless representative of a broader popular response to a post-Enlightenment culture increasingly oriented around publication, recordings, and other media, a reaction explored by cultural historians like Jürgen Habermas and Friedrich Kittler. While literary modernists often maintained that all reception was creative and could never produce true interpersonal understanding, this claim typically was viewed as problematic and unsatisfying by wider audiences, who still treasured the belief that they could understand artists through artwork. I will draw upon Vivian Gussin Paley’s work on psychology and fantasy to identify the ubiquity of responses like Mahler’s within nineteenth and twentieth-century culture: listeners today, like Mahler, continue to desire and fantasize a communicative connection in artwork that we can never fully prove.

Consideration of this common response aids us, I will argue, in gaining critical perspective upon current debates regarding musical hermeneutics. Carolyn Abbate, for instance, has echoed the *fin-de-siècle* belief that one cannot gain knowledge of a composer’s mental state, nor even of the values of a broader culture, by engaging with a musical work. Drawing on Paley’s work, however, I will argue that attempts at an impossible connection have become integral to contemporary styles of communication. Like Mahler, we as musicologists persist in our attempts to discover traces of personality within works despite our belief in the inherent illogic of such endeavours. While approaches in cultural studies therefore do entail a lapse into mysticism, I will argue, this is a mysticism that has become central to modern sociability.

GUIDED LISTENING: THE EMERGENCE OF “MUSICAL BAEDEKERS”

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In the years around 1900 the market for explanatory literature on music boomed. Texts of all kinds and qualities emerged as concert- and opera-guides or as handy booklets and became an essential segment of musical literature. Despite their lack of original insights into music their impact was anything but trivial. As they guided the listener through the music, these writings conventionalized the images of works and composers and propagated an ideal of the knowing, educated listener.

To date, there has been little research on the origins of this kind of literature. Certain historical stages are evident (e.g. the program notes for the Crystal Palace concerts beginning in 1856, Kretzschmar’s concert guide of 1887) as well as the fact that the canonization, the literarization and the educational function of symphonic music are all correlated with the emergence of musical commentaries. However, the roots in social and cultural history of such are still elusive. Historical and sociological claims regarding the “imposition of silence” upon

the listeners (Richard Sennett) and their retreat into a passive solitude do much to explain the growing need for elucidating knowledge. Leon Botstein's argument of the decline of musical literacy towards a "listening through reading" seems to be the most fruitful approach from a musicological point of view. The boom of explanatory literature is aligned with a new dependence on verbal discourse while listening.

This argument, however, points far beyond the coordinates of music history. A similar model of accompanying instructional knowledge is found also in the travel guides produced since the 1830s (and most widely spread through Karl Baedeker's travel books) to encourage modern, commercialized tourism. Travel and art experience as a "viewing through reading" establishes patterns of behaviour and demand that make their entry soon enough into music. This transference finds what I shall call a touristic listening paradigm. This phrase has an explicit even if polemical origin in something seemingly not touristic, when in 1876, educational tour and art religion merge into musical pilgrimage: writing from Bayreuth, Hanslick called the Wagnerian leitmotif brochure through the *Ring* "a musical Baedeker, without which no decent tourist here dares leave home." The parallels between the touristic view and the listening habits are remarkable and substantial. Not only the booklet format and the marketing involved resemble their literary models. Guiding the audience as to "what ought to be heard" and providing them a text to serve as a map or a handrail through unknown territories of sound transform the precious experience of music at a performance into something like an educational tour ("*Bildungsreise*"). At the end of the performance, listeners travel home, booklets in hand, as a souvenir now of their authentic experience. Soon private collections of booklets will come to be of value in themselves, as the material residue of what was once a private pilgrimage. To bind anthropological scholarship on tourism together with musicological research on the history of listening provides a fruitful path by which to understand the so-called art religion of the age.

POPULAR DARWINISM AND MUSIC AESTHETICS IN FIN DE SIÈCLE VIENNA

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How did the popularization of Darwinism impact music aesthetics in fin de siècle Vienna? The term "popular Darwinism" seems unfamiliar in the context of cultural history, because musicologists have traditionally avoided the problem of how "hard" scientific ideas move through society, affecting aesthetics and eventually musical practice. By describing who the popularizers were, how they changed Darwin's ideas, and what significance these changes had on Vienna's music culture, I show that popular Darwinism (as opposed to social Darwinism, an entirely different phenomenon) reached far beyond the confines of science and was flexible enough to adapt to intricate cultural battles.

Darwinism attracted many popularizers in the late nineteenth century, and in the hands of non-specialist writers (the equivalent of today's "trade book" authors) it changed and fragmented a great deal, mixing in complex ways with other cultural and social forces. In Vienna, the most widely read popularizers were Ernst Haeckel and Wilhelm Bölsche. Distraught by Darwin's seeming disregard of human creativity and spirituality in his discussions of evolution, they expanded his theory and created, under the guise of "Darwinism," a new *Weltanschauung* that incorporated various philosophical, political, and aesthetic concerns. This form of

Darwinism looked to classics of German neo-humanistic literature, most notably Goethe's *Faust*, for artistic models, and in so doing promoted a new "scientific" brand of German Idealism. In short, art became the ideal perfection towards which humankind was striving via "natural selection" and the "struggle for existence."

To show the impact popular Darwinism had on Vienna's music culture, I present three case studies. Each demonstrates the implications of key Darwinian phrases such as "natural selection" (*natürliche Zuchtwahl*) and "struggle for existence" (*Kampf ums Dasein*) when translated into German. For example, the Darwinian "struggle," which was in effect a loose metaphor for how natural phenomena worked in the world, turned into a more overt "battle" (*Kampf*) in German that eventually took on thicker political and philosophical meanings.

The first case study involves Vienna's two Wagner Vereins. As I show, the "Kampf" that ensued over the groups' disparate philosophies was largely the result of different views of the future, one of which promoted anti-Semitic, Christian-Socialist politics, the other a liberal, secularized form of Popular Darwinism. The second case study explores how Mahler came under fire in 1900 for "retouching" Beethoven's Symphony No. 9. Mahler published a defense of his actions in Vienna's *Neue Freie Presse* that was firmly grounded in popular Darwinism. Citing Wagner as his predecessor, he described how recent changes in concert hall and instrument construction required adjustments to Beethoven's music. Using language similar to that found in descriptions of natural selection in Haeckel's *Die Welträtsel* (1899), Mahler argued that if Beethoven's music was to be appreciated by modern audiences and "survive," it needed to adapt to its current environment. The third case study involves Gustav Klimt's Beethoven Frieze. Here the narrative imagery presents a direct quotation from Bölsche's most famous "Darwinian" study: *Das Liebesleben in der Natur: Eine Entwicklungsgeschichte der Liebe* (1898–1902).

THE MUSICOLOGIST AS HISTORIAN AND PATRIOT: IMAGINING NATIONAL IDENTITY WITH THE MUSICAL PAST IN MODERN AUSTRIA

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"If one so wishes, then [this is] a contribution to the self-discovery of today's Austrian," so claims a veteran musicologist in the preface to his *Geschichte der Musik in Österreich* (1988); however, when later in the book Beethoven is declared an "Austrian composer of German-Dutch origin" and Mozart the "greatest Austrian composer," the Pandora's box of defining Austrianness is opened instead. Indeed, for a country that had six official names and four national anthems just within the first half of the twentieth century, how can its collective memory and identity anything but vague and disputed? Especially the controversy over Austria's German identity is long-running, not only since the so-called Austrian *Historikerstreit* provoked by Karl Dietrich Erdmann in the late 1970s.

In Austria's desperate search for national identity, musicologists with patriotic concern have inevitably engaged the musical past to imagine her continuity and distinction; yet this issue is quite marginalized in recent studies such as *Most German of the Arts* (1998) and *Music and German National Identity* (2002). Surveying some thirty historiographical writings by fifteen authors between 1918 and 1995, two contrasting approaches can be observed, and not without their own difficulties. First, "Austrian Music": but should the Austrianness in music be

determined by formal essence or just by being composed by an Austrian—and Austrian by *jus soli*, *jus sanguinis*, or naturalization? Second, “Music in Austria”: but should it embrace all those territories once under the Hapsburg dynasty, and how to avoid the charge of appropriation? Then within the “Austrian Music” approach, three imagined identities of the Austrian are discerned, yet all too politically correct in their own time: as the “better German” during the First Republic, as the “incomplete German” before the *Anschluss*, and finally as the “proud Austrian” in the Second Republic. Nor is the more scholarly “Music in Austria” approach free from contemporary ideology, as Eastern regions of the former monarchy are incorporated in the research only after the Cold War years.

Nevertheless, this study attempts a sympathetic reading of music historiography in twentieth-century Austria, and does not share Carl Dahlhaus’ repeated objection to the whole project (1977, 1980 and 1984). Although his skepticism that a music history of Austria confined to the present border could do justice to all historical and aesthetic circumstances is sensible, it is quite insensitive for a German musicologist to disregard his Austrian colleagues’ legitimate desire for participation in the nation-building process (ironically, in the anthology on Germany-Austria bilateral history [1980] where Dahlhaus’ most explicit criticism appears, he is misidentified as Viennese-born). In facing the problem of identity, we would rather invoke Wittgenstein’s notion of “family resemblances” (1953) to imagine identity without essentializing, and Charles Taylor’s “politics of recognition” (1992) to embrace differences without appropriating. While “we could not shake music of its nationalist potential even if we wanted to,” as Philip Bohlman laments (2003), and national music histories will continue to be written, we had better remind musicologists fulfilling their role both as historian and patriot of more tenable and tolerant concepts.

JOSQUIN IN CONTEXT (AMS)

Joshua Rifkin, The Bach Ensemble/Boston University, Chair

THE ANTIPHON *VIRGO PRUDENTISSIMA* AND ISAAC’S MUSIC FOR EMPEROR MAXIMILIAN I

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Henricus Isaac incorporated the chant *Virgo prudentissima*, Magnificat antiphon for the feast of the Assumption, into three compositions: 1) the ceremonial motet of the same title, composed in 1507–8 while Isaac was in Constance preparing for the coronation of Emperor Maximilian I; 2) the six-voice *Missa Virgo prudentissima*; and 3) *Gaudeamus omnes*, the Assumption introit in volume two of the *Choralis Constantinus*. This paper proposes for the first time a compositional relationship between these three works, arguing that together they played a special symbolic role within the massive cycle of liturgical polyphony for Maximilian’s court that Isaac spent the latter part of his career composing (much of it published posthumously in the *Choralis Constantinus*). It is argued that these compositions adorned the liturgy of the Assumption (15 August) so that Maximilian’s ascent to the Imperial throne might be aligned symbolically with Mary’s coronation as Queen of Heaven. The symbolism grows out of the antiphon text: “Wiseest Virgin, where are you going glowing brightly as the dawn? Daughter of Zion, you are wholly fair and sweet, beautiful as the moon, excellent as

the sun.” In alluding to two highly significant biblical passages—Song of Songs 6:9 and Revelation 12:1—the antiphon evokes the visual image of Mary atop a crescent moon with the sun behind her and a crown of twelve stars on her head. It also summons the related image of Mary assumed into heaven and crowned queen by the Holy Trinity (the question posed rhetorically in the first sentence implies an answer: she is going to heaven to be crowned). These images, common in iconography from Maximilian’s sphere, resonate throughout the humanistic text of the motet *Virgo prudentissima*, which explicitly beseeches the Virgin to protect the newly crowned Emperor.

Martin Staehelin has suggested that the *Missa Virgo prudentissima* was composed c. 1500 and performed at the obsequies for Hermes Sforza in 1503. Staehelin does not, however, account for the two distinct Agnus Dei’s, one in German sources of the mass (Munich 31 and C), the other in a Burgundian source (Brussels 6428). Invoking the symbolism of the *Virgo prudentissima* antiphon, it is proposed here that the Agnus Dei in the German sources was composed c. 1508 in Constance in preparation for Maximilian’s coronation. It is further argued that the Assumption introit *Gaudeamus omnes* (also composed c. 1508 in Constance) was similarly intended for Maximilian’s court, since it fills a lacuna within the Imperial mass for the Assumption transmitted in volume three of the *Choralis Constantinus*. This argument challenges the scholarly consensus that volume two of the *Choralis* was commissioned by the Cathedral of Constance for its exclusive use. The closing portion of the paper presents new liturgical evidence that much of volume two of the *Choralis*, though certainly used at the Cathedral of Constance, could also have been used at Maximilian’s court to adorn the liturgies of Easter, Christmas, and other central celebrations that are curiously absent from what is presently considered to constitute Maximilian’s Imperial liturgical cycle.

BRUHIER, ISAAC, AND JOSQUIN: A LOST MASS RECOVERED

Richard Wexler
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On April 7, 1944, Allied aircraft bombed Treviso, Italy, and a substantial number of manuscripts and printed books in the Biblioteca Capitolare del Duomo were all but incinerated in the resulting fire. Among them was MS 2, written in the mid-sixteenth century and existing today only as a pile of charred fragments. This manuscript, too badly damaged to be consulted at present, contains ten Masses. According to a catalogue of the library’s music manuscripts published in 1954 but completed shortly before the air raid, one of them is attributed to “Antonius Bruivier,” bearing the title “Hodie scietis” and scored for five voices. The attribution can only refer to Antoine Bruhier, who pursued a career first in Langres, France, and then in Italy at Ferrara, Urbino, and Rome between 1504 and 1521. Perhaps because the manuscript has been designated “destroyed in 1944” in reference books, those who have written about Bruhier in the recent past overlooked the fact that he composed such a work. A manuscript in Spain, however, contains an anonymous Mass with the same title and number of voices, and it has been possible to confirm that it is identical to the Mass in Treviso.

This Mass is based throughout on a motet à 5 by Henricus Isaac, but, beginning in its Sanctus movement, Bruhier quotes from or alludes to five compositions by Josquin des Prez. It may be that a Mass based on a pre-existent model by one leading composer and repeatedly containing citations of works by another is unique in the annals of Renaissance music. One hypothetical way of explaining the presence of these allusions is that they form a narrative,

perhaps relating to the well-known rivalry of 1502 between Isaac and Josquin for a position in Ferrara.

“IT’S TRUE THAT JOSQUIN COMPOSES BETTER . . .”: THE
SHORT UNHAPPY LIFE OF GIAN DE ARTIGANOVA

Lewis Lockwood
Harvard University

The biography of the Ferrarese singer Gian de Artiganova, who wrote the much-quoted letter on the relative merits of Josquin and Isaac in 1502, has been only dimly visible to music historians. Many years ago I dated the letter securely to the year 1502, on the basis of contemporary documents, including letters by Gian’s rival at the Ferrarese court, Girolamo de Sestola, “il Coglià,” and other relevant evidence. This paper will offer an overview of Gian’s career as a singer and courtier under Duke Ercole I d’Este, his rise to wealth, influence and prestige, his role in procuring singers, and his subsequent ignominious fall when he became entangled in the most notorious political plot in the history of the duchy: the conspiracy of Don Giulio d’Este and Ferrante d’Este against their brothers, the reigning Duke Alfonso I d’Este and Cardinal Ippolito I d’Este, in 1506.

With the aid of some new documents, more details of the later phases of Gian’s involvement will be made known, including the circumstances of his torture and death when the brothers’ plot was revealed and defeated in 1506. My aim is not only to fill out current knowledge of Gian’s career but to put it in the context of the power contests and jealousies that dominated life at this Renaissance court, both at higher political levels and among singers and court agents such as Gian and “il Coglià,” whose careers hung precariously in the balance. Accordingly, we can read their views of musicians not only as reflections of personal taste or of broader current opinion, but against the background of the local political conditions of their time and milieu.

“WHEN IN ROME . . .”: WHAT JOSQUIN
LEARNED IN THE SISTINE CHAPEL

Jesse Rodin
Harvard University

Only recently has the dust begun to settle on our ever-changing picture of Josquin’s life and career. With the composer’s date of birth pushed forward by as many as fifteen years and the fading importance of Milan as the first stop on Josquin’s Italian tour, I argue that the Sistine Chapel was the place where Josquin came into his own compositionally, particularly with regard to settings of the Mass Ordinary. As James Haar has noted, most of the masses in Petrucci’s famous *Misse Josquin* of 1502 can be associated with the composer’s tenure in Rome. Yet there have been few attempts to understand these pieces in the context of the music Josquin encountered upon entering the papal chapel choir. When he arrived in Rome in 1489, Josquin joined a choir that counted among its members two prominent composers: Marbrianus de Orto and Bertrandus Vaqueras. The *Cappella Sistina* had also recently copied a large choirbook (VatS 35) containing masses by most of the major composers of the day. There is no doubt that Josquin would have sung frequently from VatS 35 and related sources, and interacted on a daily basis with de Orto and Vaqueras throughout his tenure in Rome.

Through an examination of Josquin's early masses in the context of *Sistina* sources, I have determined that he learned much from the Roman repertory of the 1480s and early '90s. Josquin seems to have engaged especially closely with the music of de Orto, a colleague with whom he had a close working relationship. Not only did de Orto assist Josquin in acquiring a canonry and prebend at the church of St. Géry in Cambrai, but the two were also jointly responsible for updating the hymn section of the manuscript VatS 15. As a parallel to these professional connections, my analyses have revealed close musical ties as well. There is now reason to believe that de Orto played a pivotal role in Josquin's compositional development.

ROMANTIC SONG (AMS)

Susan Youens, University of Notre Dame, Chair

MIGNON AND HER ARCADIAN DRAGONS

T. K. Nelson

Deer Lake Academy

Overshadowed by the wealth of rival settings, Franz Schubert's earliest efforts with Goethe's Mignon-lieder from *Wilhelm Meisters Lehrjahre* have escaped serious analytical consideration. These two songs, "Nur wer die Sehnsucht kennt" and its companion "Kennst du das Land?," were composed within a week of each other in October of 1815. But Schubert chose neither to publish nor to include them in the bundle of Goethe settings sent to the poet the following year.

Nevertheless, these two remarkable little songs have much to teach us on several fronts: about the poetic nuances and motivations of the elegiac pastoral of longing for a distant ideal; about the expressive and representational means of an emergent musical romanticism (especially with respect to chromatic harmony); and about the compositional stimulation Schubert received from Beethoven, with such bountiful results.

The outward similarities between the versions of "Kennst du das Land?" by Beethoven and Schubert have been observed often enough, but only casually and without detail. So too, Schubert's heart-wrenching "Nur wer die Sehnsucht kennt" also exhibits a similar modeling on a setting by the elder master. In both of these songs Schubert touched upon nearly every aspect of Beethoven's versions, exceeding his every gesture not so much in length or surface texture, but in musical breadth and poetic subtlety. Moreover, because the poetic sentiments expressed in "Nur wer die Sehnsucht kennt" provide the traumatic motivations for Mignon's pastoral fantasy in "Kennst du das Land?," Schubert integrated corresponding musical anticipations and allusions between his two songs. Of the four songs mentioned (two by each composer), the focus of this paper will be on Schubert's "Kennst du das Land?".

Recent literary research has suggested a mythological subtext at play in the character of Mignon. This helps to explain Goethe's enigmatic allusions in the two poems considered here, and their complex interrelationships. Most perplexing has been the reference to the mountains and dragons in the third verse of the otherwise idyllic song dreaming of the land "wo die Citronen blühen." A theoretical enquiry of pastoral tradition suggests that this imagery is structured as a "pastoral-sublime," and that Schubert's dramatic musical variation of this strophe provides an uncanny harmonic effectiveness which animates the latent mythological

undertones instilled by the poet. Indeed, Schubert's music advances Goethe's already expansive pastoralism.

The most striking aspect of these songs is Schubert's generous use of the romantic world of chromatic mediants. Though Beethoven took advantage of similar harmonic means, for Schubert the deployment of harmonic relations surrounding the flat VI became a conscious stratagem to enhance the specific poetic meanings of his texts. Accompanied by the appropriate figuration, these harmonies were invaluable for evoking otherworldly topics, both diabolical and pastoral. The songs considered here are consistent with the network of poetic correlations and harmonic effects that Schubert habitually employed throughout his *Lieder*. Indeed, this same musical discourse of chromatic poetics can provide insights for the interpretation of his instrumental music.

"FORBIDDEN CHAMBERS": SCHUMANN AT A ROMANTIC DISTANCE

Laura Tunbridge

University of Manchester

Scenes of childhood made sinister and psychotic: *Kinderszenen* as it appears in Wolfgang Rihm's chamber opera *Jakob Lenz* (1977–78) and Francis Dhomont's acousmatic melodrama *Forêt profonde* (1994–96) reflects the extent to which Schumann figures in contemporary music as a source of anxiety and repression. In *Jakob Lenz* the orchestration of "Kind im Einschlummern" appears as a vision ("Traumbild") during the hero's descent into madness. *Forêt profonde* combines Schumann's music with words from Bruno Bettelheim's *The Uses of Enchantment*, *Kinderszenen* becoming a means by which to prove the unsettling nature of fairy realms. The distant lands and people evoked in "Vom fremden Ländern und Menschen" represent the composer himself: according to Rihm, "Schumann ist anders."

This paper takes Rihm's and Dhomont's responses as a starting point to discuss the metaphor of distance as it intersects with Schumann's music. He is often portrayed as divorced from reality. On the one hand this reflects Romantic aesthetics; as Berthold Hoeckner has recently discussed, the distant voices of the *Davidsbündlertänze*, the *Fantasie* and the *Novelletten* convey the composer's "own musical manifesto of Romanticism." On the other, distant voices in the late music (such as the so-called *Letzter Gedanke*, which recalls the slow movement of the Violin Concerto) are associated with the final illness: with an inability to distinguish between reality and hallucination but also, ultimately, with expressive and creative failure. Recent scholarship on the late works (by Reinhard Kapp, Michael Struck and John Daverio), while welcome for its reevaluation of a neglected repertoire, tends not to acknowledge fully the way in which attributes praised in the earlier music—not least distant voices—are seen as flaws and, at worst, as symptoms of mental illness on being repeated in pieces from the 1850s. For example, the interpolation of a chorale in the First Piano Trio is described by Daverio as a moment of "sublime removal," while the Second Piano Trio "is remarkable for its musical evocations of distance" through quotation and allusion. The interpolation of new material in the Third Piano Trio (1851), however, is generally considered a mishandling of form; according to Philip Spitta it "speaks of [the composer's] exhaustion."

Clarification of the meanings implicit to the metaphor of distance thus offers a new perspective on the reception of Schumann's music, even up to the present day. In part this has to do with changing attitudes towards Romanticism: to the move from Chopin and Mendelssohn to Wagner and Liszt, for example. However, and as mentioned, it also results from knowledge

of the composer's biography. Schumann's incarceration in the asylum exerts a strong pull, as is apparent from Rihm's "charakterstück" in *Fremde Szenen II*, which evokes deserted rooms in which the forbidden takes place. Visitors to Schumann in his final years reported observing him through a view-hole, further distancing him from the world. By entering into those forbidden chambers, by unpicking the metaphors surrounding Schumann's music and his illness, we can perhaps bring his late works a little closer to us.

GLANCE AND WORD: OF DISTICHS, POETS, AND THE LITERARY
SOURCE FOR SCHUMANN'S "NUR EIN LÄCHELNDER BLICK"

Jon Finson

University of North Carolina, Chapel Hill

One of the great advantages to studying Schumann in this day and age lies in the wealth of information constantly made available by the Robert Schumann Gesellschaft as it publishes the new complete edition of the composer's works and papers. Consider, for instance, Helmut Schanze's and Krischan Schulte's authoritative *Literarische Vorlagen der ein- und mehrstimmigen Lieder*, which traces with great precision and few lacunae the literary sources employed by Schumann when composing his songs. The two German scholars go so far as to reproduce the text the composer consulted in parallel with the text as it appears in his first editions. Little escapes Schanze and Schulte's perspicacious eyes, and therefore wresting an undiscovered source or author from such thoroughly explored ground necessarily yields an inordinate feeling of accomplishment. It gives some pleasure then to discover that Schumann encountered the text for "Nur ein lächelnder Blick," the fifth number of his *Lieder und Gesänge*, op. 27, in a well-respected literary journal of his day and that the poem's author was probably Georg Zimmermann (1814–1881), a *Gymnasium* teacher who published a number of plays, short stories, and monographs on German literature.

By itself, though, this new discovery remains comparatively trivial until we understand that it reveals a richer vein of information about Schumann's choice of verse. Simple common sense suggests why he selected major poets such as Heine, Eichendorff, Rückert, Lenau, and Goethe, or why he chose popular authors such as Chamisso, Kerner, Reinick, and Geibel. But how could the composer have lavished his considerable talent on the likes of Wilfried von der Neun, Christian L'Egry, Moritz Graf Strachwitz, and, more to the point, Georg Zimmermann? Answering this question entails scrutinizing the original publication of "Nur ein lächelnder Blick" in the *Neue Zeitschrift für Musik*, which in turn discloses much about Schumann's reading habits, literary tastes, and compositional proclivities. He often tried to promote unknown authors and delighted in verse that presented technical challenges for musical setting.

REANIMATING ANTIQUITY: WOLF, GOETHE,
AND "ANAKREONS GRAB"

Marjorie Hirsch
Williams College

Hugo Wolf's "Anakreons Grab," one of the few late nineteenth-century *Lieder* on classical subjects, reflects the ambivalence of German philhellenism in the post-Romantic era. The song is the product of a complex dialectic between past and present infusing both text and

music. As the protagonist contemplates the strange juxtaposition of the ancient Greek poet's tomb and the vibrant natural life surrounding it, the listener confronts the song's similarly odd joining of pre- and post-Wagnerian compositional idioms. This paper offers new insight into the song and its cultural heritage by linking Goethe's poem to several ancient models and probing the music's intriguing stylistic duality.

Written in 1785, Goethe's epigram engages the past on multiple levels. Outwardly, it casts a backward glance at Anacreon of Teos (c. 572–490 B.C.), renowned for his light-hearted lyric verse celebrating beauty, love, wine, and song. But the poem also more subtly reflects upon Anacreon's ancient and modern literary imitators, including Goethe himself in earlier years. In addition, it represents a recasting of ancient epigrams included in the *Greek Anthology*, a massive poetry collection that captivated Goethe's Weimar circle in the early 1780s and inspired his first efforts to compose in ancient poetic forms. Goethe apparently modeled "Anakreons Grab" after three similarly titled poems in Johann Gottfried Herder's *Blumen, aus der Griechischen Anthologie gesammelt* (German translations of the Greek originals), whose manuscript he received from Herder in late 1784. Goethe borrowed the ancient poems' epigrammatic conceit, structure, and imagery, but recast the material in accordance with contemporary modes of thought. His poetic meditation on death evokes the elegiac inscription *Et in Arcadia ego*, which intrigued eighteenth-century writers.

Wolf's setting adds new levels of retrospection and self-assessment. Composed in late 1888 just one week after Wolf immersed himself in Goethe's poetry, the work pays homage to the Weimar bard and his idealized conception of antiquity as much as to Anacreon. But homage does not imply acceptance; Wolf, enamoured of Nietzsche's distinction between Apollinian and Dionysian aspects of ancient Greek art, maintained a "critical distance" (Amanda Glauret) from Goethe's classical vision, as suggested by stylistic inconsistencies in the musical setting. As Christopher Hatch has discussed, the music evokes tropes and compositional practices from the eighteenth and early nineteenth centuries (i.e., the Age of Goethe), making the song more accessible than many Wolf Lieder. What Hatch and others have not addressed is the music's conflation of these style traits with others from the late nineteenth century. Recognizing the song's multi-layered dialectic between past and present is critical to its interpretation as a late Romantic critique of German philhellenism, engaging ideas of artistic creation, annihilation, and immortality.

RUSSIAN TWENTIETH-CENTURY MUSIC (AMS)

Simon Morrison, Princeton University, Chair

KUTUZOV'S VICTORY, PROKOFIEV'S DEFEAT:

THE REVISED *WAR AND PEACE*

Nathan Seinen

Clare College, University of Cambridge

Sergey Prokofiev's *War and Peace* (1941–52) is one of only a very few operas composed after 1945 to have become firmly established in the international repertory. Its current popularity is no doubt partly due to its grand-operatic manner. However, it has rarely been acknowledged that official involvement in the opera's composition was direct and explicit, and that many of its conventional features were the result of intervention by the authorities. Politics and

aesthetics were inextricably bound together in the creation of *War and Peace*. Tracing Prokofiev's numerous revisions to his score—of which five complete versions exist—can provide insights into the workings of the cultural bureaucracy, the establishment of a socialist realist canon of opera, and the function of a highly prestigious artistic genre within Stalinist society. It can also support a claim for Prokofiev's original as an independent work of art. The only version that is performed today is the fifth and final one; the first version (1942) has never reached the stage, indeed it exists only in manuscript form in Russian archives. Critical assessments of *War and Peace*, even from scholars who possess some knowledge of the original, have so far supported the final version and underestimated the value of the opera as the composer himself envisaged it. This paper begins with a consideration of one crucial point of connection between Prokofiev's opera and contemporary developments in the political climate during and after the Great Patriotic War of 1941–45: the role of Fieldmarshal Mikhail Kutuzov, commander of the Russian forces against Napoleon. Kutuzov, like many other major historical figures, was utilised during the 1930s in a widespread promotion of Russia's national past in support of the current regime. This is demonstrated through a comparison of the portrayal of Kutuzov by Tolstoy in his novel *War and Peace*, by Soviet historians of the 1930s and 1940s, by the playwright Vladimir Solovyov in his play *Fel'dmarshal Kutuzov* (1938–39), and by the director Vladimir Petrov in his film *Kutuzov* (1943). The authorities' demands on Prokofiev's opera—and specifically those which related to the representation of Kutuzov—were to a great extent the result of the re-emergence of the Stalin cult as the war turned in favour of the Soviet Union. A chronological account of the bureaucratic involvement in the revision is thus shown to correspond to political developments. The remainder of this paper evaluates more specifically the rewriting of the opera's final tableau, "Smolensk Road" (the one most heavily revised), in order to show how a fundamental change in the opera's style and character came about. Instead of Prokofiev's usual declamatory setting of text and fast-paced drama, the finale became a more static series of choruses. And instead of the Russian people as protagonist, Kutuzov emerged as an individual hero; his leadership is celebrated in a massive new final chorus. Overall, these observations serve to support the argument that the revisions to Prokofiev's original *War and Peace* may have been even more detrimental musically and aesthetically than they were questionable politically.

SOUNDS FOR A "GLORIOUS RUSSIAN PAST": SOVIET COMMEMORATION AND PROKOFIEV'S *QUEEN OF SPADES*

Kevin Bartig

University of North Carolina, Chapel Hill

In 1937 the Soviet Union celebrated two events of great significance to the young socialist state: the Pushkin centenary and the twentieth anniversary of the October Revolution. These official commemorations represented an effective political tool to create a sense of national identity for a regime whose radical socialist beginnings had initially tried to erase historical links to tsarist Russia. Bringing historical figures such as Alexander Pushkin into the pantheon of Soviet "heroes" served to annex a "glorious Russian past" that lent a much-needed sense of continuity and legitimacy to the fledgling state. One of the many planned events of the Pushkin commemoration was Mikhail Romm's film version of Pushkin's classic novella *The Queen of Spades* (*Pikovaia dama*, 1936), for which Prokofiev composed his second film score. Yet in the realm of culture the extensive ambitions of the Stalinist bureaucracy nearly always

exceeded available means, and the Pushkin jubilee was plagued by disorganization, missed deadlines, and ultimately by conflict with the Soviet Union's anniversary celebrations. This resulted in the cancellation of a number of projects, including Romm's film, but not before Prokofiev had completed his music in short score. Although *The Queen of Spades* never appeared on the Soviet screen, Prokofiev resolved to salvage his effort and recycled a significant amount of its material in later compositions.

The aesthetic and compositional choices made by Prokofiev in his film score for *The Queen of Spades* reflect an emerging line of Soviet historicism in its musical material, harmonic language and over-arching musical structure. In this respect, the collaboration of Romm and Prokofiev was informed by Vsevolod Meyerhold's 1935 production of Tchaikovsky's opera *The Queen of Spades*, which sought to purge the opera of perceived proto-Symbolist aspects and return it to a more "authentic" base in Pushkin's original. The same ambition lay behind Prokofiev's score, where the composer consciously sought a musical style and aesthetic stance that distanced itself from Tchaikovsky. In this respect, Prokofiev's score, along with Meyerhold's re-Pushkinized opera production and Romm's unrealized film represent different facets of the same effort to adapt, transform and employ the Russian past in service of the Soviet present, all under the banner of a historical authenticity legitimizing the "social progress" celebrated in the anniversary of the October Revolution. In contrast to Prokofiev's later film scores—in particular the symphonism of *Alexander Nevsky* and the inclusion of liturgical elements in *Ivan the Terrible*—the music for *The Queen of Spades* represents neither anti-German nationalism nor anti-Stalinist subversiveness, but embraces fully the political and cultural project of nationalist Bolshevism of the mid-1930s.

INTERPRETING THE SONGS OF SHOSTAKOVICH

Francis Maes

University of Ghent

Criticism of the songs of Shostakovich has all too easily taken a highly questionable remark in Volkov's *Testimony* as a clue to their meaning, namely the passage where he has Shostakovich declare that "when I combine music with words, it becomes harder to misinterpret my intent." The historical validity of the remark is not the issue here, but the problematic association of words with unequivocal signification. The meaning of words, especially poetic words, could be as unstable as the meaning of musical codes.

The multivalent nature of the relationship between words and tones has been praised in song scholarship as the chief glory of the genre. Criticism of Shostakovich's songs, however, is still governed by the search for biographical or ideological clues. Critics have turned their attention to his songs mainly out of a desire for unequivocal answers to vexing questions of meaning in his music as a whole. Such a tendency is based on the tacit belief that words should provide a stable conceptual framework that is lacking in instrumental music.

The result is a view on Shostakovich's song writing that is strikingly reductive in two ways. First, interpretations of his songs focus on those words that could be read as referring to concrete situations in the composer's biography. Second, the broad aesthetic values of the poetry set to music, together with their multidimensional relationship with the music, are insufficiently taken into account. This bias is grounded in an anxiety that the search for aesthetic values in Shostakovich's art would lead to irresponsible escapism: an attempt to separate his

music from the weight of its historical context. Such an attempt would amount to a trivialisation of the dramatic times that Shostakovich lived in.

The study of the songs could serve as a test case for the development of an integrated critical interpretation of Shostakovich's artistic project. Like all of Shostakovich's music, his songs took shape in a highly charged era of tension between real life circumstances and aesthetic vision. It is precisely the task of criticism to define the nature and the scope of this tension. Applied to the interpretation of the songs, this means that references to concrete circumstances should be related to broader aesthetic issues. In the case of Shostakovich, song criticism should transcend the literalism that had governed it for a decade. Only if read in an integrated way, the songs could lead to a refinement of our general understanding of Shostakovich's work.

This paper will demonstrate such an approach through a discussion of three issues that arise in confronting Shostakovich's song output: a reading of the *Pushkin Romances*, op. 46, as a meditation on time, the relationship between functional songs and satire in the post-1948 songs, and an evaluation of the Neo-Platonist ideas in the late vocal cycles.

SHADOWS OF THE PAST: LOURIÉ'S *INCANTATIONS* AND AKHMATOVA'S *POEM WITHOUT A HERO*

Klára Móricz
Amherst College

In *Stravinsky and the Russian Traditions* Richard Taruskin describes Arthur Vincent Lourié (1892–1966), a one-time influential friend and close associate of Stravinsky, as “one of the most interesting forgotten musicians of the twentieth century.” Lourié's name indeed disappeared from music history, erased from Soviet official accounts because of Lourié's 1922 emigration from Soviet Russia (where he had served as Lunacharsky's Commissar of Popular Enlightenment), and excised from Stravinsky's memoirs because of what Stravinsky's second wife conceived as Lourié's meddling in their domestic affairs. Lourié reappeared in studies of the forgotten (and repressed) Russian avant-garde by Larry Sitsky, Peter Dean Roberts, Boris Schwarz, and, most substantially, by Detlef Gojowy, today the only expert on Lourié. In these studies Lourié is presented as a leading figure of the ultra avant-garde Russian futurist movement, whose experimental works fit a progress-oriented narrative of musical modernism.

Drawing on unpublished manuscripts of Lourié from the New York Public Library and The Amherst Center of Russian Culture, the present paper attempts to fill the gap left by the lack of discussion of the strange permutations of Lourié's career after his emigration and of his almost self-imposed obscurity. I focus on Lourié's 1961 *Zaklinaniya* (Incantations), five settings of lines from Anna Akhmatova's *Poema bez geroya* (Poem Without a Hero), a work whose first part recalled Lourié and Akhmatova's shared past in Russia's Silver Age. The dandyish Lourié's intimate friend and center of the avant-garde artistic circles of pre-revolutionary St. Petersburg, Akhmatova (1889–1996) describes the early 1910s as a Meyerholdian nightmarish masquerade in which the protagonists were constantly in danger of losing their identity as a consequence of nihilistic role-playing. I argue that Lourié's elusive figure can be seen as the embodiment of the frightening superfluous shadow with “neither face nor name” in Akhmatova's *Poema bez geroya*. More than unfortunate turns of political and personal history, Lourié's affection for masks—for taking up exaggerated poses and concealing his real face—explains why he vanished in the chaos of the first half of the twentieth century.

While Akhmatova, who had stayed in the Soviet Union and suffered persecution, drastically reevaluated her past judging it from the perspective of what she called “the real twentieth century,” for Lourié what the poet Osip Mandelstam called the mirage of pre-revolutionary St. Petersburg remained the only reality, its masks the only existence he knew. As Akhmatova’s *Poema* and Lourié’s *Zaklinaniya* attest, what distinguishes the aging Akhmatova and the aging Lourié is their relationship to these masks that for Akhmatova, in retrospect, turned into repellent, demonic devices, while for Lourié remained cherished relics of a past that had never lost its grip on the composer. So attached were these masks to Lourié that when in the fragmentary short settings of Akhmatova’s *Poema bez geroya* he let them down, he revealed only a shadowy face, rigid in its refusal of the present and in its fear of the future.

Saturday evening, 4 November

**SMT SPECIAL SESSION: COLLISIONS, MASHUPS,
AND TRAJECTORIES: NEW INTERSECTIONS
IN THE ANALYTIC LANDSCAPE
SMT Committee on Diversity**

**Philip Ewell, University of Tennessee, Knoxville, Chair
Adam Krims, University of Nottingham, Respondent**

The location of music is an issue that continues to intrigue decentered scholars researching repertoire, musicians and composers that are not part of the current analytic-scholarly canon, and it constitutes the common theme that underlies this session.

“Location” here is given a broad interpretation. It not only involves cultural geography, an area of research in which music is considered inseparable from the ethnic, racial or geo-political forces that influenced its production, but it also examines the reception of music by its receiver, who is not simply a faceless theoretical construct, but a situated person whose musical perception is intimately affected by a socio-historical profile.

The four papers in this session present different approaches, examine different repertoire, and reflect on different ramifications of locating music in something other than its abstract being. The Committee on Diversity’s hope is that, by exploring music as a deeply “located” cultural product, we can expand the scope of current music-theoretical research to allow for more nuanced consideration of what it means to produce, enjoy, and think about music.

Nina Sun Eidsheim will address the implications of traditional methods that analyze musical sounds without considering the specific listener, and propose an alternative analytical framework, based upon the techniques of cartography, that considers the perception of musical sounds as dependent on extra-sonic elements.

Philip Ewell will offer an examination of the musical elements of rap by examining timbres, texture, potential keys, harmonic progressions, and music-text relations in several works released over a twenty-year period.

Wayne Marshall will analyze two mashups, one in which a performance by an Egyptian singer makes a political statement inside a globally-popular hip-hop track, while the other mashes Stockhausen’s music with that of Aphex Twin.

Finally, Yayoi Everett will examine the diverse aesthetic trajectories present in the Japanese avant-garde music that emerged during the sixties by analyzing several compositions which merge concepts derived from traditional Japanese art with those imported from European and American trends.

**MAPPING THE SPACE BETWEEN MUSICAL SOUND AND
THE LISTENER: UNDERSTANDING VOCAL TIMBRE**

**Nina Sun Eidsheim
University of California, San Diego**

During the last decades the gap between looking at music as a result of social conditions and analyzing musical sounds as stable objects has increased. In this paper, I will address the implications of traditional methods that analyze musical sounds without considering the

specific listener. Further, I propose an alternative analytical framework that considers the perception of musical sounds as dependent on extra-sonic elements. Thus this work attempts to start filling in the cracks between cultural theory and music theory. Specifically, I am concerned with analyzing vocal timbre.

Granted that meaning is embedded in music, what are the different social and historical processes through which these meanings are perceived? In addition to reflecting on such processes, an analysis of the sort I propose acknowledges that each listener perceives musical sounds differently. Thus, this analysis considers the contextualized meaning of the sound, the listener's social position, and the relationship between the two. Although the materiality of the sound of, for example, a recording is constant, each specific sound-listener relationship calls for an analysis of the particular space that is created between the two. The analytical tools I propose are based on graphic techniques that can communicate several layers of information illuminating non-linear data and foregrounding contextual relationships. I will demonstrate my method analyzing a piece sung by one of the vocal synthesis software Vocaloid's "generic soul singers" Leon. Such investigation will highlight the circular process of consumers and producers of "soul singers" and the maintenance of such racialized, timbral categories.

COLLISION IN TIME: MUSICAL CHANGES IN REALITY RAP

Philip Ewell

University of Tennessee, Knoxville

Often it seems that rap's merits as a musical genre are thrown into question. Michael Eric Dyson, for instance, speaks of how the bias against rap as an art fuels the debate on whether it is, indeed, artistically worthy:

By denying its musical and artistic merit, hip-hop's critics get to have it both ways: they can deny the legitimate artistic standing of rap while seizing on its pervasive influence as an art form to prove what a terrible affect it has on youth. . . . That cultural bias—and unapologetic ignorance— informs many assaults on the genre that reinforce the racial gulfs that feed rap's resentment of the status quo (Dyson [2004], xii)

Clearly, denying the musical element in rap has political and social implications, namely, the ability for those in power to attack what rap represents without having to come to terms with its artistic merits. In this understanding rap is simply the pernicious creation of a sick society, which must be confronted head on. Because rap artists respond to what they see as unjust criticism, the response is often extreme, and thus begins the downward spiral of tits for tats.

Would it not then be reasonable to ask what the decidedly musical merits of rap are? An examination of the musical elements of rap over time—timbres, texture, potential keys or harmonic progressions, and music-text relations—would go far in silencing critics who question rap's artistic merits. This paper addresses these issues through a detailed look at three songs by 1) Grand Master Flash and the Furious Five (1983), 2) Tupac Shakur (1992), and 3) Eminem (2002). Because they are from three different eras, I will also look at the temporal collision of their various musical and nonmusical elements.

MASHUP POETICS AS PEDAGOGICAL PRACTICE

Wayne Marshall

University of Wisconsin-Madison

In the last few years, mashups have exploded in popularity as they have exploded commonplace ideas about pop music and consumption, digital technology and intellectual property, and even the sanctity of the recorded performance as a “complete” work. Bringing together unlikely collaborators—an a cappella from here, an instrumental from there—through some collision of genre, era, and/or mood, many mashups are made simply to delight in their recontextualizations and ironic juxtapositions. Others seem as concerned with political expression, cultural critique, or critical intervention as aesthetic pleasure.

This paper considers the pedagogical potential of such mashups—that is, how mashup poetics allow us to listen anew to something, to hear (quite directly) relationships to other works, and to understand the way music produces meaning in different contexts. To that end, I submit two mashups for consideration. The first combines Egyptian singer Abdul-Halim Hafez’s “Khosara” with rapper Jay-Z’s “Big Pimpin’,” a globally popular hip-hop track which employs a re-recorded portion of “Khosara” as part of its accompaniment. An imagined musical reconciliation of sorts, the mashup poses questions about their copyright dispute, their ability to highlight each other’s features, and the connections between pimp fantasies and U.S. foreign policy.

The second example, inspired by an interview in which Karlheinz Stockhausen derides electronic dance music as full of “post-African repetitions,” mashes Stockhausen’s music with that of Aphex Twin, one of the “technocrats” to whom he offers advice. Among other musical significations, it seeks some common grooves between the two. Colliding composition and publication, performance and pedagogy, parody and academic privilege, such mashup methods may raise questions, or at least eyebrows, as they challenge various norms of scholarship and copyright, but their value for hearing, teaching, and theorizing about music is immediately audible.

“SCREAMING AGAINST THE SKY”: AVANT-GARDE MUSIC IN JAPAN c. 1961–64

Yayoi Uno Everett

Emory University

In 1960, a succession of massive strikes and violent demonstrations culminated in a national crisis in Japan, spurred by the United States-Japan Security Treaty which gave the United States the right to use Japan as a military base, thereby expanding the Cold War arena in East Asia. Due to the large-scale revolts led by the socialist parties and the student organization Zengakuren in May and June of this year, President Eisenhower’s visit to Japan was effectively annulled. The artists and intellectuals who participated in these cultural and political movements were disillusioned with the postwar Japanese democratic institutions and demanded a clear break from the “Old Left.” In challenging the authorities, an artistic revolution emerged which included junk art, underground theater, New Wave cinema, Ankoku Butoh, Happenings, and Fluxus. Rejecting the fallacies of Japanese imperialism, this new generation faced the task of rebuilding their cultural identity from the charred ruins of post-atomic history.

Already by June of 1960, Japanese composers and musicians initiated a society to promote democracy at the Sôgetsu Center for the Arts in Tokyo. The society quickly grew to 580 members, and one of its earliest actions was a demonstration to demand the resignation of key officials in the Diet. This was an unprecedented action taken by western-trained Japanese composers and musicians, who for the main part occupied a politically neutral position up until this time. Sôgetsu Center subsequently launched a program of concerts to promote democratic ideals, including an extensive series dedicated to contemporary music, Happenings, jazz, and avant-garde film. Between 1961 and 1964, concerts featured new music composed by Hikaru Hayashi, Toshiro Mayuzumi, Tôru Takemitsu, Minoru Miki, Toshi Ichianagi, Yûji Takahashi, and others, along with contemporaneous works by Luciano Berio, Pierre Boulez, Karlheinz Stockhausen, Iannis Xenakis, Morton Feldman, David Tudor, and John Cage. Speaking of his visit to Tokyo in 1962, Cage expressed admiration for composers and artists (especially the Gutai group) who were already exploring radical forms of artistic expression to release themselves from the burden of tradition. Cage's presence, in turn, delivered a shockwave to young composers in search of a new musical identity.

Through the analysis of several key compositions, this paper examines the diverse aesthetic trajectories in Japanese avant-garde music that emerged during this politically volatile period. In the category of conceptual music, *Scream Against the Sky* (1961) and *Cut Piece* (1964) by Yoko Ono confronted the meaning of destruction and voyeurism through actively engaging the audience in a simulated act of violence. In concert music, Hayashi composed "Give me Water" (1959) from *Scenes from Hiroshima* to comment on the atrocities of atomic bombing in protest of further nuclear testing. Others explored the concept of "open" form through merging graphic notations derived from the traditional musical practices of Noh drama with indeterminate notations derived from Cage, as exemplified by Takemitsu's *Sacrifice* (1961) and Ichianagi's *Duet for Piano and String Instrument* (1962). In concluding, the paper discusses the social and musical ramifications of the musical avant-garde and how the composers' endeavours represented the first step toward overcoming alienation from Japanese society and its oppressive past.

AMS/SMT JOINT SPECIAL SESSION: HISTORY OF MUSIC THEORY: PAST, PRESENT, FUTURE

Cristle Collins Judd, Bowdoin College, Moderator

Scott Burnham, Princeton University

Thomas Christensen, University of Chicago

Alexander Rehding, Harvard University

Brian Hyer, University of Wisconsin-Madison

David Cohen, Columbia University

As the position of music theory and the study of its history stabilized institutionally in the early 1980s, manifestos on the subdiscipline identified as "History of Music Theory" appeared regularly with occasional clusters of publications: e.g. Lindley (1982), Dahlhaus (1985), Bent (1992), Burnham (1993), Christensen (1993), McCreless (1997), and Christensen (2002). These statements ranged broadly in their perspective on the discipline—its essence, its definition, its significance, its teaching—often concluding with pronouncements for its future.

This panel, comprising scholars whose training, research, publication, and advising is closely and prominently linked to the history of music theory, collectively offers the next manifesto about the field. The work of the panelists offers breadth of scope in the chronological focus of areas of research, in the institutions in which each was trained, and in the programs in which each teaches.

The discussion is organized in two parts. Part one offers brief statements and prepared responses by each panelist addressing the current state of the field and its future directions.

Judd will introduce the session by highlighting the “future directions” and the intellectual territory staked out by works like the manifestos cited above. She will explore the proposition that music theory and its history tell us not merely something about music and musical thinking at a given time and place, but hold the potential to open new possibilities within the fields of cultural studies and the history of ideas.

Burnham will assess the impact of *The Cambridge History of Western Music Theory* and a series of other multi-author collections (e.g. Bent, *Music Theory in the Age of Romanticism*, Clark and Rehding, *Music Theory and Natural Order*) stressing the historical importance of these volumes, what their ethos seems to be, and how they reflect the growing attitude that historical music theory be treated as a revealing strand of intellectual history.

Christensen will offer an “afterword” to *The Cambridge History of Western Music Theory* as a complement to his introduction to the volume. From his experience of editing the volume, he will consider the ways in which it achieved its aims and address the question of whether history of theory can now be constrained in any kind of synoptic overview, given the way the field has developed in recent years.

Rehding will consider the intersection of historical music theories with questions of communication and the role of the materialities of music. He will offer the model of media theory (especially as articulated by Friedrich Kittler) as a way of understanding how many music theories conceptualize what “music” is.

Hyer will propose more anthropologically situated approaches to the history of music theory. If human sense perception (as Walter Benjamin famously argued) varies over historical time, then music-theoretical texts have enormous value for reconstructing historical forms of musical “experience.” At the same time, drawing on lateral discourses and cultural practices can fill gaps in the history of conceptual thought about music.

Cohen will argue that history of theory, having now superseded the motives for its original emergence, has the primary task of studying the many ways in which music is and has been understood and represented in and through various music-theoretical discourses, in all of their historical and cultural specificity. In so doing, it offers to the field of music theory at large starting points and contexts for reflexive critiques of its own nature, aims, methods, and presuppositions.

The second part of the session will address the nature of graduate training in the field and will include the sharing of syllabi and reading lists along with broader considerations of the role of the discipline in graduate study in music. The session will conclude with an open discussion.

**THE TRANSFORMATION OF MUSICAL CULTURE
IN THE NINETEENTH CENTURY (AMS)**

William Weber, California State University, Long Beach, Chair

John Spitzer, San Francisco Conservatory

Derek Scott, University of Salford

Adrienne Fried Block, City University of New York

This panel is based upon the proposition that musical culture underwent a fundamental transformation in its values, institutions, and repertoires during the nineteenth century. The former unity of the musical community, based upon links between opera and concert, broke down as separate regions of taste developed around classical music, promenade concerts, café-concerts, ballad concerts, salon concerts, and the opera gala, indeed opera itself. Gender roles changed in diverse ways scholars have only begun to study. Just how far the separate worlds moved from one another demands careful study, especially in regard to the authority that classical music played as a source of authority in taste or pedagogy. This panel offers papers that explore key aspects of these changes in Europe and America.

John Spitzer, "Highbrow-Lowbrow Revisited": Lawrence Levine's *Highbrow / Lowbrow: The Emergence of Cultural Hierarchy in America* (1988) has had a big influence on music historians. Levine's basic thesis is correct: over the course of the nineteenth century America changed from an environment of "shared culture" to an environment of "cultural hierarchy." However, culture sharing was not unique to the U.S.: Europeans of different social classes also shared culture in the nineteenth century. In both Europe and the U.S. culture sharing was a transitory phase, preceded and followed by hierarchy. Non-hierarchical culture may be an attractive goal, but strong social forces pushighbrow and lowbrow cultures apart.

William Weber, "The Revolutionary Nature of the Early Quartet Concert": The concerts begun in Vienna in 1804 by Ignaz Schuppanzigh and in Paris in 1814 by Pierre Baillot marked the most drastic break with concert tradition found in the nineteenth century. To perform a program with no vocal music, composed entirely of string quartets, rejected the whole framework by which different genres and tastes had been expected to accommodate to one another and share the concert stage.

Derek Scott, "The Revolution of European Popular Song": The development of two parallel forms of entertainment, the French café-concert and British music hall, gave rise to the star system, copyright legislation, and new types of popular song. The two kinds of entertainment had far-reaching consequences in initiating a departure from the language of high-status music. While they appealed primarily to a working-class and lower-middle-class clientele, their promotion of anti-bourgeois values has been overrated in past scholarship.

Adrienne Fried Block, "Matinee Mania or The Regendering of Nineteenth-Century Concert Audiences in New York City": Women's access to concert and opera performances improved significantly during the second half of the nineteenth century. Whereas their attendance at concerts had been limited by the patriarchal system giving men control of women and their resources, it grew from a minority *c.* 1850 to a majority *c.* 1900. The increase in matinee performances attended by women derived from the growth of a consumer culture and from women's eagerness to lay claim to public spaces in daylight hours.

Sunday morning, 5 November

BACH AND TELEMANN (AMS)

Jeanne Swack, University of Wisconsin-Madison, Chair

BACH: LUTHER'S MUSICAL PROPHET?

Rebecca Lloyd
King's College, London

It is impossible to read much Bach scholarship without encountering Martin Luther. His name is ubiquitous; he is cited as both source and authority for the theological ideas supposedly expressed in Bach's music. Some theological writers cite Luther's love of music as a cause of Bach's work, while even secular musicologists (most recently Richard Taruskin) commonly assert that Bach's music mediates Luther's message.

In this paper I critically examine the Luther who appears in Bach studies by a close reading of recent Bach scholarship. I show that many historians—notably Diarmaid MacCulloch, James Stayer and the late R. W. Scribner—dispute certain models of history still prevalent in Bach studies: that there was a clearly-defined period called “the Reformation,” for instance, or that this was a clean break from medieval Catholicism, or that Luther's vision led directly to modern German philosophy and art. In addition, the majority of historians today consider incorrect the notion that Luther was a Biblical exegete or “commentator,” because this understanding of Scripture appeared only with nineteenth-century Biblical criticism. Yet all Bach interpretations which rely on supposedly “Lutheran” Biblical hermeneutics—such as those of Eric Chafe and Renate Steiger—continue to paint both Luther and Bach as Biblical exegetes.

In fact, I argue, the “Luther” who appears in Bach studies stems from the confessional theologians of the so-called “Luther Renaissance” movement of the 1920s to '50s. Inspired by the writings of theologian Karl Holl, the adherents of this influential movement portrayed Luther nationalistically as a German hero and anachronistically as a textual exegete. For them, Luther propounded an existentialist “religion of conscience” by which the inner experience of the Christian, despair or joy, became Law or Gospel, and thus justification by faith became subjective experience. This old-fashioned view of Luther's mission underpins the hermeneutics of many, perhaps most, of today's academic Bach interpreters. By writing that Bach's cantatas were intended as “musical sermons” affectively presenting Luther's message, for instance, theologians and musicologists show their indebtedness to Holl's conscience-based religiosity. And by emphasizing Luther's love of music and Bach's supposedly exegetical text-setting, today's writers continue down the path of identity politics, merging these two German cultural archetypes into one.

My critique of the “Luther” portrayed by Bach scholars takes the form of a plea for a more varied and multifaceted image of Bach's religious background, based on more recent, less confessional, historical scholarship. I highlight the problems inherent in a Bach hermeneutics which depends on the ideologies of twentieth-century theologians for its knowledge of history. While I would not seek to deny the importance of previous generations' views of Bach and Luther for our understanding of both figures, I argue that Bach scholars should at a minimum be aware of the controversial and frequently ahistorical nature of those views. I also

suggest that more diverse readings of Luther—alongside more creative ways of conceptualizing the relationship between music and religious culture—should inform and expand our interpretations of Bach.

TELEMANN'S POLISH STYLE AND THE "TRUE BARBARIC BEAUTY" OF THE MUSICAL OTHER

Steven Zohn
Temple University

In what is perhaps the most famous passage from Georg Philipp Telemann's 1740 autobiography, the composer recalls his revelatory encounter with the "true barbaric beauty" of Polish tavern music around 1705: "in eight days an observant person could snap up enough ideas" from these bagpipers and fiddlers "to last a lifetime." Ideas thus collected, he proceeded to "clothe" the Polish style "in an Italian dress with alternating Adagios and Allegros." This costume change was not merely an exercise in rendering the music suitably galant by taming its wilder elements, as it was for most other German composers of the time; rather, Telemann sought to mediate between the music of Europe's dominant culture and that of its "internal others" (to borrow Philip Bohlman's term), the custodians of an authentic low culture.

In this paper I explore the musical and cultural background of Telemann's *style polonais* in order to elucidate its eighteenth-century meanings. His characterization of Poland's traditional music as beautiful yet barbarous captures the ambivalence with which many of his contemporaries regarded the country and its people. Indeed, Western Europeans regarded Eastern Europe as occupying the historical and cultural space between barbarism and civilization. The *Encyclopédie* portrayed Poland as an intellectual vacuum, and Western visitors often expressed shock at the living conditions they witnessed in villages and cities. Voltaire's opinion that Poland was "part of ancient Sarmatia" was echoed by others who considered the country less a location in the modern world than a link to the distant past. Not surprisingly, German musicians writing at the turn of the eighteenth century (Beer, Fuhrmann, and Printz) expressed negative opinions of lower-class music and musicians, supporting Telemann's claim that the Polish style was "poorly regarded by the musically literate world." His own strong identification with the style polonais was therefore pioneering, anticipating the ethnographic studies of Johann Gottfried von Herder and other "discoverers" of peasant culture during the late eighteenth century.

As a primarily rural type of music, Polish songs and dances intersected with the pastoral aesthetic so popular in courtly and aristocratic circles. Such idealized views of the countryside tended to portray Polish bagpipers as happy, contented, and slightly buffoonish. Yet there was also a sadness associated with rural locales: urbanites lingering too long in Arcadia were susceptible to feelings of loneliness and melancholy, and visitors to Poland often noted a pervasive sadness. The multiplicity of emotions that traditional music was thought capable of expressing and eliciting seems to lie behind Telemann's description of "the comic Polish seriousness" and Scheibe's contemporaneous observation that the Polish style "seems almost to mock itself: in particular, it befits a really serious and bitter satire." In turning to Telemann's music, I explore his association of the *style polonais* not only with jocular expression in movements entitled "Scherzando," "Giocando," and the like, but also with mock-serious moods. Particularly striking are cases where the style asserts itself as a comically disruptive, defamiliarizing, and even grotesque element in otherwise conventional works.

BAROQUE PROGRAMMATIC KEYBOARD MUSIC (AMS)

Deborah Kauffman, University of Northern Colorado, Chair

TRAVELING WITH FROBERGER: HIS PROGRAMMATIC KEYBOARD PIECES IN THE LIGHT OF SEVENTEENTH- AND EIGHTEENTH-CENTURY AESTHETICS

David Schulenberg
Wagner College

Certain keyboard pieces by Johann Jacob Froberger have been noted since the nineteenth century for their programmatic titles and quasi-Romantic expressive intensity. Recently discovered manuscript copies of his music have added to the corpus of pieces whose verbal rubrics attach extra-musical, even autobiographical, significance to this repertory. These rubrics potentially add to our understanding of the music, the composer's biography, and Baroque musical aesthetics.

Verbal entries include titles, short rubrics, and "Beschreibungen" that connect specific pieces (mostly laments and *allemandes*) to historical and autobiographical events. One set of "new" annotations relates specific passages in *Allemande 27* to a hazardous ferry crossing of the Rhine. Questions already asked (but not yet answered) about these entries include: when were they attached to the pieces? was the composer responsible for them? how seriously were they meant to be taken? when did the events described take place? Further questions raised in this presentation include: how were these verbal "explanations" transmitted? precisely how do they relate to the music? do they reflect particular views of musical representation?

Text-critical evaluation of the verbal entries and the music reveals a type of dissemination which, as in seventeenth-century keyboard music generally, probably included oral transmission and substantial copyist intervention. Some annotations are probably elaborations of information originally indicated in brief rubrics, if written down at all. Several titles originally intended ironically may have been re-interpreted as deadly serious, altering perceptions of the music's expressive character and of Froberger himself as early as the eighteenth century. Several rubrics refer to events in France *c.* 1652, at the height of the Fronde, but neither these entries nor others relating to the Austrian Habsburgs can be interpreted literally; *Suite II*, associated in two sources with an imperial coronation, now is known in an untitled text apparently earlier than versions accompanied by programmatic titles or imagery.

Analysis of *Allemande 27* shows that its annotations probably were later additions that render certain expressive devices concrete; these, already inscribed in the music, include music-rhetorical figures found in other Froberger pieces, but without detailed verbal explanations. Writings of Kuhnau and Mattheson suggest that both knew *Allemande 27* and other programmatic works of Froberger; these served as antecedents for Kuhnau's *Biblical Sonatas* and informed Mattheson's musical aesthetics. The latter constituted a refinement of views going back to Descartes, whose correspondence reveals an understanding of musical expression shared with Mersenne and other contemporaries. Hence, regardless of their precise dating and origin, Froberger's programmatic pieces and their annotations are closely bound to a tradition of theorizing about musical meaning that spans the seventeenth and eighteenth centuries. Nevertheless, they are distinct in style and aesthetic from programmatic and memorial keyboard pieces by French Baroque composers such as d'Anglebert and François Couperin.

“LES FOLIES FRANÇOISES”: FRANÇOIS COUPERIN
AND THE IDEA OF *CARACTÈRE*

Sara Gross

University of California, Los Angeles

The collections of *pièces de clavecin* by François Couperin contain rich and often perplexing artifacts of the social world of late seventeenth- and early eighteenth-century France. The composer's character pieces have long enticed musicologists to puzzle over the identities of those depicted within these miniatures for keyboard. Present work on Couperin offers invaluable insight into the subjects of said pieces, but often pays little attention to the music itself and still less on how these keyboard “portraits” were to be understood by performer and audience. The works seem to form part of a larger cultural dialogue on the idea of “*caractère*,” a term that detailed the relationship between a person's physical exterior and their true interior nature. Official and fair theaters, painted portraits, and literary portraits, not to mention courtly dance and fashion, taught the primacy of the outer signs such as bodily gesture and comportment in deciphering character while influential works such as Jean de La Bruyère's *Caractères* simultaneously called into question the perceived transparency of the relationship of exterior and interior to ponder the very truth of “character” itself.

This paper will argue that Couperin participated vitally in these debates on character through the character pieces of his *pièces de clavecin*. While at once using physical signs such as gesture, technique, *agrèments*, and dance topoi to establish character in music, Couperin's works (like La Bruyère's) also exposed the inherent instability of character and deception of appearances. By presenting theatricality as a subject throughout the *pièces de clavecin*, especially in portraits of actors as well as “dramatic” subjects and allusions to plays, other staged events, and masquerade balls, Couperin brought to attention the artifice of the theater, the “paradox of the actor,” and the questions that arise with regard to the truth of character, thereby crafting in music a philosophical treatise on the subject.

A collection of variations on the folia bass in Couperin's thirteenth *ordre*, “Les folies françoises ou Les Dominos,” serves as a veritable synopsis of the composer's philosophical position on character. Each variation represents a figure at a masked ball, a site for the exploration of the meaning of character, and site in which Couperin's Parisian public could personally explore the art of disguise. Couperin's masked figures embody different generic traits typical to the literary portrait—hope, fidelity, jealousy, coquetry, etc.—in costume and character. The figures that emerge out of a shared bass demonstrate Couperin's evocation of character in music through physical performance, while they simultaneously illustrate the display and deception of masquerade. The inner content—the folia bass—remains constant through each variation, as does the performer, suggesting that a single person could adopt each domino as an actor would take on a role. Thus in “Les folies” and furthermore in his portraits of actors, among other works, Couperin maintains that appearances are deceptive and that “character” is an inherently unstable entity, a critical comment in an age defined by the perceived clarity of the relationship between exterior and interior.

BERLIOZ AND WAGNER (AMS)

Ralphe Locke, Eastman School of Music, University of Rochester, Chair

BERLIOZ AND THE MEZZO-SOPRANO VOICE

Julian Rushton
University of Leeds

In his choice of female voice-types, Berlioz showed a marked preference for a lower over a higher tessitura. This contrasts with the preponderance of tenors not only in heroic roles, but in his songs, notably *Irlande*. With two exceptions (Teresa, Hero), his principal female roles are designed for voices which at the time would have been considered mezzo-soprano; some of his songs also specify this voice type. In his orchestration treatise, Berlioz equates mezzo-soprano with "second soprano," and says of solo roles that on the whole they are written for particular singers, a remark strikingly reminiscent of the practice of Mozart. A problem arises nowadays, when "mezzo-soprano" is the label generally adopted by singers taking roles which Berlioz, and other nineteenth-century composers, called "contralto"; modern "mezzos," for instance (Baker, von Otter), transpose down songs Berlioz designed for mezzo-soprano, and others without apparent irony are billed as "mezzo" when singing Brahms's alto rhapsody. On the other hand, the largest female role in any of Berlioz's works, Didon in *Les Troyens* (Acts III to V), has been claimed for sopranos, without the qualification "mezzo," by at least one modern interpreter, Françoise Pollet.

This paper attempts to define what Berlioz probably meant by the mezzo-soprano voice-type, and assess Pollet's claim by close comparison with other roles including Cassandre in *Les Troyens* (Acts I and II). The definition will be in terms of his own compositional practice, and more broadly the practices of his time. The primary methodology is close study of the tessitura (not merely the range) of his songs designated "mezzo-soprano," and of principal roles in his mature operas (*Benvenuto Cellini*, *Les Troyens*, *Béatrice et Bénédicte*), and as far as possible the singers for whom they were intended; these include Rosine Stolz (who created the role of Acanio in *Benvenuto Cellini*), Marie Recio (for whom Berlioz orchestrated *Absence*), Pauline Viardot (dedicatee of the orchestral version of *La Captive*), and Anne Charton-Demeur (the first *Béatrice* and *Didon*). The methodology used will refer to the author's earlier work on male roles in Mozart and his contemporaries, and in selected works of Verdi and Wagner.

BERLIOZ AND THE NINETEENTH-CENTURY ROMANCE:
CONVENTION, INGENUITY, AND AUTOBIOGRAPHY
IN HIS SONGS (1842–50)Stephen Rodgers
University of Oregon

My paper assesses Berlioz's complicated relationship to the nineteenth-century French romance. Berlioz is often regarded as a revolutionary who made his mark writing massive, path-breaking symphonies, a far cry from the popular songs that became a staple of the bourgeois woman's salon. In fact, he scorned romances for the dilettantish musicianship associated with them. Yet he wrote romances throughout his life and reused them in his instrumental works. Why would a composer with a reputation for the monumental and iconoclastic

have been drawn to these fashionable miniatures? And what did the romance become in his hands?

Addressing these questions forces us to modify the all-too-common image of Berlioz as a madman who jettisoned all convention. Berlioz's imagination was far-reaching, but he worked within conventions, bending them to his expressive ends. This is above all true of the songs he wrote or revised between 1842 and 1850. Many of these pieces, including *La Mort d'Ophélie*, *La Belle Isabeau*, *Les Champs*, *Le Matin*, and *Petit Oiseau*, come straight out of the romance tradition: they feature strophic musical forms, their style is relatively unadventurous, and several were first published in popular journals geared toward the middle class. But they are also marked by a musical inventiveness and a personal resonance uncommon to the genre. To take one example: In *La Mort d'Ophélie* Berlioz extensively varies the musical strophes so that they become progressively shorter and more tangled. The result is a stunning evocation of the madness and swirling torrent that pull Ophelia under. The main motive of *Ophélie* calls to mind the *idée fixe* from the *Symphonie fantastique* and by extension Harriet Smithson, with whom Berlioz was obsessed when he wrote the work and whom he would eventually marry. Yet even without the musical reference, the song cannot help but be linked with Harriet, who captivated Paris with her performance of Ophelia in 1827 but by the 1840s had succumbed to illness and alcoholism. Considering that Berlioz associated the song with her physical demise and their estrangement from each other and that the public continued to identify Harriet with Ophelia, it is likely that many would have heard *Ophélie* as Berlioz's elegy to his lost love.

My paper teases out connections like these between the rich songs of these years and the events of Berlioz's life, considering where and when the songs were published, how and why they were recomposed and reprinted, how they differ from romances of the time, and how they are related to the symphonic works commonly regarded as documents in Berlioz's aesthetic autobiography. Berlioz, I will suggest, could not help but apply to his art the full force of his imagination and his being, even in a genre as seemingly "unsophisticated" as this—and perhaps *especially* in such a genre, which allowed him to speak to a wide audience when his production of large instrumental works was on the decline, and to do so in a style he knew would not be misunderstood.

BEYOND BERLIOZ: THE OTHER FANTASTIC SYMPHONIES AND THE "GENRE FANTASTIQUE"

Francesca Brittan
Cambridge University

Scholars have long hailed Berlioz's *Symphonie fantastique* not only as a vital landmark in the evolution of French romanticism, but as a work entirely unique in the symphonic repertory. It is little known that two other *Symphonies fantastiques* were written and performed in the 1830s, one by the French violinist-composer François-Laurent-Hébert Turbry (1833), and the other by the longtime director of the Liège Conservatoire, Jean-Etienne Soubre (1834). Of Turbry's symphony, only the literary program remains, describing an opening *Pastorale* followed by a *Ronde du sabbat*, a *Marche nocturne*, and a *Songe d'une imagination exaltée*—a narrative clearly indebted to Berlioz's tale. Soubre's work, however, survives as a complete set of orchestral parts—a multi-movement, "descriptive" symphony that has been neither heard nor studied since its nineteenth-century premiere. This paper reunites the three *Symphonies fantastiques*, examining both their continuities and differences, and the broader fantastic

culture from which such works sprang. It situates the later *Symphonies fantastiques* both as important cultural artifacts in their own right, and missing pieces of Berlioz's early reception history. In addition to the works by Turbry and Soubre, a history of the "other" fantastic symphonies includes several virtual compositions: satirical "fantastique" programs published in *Le Ménestrel* and the *Gazette musicale*, including an *Episode de la vie d'un joueur* (Episode in the life of a gambler; 1835) and an *Episode de la vie d'un grammairien* (Episode in the life of a grammarian; 1836). These parodies lampooned both Berlioz's descriptive musical style and the complexity of his fantastic idiom, but they could not stem the tide of "fantastique" programmatic works performed and published through the following decades. Moscheles' *Concerto fantastique* and Liszt's *Rondeau fantastique* paved the way for an explosion of fashionable (though now virtually unknown) salon pieces including Bletzen's *Rondeau fantastique pour le Piano Forte* (1835), Burgmüller's *Reveries fantastiques* (1839), and Litolf's *Grand Marche fantastique* (1840)—works eagerly consumed by a public hungry for "fantastic" effects. Together, this repertory began to coalesce into a concrete *genre fantastique*, an idiom that drew together "high" and "low" art (the symphony and the quadrille) and articulated an important point of connection among musical, literary, and visual culture. Such works resonate back to Berlioz's seminal symphony, allowing us to challenge its perceived status as an isolated and anomalous work and to suggest, instead, that it formed part of a broad repertory of fantastic compositions—a collection of sonatas, dances, and other symphonies that trace the reception, dissemination, and ultimate commodification of Berlioz's "fantastique" style.

WAGNER'S "TRAÜME" AND THE RISE OF THE ORCHESTRAL LIED

David Kasunic
Haverford College

Scholarly literature on the orchestral Lied has construed it as a symptomatic outgrowth of both the Lied tradition and the symphonic leanings of fin-de-siècle German and Austrian composers—as a hybrid genre resulting from the dialectic of symphony and song. If a model for the orchestral Lied is cited, then it is Berlioz's *Nuits d'été*, as when it is unconvincingly cited as the model for Mahler's *Kindertotenlieder*. Because Wagner was not famous as a Lied composer, his particular role in the ascendance of post-Wagnerian orchestral Lieder has been ignored. And because these are songs with orchestral accompaniment, the significance of their inception as piano-vocal scores has been downplayed.

My objective in this paper is to give the orchestral Lied a more appropriate generic profile by proposing "Traüme," from Wagner's *Fünf Gedichte für eine Frauenstimme* (posthumously receiving the title *Wesendonck Lieder*), as the prototype for the genre. As first published by Schott in 1862 as a piano-vocal score and with Wagner's designation "study for *Tristan*," "Traüme" bears the pianistic traces of Hans von Bülow's piano-vocal score of *Tristan* from 1860. From the beginning, then, on the pianos of drawing rooms and conservatories, the link between Wagner's song and *Tristan's* "Liebesnacht"—the arguable climax of Wagner's most celebrated music drama—would have been readily perceived. Indeed, it was through either the von Bülow piano-vocal score of *Tristan* or its 1861 four-hand piano score that Mahler and Wolf came to know the Wagner work in the late 1870s, several years before they would hear the work staged, with orchestra, in its entirety. By 1878, when Schott published Wagner's orchestration of "Traüme" as a Lied for violin and orchestra, "Traüme" had established a genre that came equipped with its own teleology: 1) the incipient stage as a piano-vocal version,

already a study for a music drama, 2) a transitional stage as an orchestral Lied, and 3) its final incarnation as assimilated into the music drama. Such a teleology presented Mahler and Wolf but also Strauss, among others, with the possibility of responding to the Wagnerian music drama in perhaps less daunting compositional ways. For example, Wolf orchestrated over two dozen of his piano-vocal Lieder, two of which he inserted into his opera *Der Corregidor*, while two others he intended to insert into his unfinished opera, *Manuel Venegas*; Wolf thus enacts the successive stages of “Traüme” almost to the letter. I conclude this paper by considering the individual cases of Wolf, Strauss, and especially Mahler—all accomplished pianists—and how diverse historical factors, from the homogenization of piano manufacturing design to the new taste for orchestral concerts limited to orchestral music alone, enabled composers of orchestral Lieder to imply music dramas they never would compose. In this light, the orchestral Lied becomes less a hybrid sub-genre than a charged artifact of the music drama and a direct response to Wagner’s legacy.

DUFAY IN HIS TIME (AMS)
Craig Wright, Yale University, Chair

DUFAY THE SINGER
 Elizabeth Randell Upton
 University of California, Los Angeles

Analyses of late medieval music have largely concerned themselves with purely compositional features such as counterpoint, mode, and large-scale formal design. This kind of analysis is consistent with an aesthetic view of musical works as primarily abstract patterns in sound, independent and self-contained. In his 1983 article “Dufay the Reader,” Don Randal broadened our understanding of late medieval song by looking at the ways in which the songs of Guillaume Dufay (c. 1397–1474) reveal not only a composer but also a reader concerned with the words of his songs. In this paper I want to extend our consideration of late medieval song even further, by considering the voices of the singers who performed this music.

Surviving records have allowed scholars to reconstruct Dufay’s biography in detail. It is clear that at least until his return to Cambrai in 1439 Dufay, like so many fifteenth-century composers, was employed as primarily as a singer. His earliest surviving works, written while in the service of Carlo Malatesta da Rimini, strongly suggest that Dufay came to international notice in his teens and early 20s largely because of his vocal talent. Yet musicological scholarship has largely avoided any consideration of late medieval voices, and the influence composers’ own voices must have had on their compositions. If we assume that Dufay himself sang the music he wrote, his compositions, particularly earlier in his career, may reveal clues to the quality and sound of his voice and to his abilities as a singer. Dufay’s early songs have been described as “idiosyncratic,” and it is certainly possible that those compositional idiosyncrasies were the result of a singer tailoring his compositions for his own performance. The smoother textures and more typical overall style observed in Dufay’s later songs may reflect a composer writing works for others to perform. Focusing on the abilities and activities of Dufay the singer can thus allow us new insight into the work of Dufay the composer.

In this paper I analyze Dufay’s early works from the Oxford MS and other sources to discover what the notes can tell us about Dufay the singer. Such elements as range, tessitura,

melodic style, rhythmic and motivic organization, and the contrapuntal interplay of voices reveal valuable details about the voice(s) that sang this music. I also consider whether it is possible to determine whether Dufay was likely singing with the same group of individual musicians at particular times in his career; this kind of analysis will be useful for dating particular compositions. Finally, I consider both fifteenth- and twenty-first-century performance practices, imagining what advice Dufay the singer can give to performers of his music today.

GUILLAUME DU FAY'S *SALVE FLOS TUSCAE GENTES* RECONSIDERED

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New York University

A reading of Giannozzo Manetti's *De secularibus et pontificalibus pompis in consecratione basilicae florentinae* reveals that Guillaume Du Fay's *Nuper rosarum flores* was just one of the polyphonic works performed by the papal chapel of Eugene IV during the Florentine celebrations of March 1436. Using almost identical language, Manetti describes an earlier ceremony with polyphony, also presided over by the pope, which occurred at a service on the eve of the consecration. The composition that Manetti was most likely describing is *Salve flos tuscae gentes*, another motet by Du Fay that up to now has been considered as his homage to the fair women of Florence. A new interpretation of its text, however, suggests that this motet too can be read as a paean to the Virgin Mary. The new interpretation rests on a large body of contemporary Florentine commentary, which reveals that the image of the *flos*, the flower, central to the texts of the two motets, was understood by Florentines of the time as a reference both to the Virgin and to their beloved republic. The similarity in musical structure of *Nuper rosarum flores* and *Salve flos tuscae gentes* has often been commented upon. Each makes use of the same numerical relationships and each features two texted upper voices and two textless tenors whose four isorhythmic periods are of the same length. Despite their obvious kinship, a misunderstanding of the true meaning of the text of *Salve flos tuscae gentes* has prevented it from taking its rightful place alongside *Nuper rosarum flores* as the pendant piece conceived by Du Fay for the consecration ceremonies. In my paper I will present the evidence that inevitably leads to this conclusion.

INTUITIVE SYLLABLE DEPLOYMENT: THE CASE OF BRUSSELS 5557 AND ITS CONCORDANT SOURCES

Warwick Edwards
University of Glasgow

Traditionally scribes are supposed to be particularly "casual" in the latter fifteenth century about the alignment of notes and words. So much the better for us, for one can learn a great deal about thought processes through analysis of what individuals do without thinking. In this paper I attempt to account for how words are presented in the sacred music of Dufay, Ockeghem, and others copied into various layers of the Flemish MS Brussels 5557 and into its chiefly Italian concordant sources. Copying methods had changed of late: formerly words tended to be inscribed first, after which musical symbols were aligned to them; now melodies were set out first, then their words, but no longer in systematic alignment, only in proximity. The shift in notational practice was sufficiently widespread at the time to lend color to the idea that composers as well as copyists embraced it. Indeed, Brussels 5557 famously includes

eight Busnoys motets likely to have been copied by the composer himself. Hence the shift has implications for the compositional process. It also reinforces the notion that at every stage in transmission—from composer, through scribe to singer—the act of syllable deployment was an intuitive one rather than something consciously learned. We can infer a good deal about what that meant in practice through systematic analysis of notational presentation, informed by knowledge of earlier, more precise notational custom, and of musical phrases crafted in such a way as to preclude ambiguity of text distribution. The process that emerges, I argue, is one in which syllables are grouped in chunks conducive to spontaneous recall, and in ways conditioned by scribes' perception of musical phrasing and articulation. Recent studies have called attention to the phenomenon of regular syllable patterning in verse settings of the fourteenth and fifteenth centuries, though there has been little consideration of the possible underlying causes. Work on the predominantly prose repertory of Latin liturgical and devotional music has tended to back-project later theory or to look to contemporary humanistic ideas, both of which serve to pre-judge outcomes, overemphasize the role of word stress, downplay the significance of multiple source readings, and obscure the implications of what I here argue to be untheorized processes of patterning syllables in the singing of prose and verse alike. The findings have obvious implications for editing and performing music of this period. They also raise questions concerning the extent to which composers consider syllable deployment a crucial aspect of "the work" whenever it is performed beyond their immediate sphere of influence.

THE BERLIN CHANSONNIER AND FRENCH SONG IN FLORENCE, 1450–90: A NEW DATING AND ITS IMPLICATIONS

Sean Gallagher
Harvard University

Owing to the loss of most fifteenth-century music manuscripts from France, chansonniers of Italian origin are of special significance for our knowledge of the French chanson repertory and its dissemination during the second half of the century. Florence appears to have been a particularly important center for chanson collections, judging from a group of eight manuscripts copied there that range in date from *c.* 1450 to the early 1490s. The copying dates generally accepted for these manuscripts are based primarily on the works they transmit and on the presence or absence of music by particular composers. This method of dating depends on a belief that the contents of these manuscripts were contemporary, and that they reflect the most recent stylistic trends in chanson composition. Indeed, behind most of these datings lies an unstated assumption that copyists in Italy had access to the newest music and, even more, that those who commissioned these chansonniers were interested in having current music, rather than older works. This paper presents evidence for a new dating of one of the Florentine chansonniers that challenges this view.

The Berlin Chansonnier is the only one of these sources from before the 1490s for which a more secure dating has been proposed. The impaled arms of two prominent Florentine families decorate the first chanson in the collection. In 1973 Peter Reidemeister proposed that the manuscript was a gift for the wedding of Bernardino Niccolini and Margherita Castellani, which he estimated took place in 1465 or 1466. The manuscript thus appeared to pre-date by fifteen or more years the next earliest sources in the group. The significant differences in repertory between the Berlin manuscript and those of the early 1480s seemed to confirm this time gap.

Documents in the Archivio di Stato in Florence change this picture considerably. Margherita can now be shown to have been born slightly later than previously thought and, more importantly, to have married Niccolini only in 1473. With this new terminus post quem for the Berlin Chansonnier it becomes necessary to rethink its relation to the entire complex of Florentine (and other Italian) song collections, particularly since several hypotheses concerning these sources have been tethered to the 1465–66 dating of this manuscript.

MANLY MEN (AMS)

Howard Pollack, University of Houston, Chair

“FIND ME A PRIMITIVE MAN”: MASCULINIST DISCOURSE, PRIMITIVISM, AND THE MUSIC OF CARLOS CHÁVEZ IN THE UNITED STATES

Carol Hess

Michigan State University

“Chávez’s music is a dance of the male on the American soil,” critic Paul Rosenfeld declared in *Modern Music* in 1932. In the same article, Rosenfeld praised the Mexican composer’s “rhythmic expression of masculine completeness and independence.” Olin Downes, for his part, detected “savagery” in Chávez’s music, along with “primitive, archaic . . . [and] elemental energy”; others tagged it “crude,” “raw,” “savage,” and “barbaric.” Thanks to such readings, Chávez’s reputation in the United States came to be enlivened by two parallel discourses: masculinist and primitivist. Several scholars, including Judith Tick and Catherine Parsons Smith, have written persuasively of masculinist discourse in early twentieth-century American music criticism, illuminating its ideological biases and the challenges it posed to women composers. In doing so, they offer a music-historical perspective on sociologist Michael Kimmel’s view that “a comprehensive historical account of the American experience can no longer ignore the importance of [concepts of] masculinity . . . in the making of America.” But what of the “making” of American music, with its supposedly masculine qualities, in relation to primitivism? Like “masculine” music, artistic expressions of primitivism might evoke virility, superior force, and vast, preferably “virgin,” spaces. Although early twentieth-century U.S. critics were especially quick to note these qualities in works by Latin American composers, they also applauded them in works by their compatriots, such as Aaron Copland and Henry Cowell. Further, as this paper will argue, the influence of the “primitive man” can be felt in more recent scholarship in the U.S. Drawing on the work of Carol Oja, Beth Levy, Leonora Saavedra, and others, I take Chávez’s “machine” ballet *H.P.* (Horsepower) as a point of departure for considering these parallel discourses. Relevant here are the links between primitivism and the cult of the machine, both of which privilege overwhelming power. These concepts converge in *H.P.*, which explicitly opposes the “fertile South” (Latin America) to the “cold, industrialized North” (the United States) through an enigmatic combination of identity-conscious Mexican motives and primitivist tropes, such as extended ostinati, driving rhythms, abrupt block juxtapositions, and melodic fragments of narrow intervallic range, often repeated rather than “developed.” Another site of the masculine primitive discussed here is D. H. Lawrence’s “Mexican” novel *The Plumed Serpent*, published in 1926 in New York and almost certainly familiar to critics such as Rosenfeld. Reading *H.P.* and its reception in the U.S. in this way proposes

more than simplistic cultural stereotyping of a Mexican “Other” by New York-based critics. Rather, I seek to address nostalgia—even envy—for mythic space in which male muscularity implacably tamed the forces of nature in all their vastness and austerity. Finally, in noting echoes of primitivist-masculinist language in some recent scholarship, I invite speculation on the very questions of identity—and its exteriorization—that so preoccupied composers and critics during the 1920s and 30s and that continue to influence accounts of American music.

WHERE “A MAN WAS A MAN EVEN THOUGH HE PLAYED
A SAXOPHONE:” JOHN ESPUTA AND THE MUSICAL
COMMUNITY OF WASHINGTON, D.C.’S NAVY YARD

Patrick Warfield
Georgetown University

It is easy to forget that the music heard and performed most often by most nineteenth-century Americans was provided not by the European masters or even their New World counterparts, but by local musicians nurtured in musically thriving neighborhoods. This paper examines the life of one of these men, John Esputa, and reminds us of the breadth required to survive as a nineteenth-century American musician, and the importance of musical institutions and neighborhoods in developing this breadth. The Esputa name serves as a footnote in American music history only because John Philip Sousa reports that he studied with Francis and John Esputa as a boy in Washington, D.C. But as far as most Sousa scholars knew, nothing remained of the Esputas except for a single photograph showing one of the teachers and several members of his private conservatory, which met in the Esputa home during the 1860s and 1870s. It should come as no surprise, however, that this family, with its own conservatory, was musically active in Washington’s Navy Yard neighborhood. It is equally unsurprising that the Esputa name appears alongside Sousa’s in the records of the Navy Yard’s principal musical employer, the United States Marine Band. The Marine Band not only employed many of the Navy Yard’s musicians, it also served as a gateway into the broader musical community of Washington. The same families who provided players to the band also populated the district’s theater pits, orchestras, and private studios. Francis Esputa served as the sole musical instructor at Georgetown University during the 1840s—teaching all instruments, conducting the orchestra, and training singers. In the 1870s, John Esputa led the choir at the African American St. Augustine Catholic Church. His ensemble’s performances of Haydn and Mozart were so well received that Esputa used the singers to form the Colored American Opera Company in 1873. Esputa’s work at St. Augustine’s did not go unnoticed, and some of his choristers (who belonged to Washington’s most prominent African American families) arranged to have him teach in what were then the Washington Colored Schools. While none of these feats is alone noteworthy, the combination is. Here we have a new immigrant playing in America’s oldest musical ensemble and teaching in America’s first Catholic University. His son crossed a racial dividing line to lead the choir in Washington’s first black Catholic church, create the city’s first black public school music program, and form the nation’s first black opera company. For John Esputa, all of this was in addition to running his own music conservatory, writing songs, dances, a Catholic mass, the first piece deposited at the Library of Congress for copyright protection, and his own music instruction book. John Esputa was particularly successful, but there is no reason to think his musical activities were unusual. Other names appear frequently as local musicians, and their stories demonstrate the kind of work required to survive, and the importance of a musical community that served as a recruiting and training ground for generations of music makers.

PARTIMENTO (AMS/SMT JOINT SESSION)
Bertil van Boer, Western Washington University, Chair

PARTIMENTO, FUGUE AND IMPROVISATION IN
 LATE EIGHTEENTH-CENTURY NAPLES

Giorgio Sanguinetti
 University of Rome, Tor Vergata

The study of partimenti is just now becoming known to the English-speaking academic community. Understanding its theory and practice is highly problematic: in fact, most of partimento precepts were transmitted orally, from teacher to student, in what Gjerdingen (2003) calls a “ritual” model of shared symbolic practices.” This paper will focus on a specific genre of partimento, namely fugal improvisation as practiced in late eighteenth-century Neapolitan school of composition. In comparison to other collections of partimento-fugues, the Neapolitan fugues display more complexity, richness in texture, and instrumental virtuosity—and an almost total absence of figures. Accordingly, they pose a much greater challenge to any modern musician who attempts to unlock their solutions.

In this paper I argue that most of the problems posed by partimento-fugue realization can be solved through a careful analysis of linear patterns, cadences, voice leading and contrapuntal properties. The identification of linear bass patterns and cadences clarifies the harmonic structure; voice-leading analysis and reduction techniques facilitate the identification of elementary linear patterns; invertible counterpoint or change in rhythmic activity signal the possibility of thematic entries. Examples will include realizations of partimento-fugues by Leo, Durante, and Sala, together with a discussion of them.

GALANT MUSICAL GESTURES IN EARLY FRENCH SYMPHONIES:
PARTIMENTO SCHEMATA IN GOSSEC’S OPUS 5

Judith L. Schwartz
 Northwestern University

This paper demonstrates how an old Italian method of teaching composition can help us identify musical *schemata* that were part of an eighteenth-century composer’s stock-in-trade and can help us interpret the meanings they may have had for both composers and audiences. It draws upon studies of *partimenti*, the collections of figured bass or short score exercises compiled by Italian teachers of composition out of commonly used musical gestures—licks or riffs characteristic of the *style galant*. Instructors taught musicians how to flesh out these commonly heard melodic progressions into familiar multi-voiced textures and sequential patterns, called here *schemata*, and how to assemble these into brief, skeletal compositions. Robert Gjerdingen, who has undertaken an extensive study of *partimenti*, has argued for their significance in the education of musicians all over Europe, and they prove to be a useful tool in the analysis and interpretation of eighteenth-century France’s leading symphony composer, François-Joseph Gossec.

From the *partimenti*, Gjerdingen derives insight into not only the conventional patterns themselves, but also their syntactical function within compositions. By tracking a given *schemata* through a variety of compositions, we acquire information not only about its typical

structural function, but also the expressive character with which it might be associated, and thus the expressive baggage it might carry when heard in a symphony. A *schema* heard out of place, either structurally or in an unlikely expressive context, can stimulate the listener's powers of discernment, even his perception of argument or incipient narrative. In addition to three such *schemata* identified and given names by eighteenth-century theorist Joseph Riepel, Gjerdingen describes others suited to an analysis of thematic character and syntax in Gossec's early symphonies.

The first movement of Gossec's Symphony in E-flat Major, op. 5 no. 2, serves as an example in which a conventional tonic pedal-point *schema* in the opening theme establishes the prevailing pastoral character of the movement. Moreover, the formal placement, variation, and juxtaposition of *schemata* in the movement suggest dialogue, change, and mild-mannered dramatic confrontation. Gestures syntactically out of place become the means for formal play; passages combining seemingly incompatible references to sacred and *galant* idioms become the source of wit and or dramatic allusion; and variation of elements from a given *schema* becomes a means of development and motivic integration. The pleasant *galant* movement stands revealed as tightly integrated, subtle, and in touch with the larger sound world outside of the concert hall.

While this type of analysis has its limits in justifying hermeneutic interpretation, it nevertheless provides significant insight into the eighteenth-century musician's craft and how it served listeners who (in Gjerdingen's words) valued "opportunities for acts of judging, for the making of distinctions, and for the public exercise of discernment and taste." It also reveals how Gossec made schematic composition compatible with the up-to-date Parisian scene of 1760 and underscores the importance of musical convention in eighteenth-century style.

PROCESS MUSIC (SMT)
Rebecca Jemian, Ithaca College, Chair

DOVETAILING IN JOHN ADAMS'S "CHAIN TO THE RHYTHM"

Alexander Sanchez-Behar
Florida State University

Minimalist composers have used the technique of musical "dovetailing" since the 1970s. This can be thought of as a method of connecting neighboring formal sections of a work, allowing smooth transitions through an overlap of preceding and subsequent musical material. Dovetailed transitions begin with the appearance of new motives during a passage that otherwise exhibits block and textural subtractive processes. The closing stage of a dovetailed transition is signaled by the removal of earlier motives.

This paper explores John Adams's recent approach to dovetailing as a form-defining element in "Chain to the Rhythm," from *Naive and Sentimental Music* (1997–98). Part I examines ways in which recurring motives can be modified to allow the process of dovetailing. Part II illustrates different models for dovetailing and demonstrates an interrelation between formal sections and dovetailed transitional passages. The final part considers a recurring "Adamsian" set class, 4-26 [0358], as a signal for new formal sections and compares dovetailing passages in terms of duration and opening gestures.

FORM AND MUSICAL PROCESS IN MICHAEL
TORKE'S "THE BLUE PAGES"

Kathleen Biddick Smith
Florida State University

When it comes to minimalist music, conventional formal models can be problematic. In the absence of familiar boundaries, it becomes necessary to seek other explanations of form. One general trend is for form to evolve as the piece progresses, rather than having large, sectional groups with clear beginnings, endings, and formal functions. This gradual, directed change or *process* becomes the main focus of the work, which requires a new way of listening: attending carefully to gradually changing content.

Recently, scholars have begun to investigate and analyze minimalist and postminimalist works by adapting current methodologies (Cohn (1992), Quinn (1997), Kleppinger (2001), Horlacher (2001–2), and Roeder (2003a, 2003b)). Expanding upon their work, this paper will investigate some of the ways in which postminimal music organizes time by exploring the many subtle processes at play in "The Blue Pages," the jazzy second movement of Michael Torke's *Telephone Book* (1995). I will show that its form is structured neither by sectional divisions nor by a single purely linear process, but rather that it is a product of several interacting musical processes.

RADIO AND POLITICS (AMS)

Michael Beckerman, New York University, Chair

KURT WEILL'S RADIO STYLE: "LISTENING IN" TO
LINDBERGH'S FLIGHT IN THE WEIMAR REPUBLIC

Erica Scheinberg
University of California, Los Angeles

In this paper I address Kurt Weill's relationship with the radio, focusing on *Der Lindberghflug* (*Lindbergh's Flight*), his 1929 radio cantata on the subject of Charles A. Lindbergh's 1927 transatlantic flight. Due largely to its dispassionate and journalistic libretto by Bertolt Brecht, *Der Lindberghflug* has become an emblem of the *Neue Sachlichkeit* (New Objectivity), a broadly defined German artistic movement of the 1920s characterized by its emphasis on American subject matter, technology, and emotional detachment. However, I argue that Weill's music, while composed in a simple, direct and "objective" style, ultimately gestures toward a "New Romanticism," with Lindbergh a new kind of contemplative and self-reflexive hero for the Machine Age.

Der Lindberghflug premiered at the Baden-Baden Chamber Music Festival in July 1929, one of several pieces of new music composed specifically for radio. Weill initially planned the cantata with Brecht, but immediately split the task of scoring the work with Paul Hindemith, keeping for himself all the parts in which Lindbergh sings. In the second number of the work Lindbergh introduces himself: "I fly alone," he sings in German. "Instead of another man I take more gasoline / I fly alone in a plane without a radio." This utterance reveals a central irony of the work: determined to take only the barest necessities, and intending to spare as much room as possible for gasoline, Lindbergh famously chose to fly *without* a radio. In *Der*

Lindberghflug, the radio itself ostensibly allows the listener to travel along with the aviator on the *Spirit of St. Louis*, and to tap into Lindbergh's psyche. But *because* he flies alone, cut off from contact with the outside world, the Lindbergh depicted by Weill must reckon with his own inner thoughts and demons in a heroic journey of self-investigation.

This paper pays close attention to the nuances of Weill's radio style and the details of his musical depiction of Lindbergh's flight, which exhibits many of the features of *neusachliche* music yet also reveals the lucid expressive language of Weill's "post-1928" New Romantic style. I focus on the sound of Lindbergh's singing voice, which recalls the intimacy of 1930s crooning and other singing techniques made possible by the advent of the microphone that emphasize a directness of communication from singer to listener. Like Lindbergh, the futuristic flying machine-man, his body neatly encased in the apparatus that carries him, the radio listener is also a kind of cyborg, using his own technological prosthesis to "listen in" through earphones to Lindbergh's flight. I show that *Der Lindberghflug* plays upon radio's capacity to transcend vast distances and transmit fleeting sounds to radio listeners, who identify with the singing hero. Just as flight redefined space and place in a larger, global sense, Weill's music for Lindbergh assumes a notion of the listener's space and place that was fundamentally changed by the radio.

DEFINING "ENEMY MUSIC" AT THE BBC, 1940–45

Christina Baade
McMaster University

In the summer of 1940, in a move that paralleled the government's efforts to intern "enemy aliens," the British Broadcasting Corporation compiled a list of "Copyright Music by Composers of Enemy Nationality." Like the internments, which affected Jewish and leftist refugees as well as potential Nazi spies, the BBC's list of 369 banned composers of serious and light music included deceased Jewish Austrians and those living in exile from Nazi Germany. Paradoxically, works by composers such as Gustav Mahler, Arnold Schoenberg, and Hanns Eisler were banned both as *entartete Musik* in Germany and as "enemy music" by the BBC.

Though the ban received little publicity, it was subject to internal discussion at the BBC and within the music profession. Supporters justified their view primarily on economic grounds, for the ban directed more copyright monies to British and Allied composers. Opponents believed it was "fascist" and a betrayal of the values of artistic freedom. The ban's low profile and its principled opposition represented a significant contrast with the First World War, when anti-German feeling resulted in widespread hostility in Britain to German music and musicians.

The BBC's censorship of enemy music existed in tension with powerful wartime discourses concerning "great music that is for ever above the battle"; enshrined into Corporation policy was a regard for music as a "cultural force" and an "international 'language.'" The challenge to define wartime music in terms of the national, the international, and the universal was intimately linked not only with historical anxieties of British musical inferiority (epitomized by the much-quoted epigram describing England as a "land without music"), but also with the centrality of German composers, genres, and works in the serious musical canon—a status celebrated in Nazi propaganda. Thus, the BBC was engaged in a direct struggle with Nazi ideologies as it set out to determine which serious music from the German and Austrian traditions fell into the category of the universal and which was imbued with the Nazi spirit; that is,

which music it would broadcast and which it would not. In fact, the Corporation continued to air canonical non-copyright music by German, Italian, and Austrian composers, including Beethoven and Wagner.

Drawing on documents at the BBC Written Archives Centre and contemporary press sources, this paper examines the Corporation's ban on enemy composers, the evolving negotiations in enforcing it, and the music it deemed appropriate—and inappropriate—for a nation at war. By comparing problems of implementing the ban in both light and serious music programming for BBC home services, this paper addresses how ideologies of musical "greatness" changed in relation to the popular, the commercial, and the political. The notion that broadcast music transcended social realities represented a potent political argument in wartime controversies surrounding censorship, civil liberties, and musical value, as a self-consciously democratic nation struggled against fascism.

PROGRAMMING REPERTOIRE FOR WARTIME BROADCASTS AT THE BBC: THE CASE OF *LE QUATORZE JUILLET*, 1940–44

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From the outset of war in 1939, radio-programming policy at the BBC showed new sensitivity to the meaning and signification of the music it broadcast—in particular, its political connotations and potential use as propaganda. Policy objectives sought to promote British music allied to concepts of freedom and liberty and to provide occupied Europe with the music its invaders had forbidden. While broadcasting such British music to Britons was an obvious move, broadcasting French music, with commentary in the French language, into France raised fraught questions since it meant taking music on radio "behind enemy lines." Before late 1940 it would have been impossible: it was only then, in response to wartime concerns and in the knowledge that it was slipping behind other national radio networks in this respect, that the BBC decided to broadcast overseas in the appropriate vernacular, rather than in English.

On the basis of material at the BBC Written Archives Centre, this paper analyzes the conceptual thinking behind music programming on BBC Radio for Bastille Day 1940 to 1944, to examine how a new broadcasting relationship with a beleaguered ally was forged as a result of the creation, in late 1940, of the Overseas Music Department. However, by focusing not just on a Bastille Day menu broadcast to France, but also on what Britons heard via the Home Service on the same day, the paper offers a comparative approach through which the musico-political relationship between the two countries can be more fully understood.

The Bastille Day programs broadcast to France reflect acute awareness of cultural responsibility by both the French Service and the Overseas Music Department—one that ensured that broadcasting was as appropriate as possible given the progress of the war. Home Service broadcasts show a marked increase in the attention given to French repertoire, reaching their apogee on July 14, 1943. Bastille Day 1940 offers a control, since it fell too close to the Nazi invasion of June 17 for program changes to be made. By contrast, 1941 was nostalgic and 1942 reflective, if not bleak, comprising a retrospective survey of French Service broadcasting including a montage of César Franck's *Le chasseur maudit* with added sound effects of the machinery of war. In 1943, the BBC dedicated an entire evening of its Home and Forces program

to “French Night.” By Bastille Day 1944, France was being liberated and the focus was on rebirth and renewal, reflected in a program of military and traditional music.

Through analysis of both policy documents and repertoire listings, this paper makes us aware of the logic of choice at work behind music broadcasting at a time of crisis, when the lone voice of radio was at its most vital and influential.

THE POLITICS OF ENTERTAINMENT: ALLIED MUSIC IN THE PROMS

Jenny Doctor
University of York

When the five-year-old BBC took over the London Promenade Concerts in 1927, it quite deliberately took on a national icon. The interwar Proms gave to the fledgling Corporation a sense of musical “continuity”—exploiting the popular public concert formula that the conductor Henry Wood had shaped for more than thirty years, and which continued even after radio was added to the equation. This formula crossed the boundary between traditional concert life and concerts disseminated by sound technologies, speaking to music-lovers and the general public alike. But as war was declared in 1939, the Proms were quite literally interrupted—in fact, suspended for the year, the BBC Symphony Orchestra whisked out of London and normal broadcast programs stopped entirely. The cinema organ took over the airwaves, becoming during those first unsettling weeks the initial symbol of music in wartime.

In the summers of 1940 and '41, the Proms bravely continued under non-BBC management; in 1942, '43 and '44 the Corporation—by then acclimatized to wartime conditions—ran the series once again. But what was the nature of the Proms during those five topsy-turvy years? What cultural role did it fulfill? Many “traditional” Proms features were recast: the BBC Symphony Orchestra reconstituted due to conscription, concert traditions upset by blackout, the Proms’s first home lost to bombing, London audiences depleted through evacuation and seasons truncated due to unsafe conditions. Wood’s power over the series ebbed as his health declined, and the conductor—perhaps the most renowned icon of British music of the time—died in August 1944, just days after the Proms’s 50th birthday celebrations. Bleak as this picture seems, there was a positive side: orchestral music boomed throughout the war, strongly encouraged by the introduction of government subsidy for the arts, generating new markets and drawing enormous new audiences. Officially, wartime music was directed towards lifting the spirits of the nation. The Proms played a crucial role in this process, transforming content and image as this basic definition shifted scope—though the series remained melded with notions of “tradition,” emitting home values aimed at strengthening national resolve.

Focusing on one aspect of the wartime Proms, this paper will explore surviving evidence of the series’ political roles: particularly, in promoting the Allies’ relations through cultural means. When investigating concert series or broadcasts over time, researchers are often daunted by sheer quantities of data. The wartime Proms is a challenging case, not only because it involves music both in concert and on radio, but also because nearly 1,250 works were given at those performances that day-to-day conditions allowed to take place. Nevertheless, it is possible to glean, from patterns of programming, behind-the-scenes planning and overt publicizing, ways in which this iconic series was particularly suited to wartime needs. Utilizing surviving sources at the BBC Written Archives Centre, I will consider what forces were at play in the programming and dissemination of Allied politics during the wartime Proms.

REAL MEN IN WORLD WAR I (AMS)**John Graziano, Graduate Center, City University of New York, Chair****HELLFIGHTER: THE LEGACY OF JAMES REESE EUROPE**Wayne Alpern
The Mannes Institute

James Reese Europe is one of the most important yet neglected figures in the history of American music. He added rhythmic vitality to ragtime and his innovative arrangements are precursors to Ellington's. Europe's legacy, however, is far greater than his contribution to jazz alone. His courage and determination as a social and cultural hero earn him the title of America's greatest civil rights leader in the field of music. Eubie Blake christened him the "the savior of Negro musicians, in a class with Martin Luther King."

Europe's achievements are astonishing: he established the first music school for black students; he organized the first labor union to protect black musicians; he conducted the first concert of Afro-American music at Carnegie Hall; he was the first black musician to make a recording; he was the first black officer to face combat in World War I, leading his segregated unit to more decorations for bravery than any other, black or white; his all-black 369th U.S. Infantry "Hellfighters" Band introduced American jazz to the world and was inspirational in winning the war.

Europe presented black musicians with dignity and pride. He handpicked skilled readers of musical notation to dispel the stereotype that blacks merely relied upon instinct in playing by ear. There was now a "new kind of black musician at work," he declared, who "combined serious study with natural talent" and whose unique contribution and cultural identity would reshape the American musical landscape.

James Europe was the portal through which black musicians entered the American mainstream. This was the Jackie Robinson of music, the Jesse Owens of conducting. Yet unlike other civil rights leaders, or even other jazz innovators, today he is virtually unknown. Europe was a musical prophet who pointed to the Promised Land, yet was denied entry himself. On the eve of the 1920s, America stood at the threshold of the Jazz Age. But the pioneer who helped usher it in lay dead with a pocket knife plunged into his neck by a disgruntled drummer at the youthful age of thirty-nine.

Europe was honored by the first public funeral for a black citizen in New York's history. Thousands of mourners of all races joined the procession. *The New York Times* lamented "the untimely death of a man who ranked as one of the greatest ragtime conductors, perhaps the greatest we have ever had. Ragtime may be Negro music," it said, "but it's American Negro music, more alive than much other American music, and Europe was one of the Americans who contributed most to its development." *The Herald Tribune* reported, "Jim Europe was the living open sesame to colored people. He took them from their porter's places and raised them to positions of importance as real musicians."

America surely has seen far greater musicians. But none has made a more enduring contribution to the cause of human dignity, freedom, and equality than James Reese Europe. And none is more forgotten. For that, and that alone, his story must be retold.

The presentation includes a piano performance of Europe's composition "Good Night Angeline," and original 1919 Hellfighters' recordings.

AMERICAN MASCULINITY AND THE FIGHTING SOLDIER'S SONG IN WORLD WAR I

Christina Gier
University of Alberta

When America entered the Great War, President Woodrow Wilson called for the training of a new twentieth-century soldier. He established the Commission on Training Camp Activities (CTCA), and among its most valued activities was singing. In fact, as a military tool, trainers explicitly linked singing to the ability to fight and shoot well. The army's rhetoric about song's potential illustrates a particular discourse about morality and gender that articulated a perceived synergy between music and fighting. Their ideas echoed those of Walter Spalding, then chair of Harvard's music department, who argued that songs were crucial to the soldiers' ability to fight.

This paper illuminates the integral role of song in training the new American soldier. My research focuses on three types of song practices: 1) commercial sheet music; 2) the use of film and song in training camps, and 3) soldiers' regimented singing from CTCA songbooks. The market spurred recruitment and shaped men's masculine identities as soldiers. Sheet music published by Leo Feist and others illustrates how harmonies, words and images conveyed specific and emotionally charged representations of women (both as icons of virtue and victims of German violence). Amidst tense debates between pacifists and "preparedness" groups, some films in 1916–17 premiered with a singer singing a pro-preparedness song. Records show the CTCA had certain expectations from producers of films and newsreels for the training camps. Official "songleaders" lead daily regimental singing from CTCA songbooks. These included popular standards and hymns that cultivated values of patriotism and ideas about the protection of true womanhood, closely tied to the idea of Nation. Songleaders also published a monthly newsletter, each detailing their activities in training camps across the country: from "sings" with communities, to song competitions, to singing for "gassed men." Vaudeville singers such as Willa Wakefield toured theaters supervised by the CTCA; and while soldiers were encouraged to attend, their daily training in song was considered more serious, as preparation for the European battlefield. The CTCA organizers and their songleaders distinguished between entertainments and singing with a military purpose.

The CTCA was also charged with maintaining the soldiers' clean and moral behavior. Documents show how soldiers were trained to fight with "pure bodies and minds" and avoid the brothels of Europe, where the spread of venereal disease had decommissioned thousands of Allied troops. Particular songs illustrate this discourse of purity; for example, the song "Joan of Arc" speaks directly to the need for an aggressive soldier who was also abstinent. In this and other ways, song practices played a unique role in 1917–18, one not duplicated in any American war since. Singing was valued because it mediated the perception of the war's unprecedented violence. Once amid the horrors of the battlefield, records show that soldiers created their own lyrics and tunes about the reality of war. Their disillusionment reveals how the sentiment in the songs had acted as a "cultural anesthesia" in the face of modern warfare.

SET THEORY AND SERIALISM (SMT)
Dora Hanninen, University of Maryland, Chair

SIMPLIFYING COMPLEX MULTIPLICATION

Catherine Losada

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The pitch relationships that exist in musical compositions that are generated by complex serial manipulations, such as Boulez's multiplication operations, have been equated to the random associations that result from chance operations. In this paper I will demonstrate that this conclusion has been reached because an imperfect understanding of the compositional process and resultant structures has obscured the specific correlations between them and the musical surface of these works.

Heinemann's formula for complex multiplication, though arithmetically correct, provides an unnecessarily complex and abstract explanation of pitch-class generation in these pieces. This paper provides a clarification of Boulez's multiplication technique in a way that is considerably less abstract and more intuitive (from a musical standpoint) than the current theoretical apparatus. It describes the structural properties of Boulez's multiplication tables, demonstrating that the intrinsic transformational, serial and symmetrical relationships translate into meaningful qualities of the musical surface. It demonstrates, using Boulez's sketches, that this theoretical approach reflects Boulez's compositional process. Furthermore, by presenting concrete examples which apply this theoretical tool to analyses of several different works, this paper demonstrates its significance, practicality and potential for yielding new and fascinating insights into this music.

COMPOSING WITH MAGIC SQUARES

Christoph Neidhöfer

Schulich School of Music, McGill University

Magic squares have fascinated the human mind for millennia. Ancient magic squares built from letters contain mystical and spiritual messages. Magic squares constructed from numbers have been associated with satanism and sorcery, such as portrayed in the "Witch's Kitchen" scene from Goethe's *Faust I* (1808), or with a reflection on time and being, as in Dürer's famous engraving *Melancholia* (1514). All in all, magic squares stimulate our imagination and sharpen our analytical powers.

Composers have been attracted to magic squares for both their mystical qualities and structural properties. Serial composers active in the 1950s, in particular, frequently used them as a source of inspiration. This paper presents a synopsis of the types of magic squares employed in the 1950s, assesses their functions in the compositional process, and examines the historical context that lead to the widespread adoption of magic squares for compositional purposes. Works by Luigi Nono, Pierre Boulez, Karlheinz Stockhausen, and Bruno Maderna will be discussed.

ON MULTISSETS

Thomas Robinson

Graduate Center, City University of New York

In recent years, music theorists increasingly have noticed the potential of multisets—pitch-class sets in which one or more of its constituents is duplicated. Although their theoretical potential has been tapped to ease voice leading within a cardinality or simply to create the spaces for such movement (Straus 2004, Tymoczko 2004), multisets have even more analytical potential currently undiscovered. Introducing a multiset into traditional set theory, where doublings are reflexively and blithely dispatched, creates some interesting theoretical problems. Even familiar activities such as IC-vector calculation and complementation become problematic.

This paper proposes a preliminary, yet elegant, nomenclature for multisets; makes fully functional their seven-position interval-class vectors; and speculates about methods of multiset complementation. Ultimately the multiplicity within such sets not only will allow the analyst to represent literal doublings in the music, which is reward enough, but also will make possible the emphasis of certain pitch classes that are not literally doubled but are given some precedence over its fellow pitch classes depending on the analyst's aim. In light of the new perspectives explored in this paper, the traditional set classes are seen as a special case within the larger world of multisets.

STRAVINSKY'S ARRAY-PATHWAY ANALOGUES IN CONTEXT: THE CONCEPT OF AN "ANASYSTEMIC VARIATION PROCEDURE"

David Carson Berry

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During Stravinsky's serial phase, he utilized rotational-transpositional (rT) arrays, in which each row is a cyclic permutation of the preceding one, transposed to begin on the same pc. In composing, he extracted pcs from these arrays in various ways. In this paper, I focus on the musical ramifications of one of Stravinsky's common tactics: He frequently extracts pcs from similar pathways; then he incorporates these segments into the music so that they invite further cross-comparison, due to formal corollaries or similarities in articulation, texture, orchestration, and so forth. Indeed, he often employs *various* segments in a section, drawn from perhaps a mixture of array pathways (and even from different arrays); and these are then "answered" by a *corresponding* complex of segments and pathways in another section. I will refer to these related array segments as Array-Pathway Analogues (APAs). I will argue that by duplicating a network of APAs between sections, Stravinsky is, in effect, forging an interesting variational technique. The element held constant between passages is the complex of inter-related pathways.

Through analyzing a diverse sampling of passages, I will elucidate how Stravinsky used APAs to create musical sections or movements that suggest varied restatements of other sections or movements. I argue that variations based on APAs are a subset of a more general Anasystemic Variation Procedure (AVP). Here "system" is used in the sense of an organized group of objects that are associated (and interpretively interdependent) so as to form a complex unity. The prefix "ana-" is used in the sense of "according to." Thus, an AVP results in a variation based not on thematic correspondences per se, but rather on systemic correspondences. Construed

in this fashion, we find precursors to Stravinsky's process within Western compositional practice, revealing his procedures to be both within a broader tradition as well as distinctive in material ways.

SEVENTEENTH-CENTURY COMPOSITION AND SOURCES (AMS)

Elisabeth LeGuin, University of California, Los Angeles, Chair

G. B. DEGLI ANTONII'S TWELVE *RICERCATE SOPRA IL VIOLONCELLO O CLAVICEMBALO* (1687): SOLOS OR DUETS?

Marc Vanscheeuwijck
University of Oregon

Ever since Francesco Vatielli's 1913 article on the earliest literature for violoncello, the twelve *Ricercate* of 1687 by Degli Antonii have been considered the very first such collection of pieces for cello solo, even anticipating the seven *Ricercari* of Domenico Gabrielli (Ms. of 1689) and the twelve sonatas published in Parma (1691) as the *Trattenimento musicale sopra il violoncello a solo* by Domenico Galli. Various Baroque cellists have recently recorded some or all of the *Ricercate* on cello solo, and there is a heavily "corrected" modern edition for solo cello by Lauro Malusi (1976). To my knowledge, only a handful of scholars are aware of the existence of a violin part to the *Ricercate*, preserved in a manuscript at the Biblioteca Estense in Modena, but no one has excluded the compositions from the repertoire for cello solo. Although the manuscript contains an exact copy of the printed cello part, and the violin part exists in no other source, scholars are still reluctant to consider the pieces to be duets for violin and cello or harpsichord.

In this paper I present a variety of unpublished documents of biographical interest, which help us understand the place of such compositions within Degli Antonii's musical output, as well as evidence (practical, stylistic, and paleographical) that it would have made little sense for this organist-composer to have published pieces for solo cello in 1687. I also propose to resolve problems of the violin part's authenticity by comparing the compositions and their stylistic features to Degli Antonii's Opus 5 (1690) *Ricercari* for violin and cello and to similar pieces by his contemporaries in Bologna and Modena. Finally, I make the case that even when performed on violin and cello, as I will show that they should be, the cello part should most probably be played on a small five-string violoncello da spalla, an instrument with a larger range than the cello, but small enough to be played "da braccio" also by violin virtuosi. In short, I claim not only that the "earliest" pieces for cello solo are not solo *Ricercate* at all, but also that they were meant for a different instrument from our traditional cello.

"FOWLE ORIGINALS" AND "FAYRE WRITEING": RECONSIDERING PURCELL'S COMPOSITIONAL PROCESS

Rebecca Herissone
University of Manchester

The abundant evidence of Purcell's working methods preserved in his surviving autograph manuscripts has been the subject of several academic studies, but in these accounts methodology has tended to focus on analyzing notational changes within the sources. Thus neither

the appropriateness of the standard labels “working draft” and “fair copy,” nor the directness of the relationship between the creation of a composition and its encoding in notation has been questioned until now. This paper challenges current assumptions about Purcell’s compositional processes, arguing that, because the autographs were created for specific, often practical, purposes not necessarily directly connected to the compositional process itself, it is misleading to interpret them divorced from their function and the cultural and social contexts in which they were produced. There are three main factors to consider: first, Shay and Thompson have established that the methods Purcell used to record his compositions changed as his employment conditions altered; second, Purcell maintained a clear separation between different genres of music in both his private and court scorebooks, so it is possible that his compositional techniques varied between repertoires; and third, it is clear from contemporary descriptions that the modern tendency to translate the Restoration terms “fowle originall” and “fayre writeing” as “rough draft” and “fair copy” is misleading, and that Purcell’s “fowle originalls” were not essentially private documents of his work in progress. Instead, the sources seem to have been notated for at least five different practical functions, the categories including performance materials, what we might term “transmission” copies (sent by the composer to provincial colleagues, as Robert Ford has highlighted), and file copies, entered into large, bound scorebooks for storage purposes.

Analysis of the surviving autograph file copies for two contrasting genres—liturgical sacred music, written for choir and organ alone, and court odes—serves to illustrate the ways in which this contextual perspective on the sources can transform our understanding of Purcell’s creative methods, and in particular how Purcell’s use of notation in the compositional process seems to have differed between genres. Comparisons between the two main court scorebooks and related non-autograph sources indicate that the file copies were produced for different reasons, at different stages in the compositional process, and that they do not relate to the creation of performance materials in the same way. The manuscripts suggest that more of Purcell’s compositional amendments in the liturgical sacred music may have been made without a specific performance context in mind than has previously been thought, an observation that draws into question modern assumptions about the ontological centrality of musical performance in this period.

SYNCPATION, METER, HYPERMETER (SMT)

Justin London, Carleton College, Chair

REINTERPRETING METRICAL REINTERPRETATION

Samuel Ng

Louisiana State University

Metrical reinterpretation—commonly understood as the reinterpretation of a weak (hyper)beat as a strong one—is an intriguing and purportedly well-known phenomenon in tonal phrase rhythm. Its basic idea may be easy to grasp; however, recent explanations and applications of the concept, particularly those expanding on Schenker’s brief exposition in *Free Composition*, have been marred by much imprecision at both conceptual and terminological levels. In this paper, I identify latent problems in extant discussions of metrical reinterpretation regarding historical awareness, taxonomy, and theoretical characterization. I will argue

that these problems originate from (1) erroneous conflation of metrical reinterpretation and phrase overlap, especially in the reading of past music-theoretical writings; (2) arbitrary distinctions among cases of metrical reinterpretation, successive downbeats, and added beat; and (3) the misconception that metrical interpretation is invariably a result of phrase overlap. I propose critical clarifications to these problems to revise an awry view of metrical reinterpretation. By doing so, I hope to demonstrate that metrical reinterpretation is a far more subjective and complex notion than what has hitherto been suggested.

THE PROBLEM WITH SYNCOPATION

Daphne Leong
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The problem with syncopation is that it depends for its identity on meter—it does not exist in itself, but results when rhythmic phenomena contradict, without overturning, a dominant metric structure. This paper argues for and proposes a flexible quantitative model for meter (the pulse hierarchy), defines two types of syncopation (syncope and offbeat) within its framework, and explores different senses in which syncopated events are displaced relative to the hierarchy. Focusing on each of these concepts in turn, the study presents three analyses, of Bartók's String Quartet no.5/III, Schoenberg's *Sechs kleine Klavierstücke* op.19, no.4, and the opening theme from Wagner's *Parsifal* Act I. The Bartók analysis models syncopation at various levels in an asymmetrical meter; the Schoenberg discussion demonstrates how differentiating between offbeats and syncopes can pay analytical dividends; and the Wagner exploration raises questions about different senses of displacement.

METRIC CUBES AND METRIC TRANSFORMATIONS IN SOME MUSIC OF BRAHMS

Scott Murphy
University of Kansas

The research of Richard Cohn in the area of metrical consonance has placed meter on a more equal ontological footing with pitch, pitch class, duration, and many other kinds of entities that music theorists have traditionally compared with set-theoretic relations, and/or acted upon with group-theoretic transformations. One advantage of this development allows meters to be positioned in a hypothetical space, which further allows a listener to envision a path that a succession of meters creates through this space. Cohn has put forth two such metric spaces in his research: one which is inclusive of all meters but is relatively simple in structure, and one whose structure is more complex but which admits only a certain class of meter. In an endeavor to find a compromise between these two spaces, this study introduces another metric space—the *metric cube*—and defines a *metric transformation* that acts on the contents of a metric cube. These concepts are explored through analyses of some music of Brahms: the first movement of the Third Symphony, the third movement of the Second Symphony, and the conclusion of the Second String Quartet.

FLUIDITIES OF PHRASE AND FORM IN THE
“INTERMEZZO” FROM BRAHMS’S FIRST SYMPHONY

Frank Samarotto
Indiana University

Of the four unique movements that fulfill the function of the Scherzo and Trio in Brahms’s symphonies, that of the First Symphony, its third movement, resembles a lyric *Intermezzo* in its apparently ternary form. Taxonomy aside, Brahms has infused this more traditionally segmented form with the fluidity and developmental impetus associated with sonata movements, to the extent that the entire movement seems almost to fall within a single breath.

Schenker’s enigmatic analysis of the opening five-bar unit reveals a subtle contrapuntal displacement and fluid phrase expansion that will be seen to inform the entire movement. This expansion is implicated in its highly original form. The opening melody recurs as an ever-expanding antecedent but is not tonally closed until the end of the movement and flows without break in an F minor theme, which is also left open and never repeated. This unique theme will be seen to result from a motive enlargement of the opening bass line. The A section of the *Intermezzo* remains suspended on a dominant half cadence; the contrasting Trio is in the key of flat III but sounds more as a flat VI enclosed within a prolonged E-flat, which resumes its role as dominant in an even more emphatic half cadence in the transition after the Trio. The Trio itself has special metric conflicts, also noted by Schenker, that will be further discussed as enhancing its feeling of tonal contingency. The sum total is an overall effect of a single fluidly expanding antecedent that subsumes any contrasting episodes and awaits the close of the movement for resolution.

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