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FIN DE SIÈCLE/FIN DE SIGLO
Douglass M. Green (University of Texas, Austin), Chair
Christopher Hailey (Occidental College), Session Respondent

ENRIQUE GRANADOS AND SPANISH MUSICAL CRITICISM
AL FIN DE SIGLO
Carol A. Hess
University of California, Davis

Soon after Spain’s short-lived First Republic yielded to the Bourbon Restoration of 1873, Spanish political and intellectual life lapsed into debilitating conservatisim. The right-wing press cultivated delusions of global power, fostering a falsely complacent national self-image that eventually resulted in the loss of Spain’s international self-respect in the “Cuban disaster” of 1898. This posturing is depicted in the novels of Unamuno, Baroja, and other members of the Schopenhauer-influenced literary movement known as the “Generation of ’98”; even this scathing “disaster” literature, however, failed to squelch the pompous tone of españolismo found in all realms of the press.

The turn of the century was nonetheless a fertile period for Spanish music, as evidenced in the works by Granados, Albéniz, and de Falla. Since Granados was Spain’s first modern composer to achieve wide recognition, the reception of his works furnishes a particularly apt view of contemporary Spanish criticism. In the process of tracing the origins of españolismo in the musical press, this paper will examine its occurrence in the critical reception of two of Granados’s operas (Maria del Carmen, Goyescas) and of the piano work that launched his career, Twelve Spanish Dances. Aside from demonstrating the extent to which españolista critics attacked foreign musical influences (most notably Wagnerism), surprising parallels with the above-mentioned literary movement will also emerge, all in the context of the political and social phenomena that contributed to the idiosyncratic character of Spanish musical criticism al fin de siglo.

CLAUSE DEBUSSY AND “FEUILLES D’HERBE”: TRACES OF WALT WHITMAN’S POETRY IN DEBUSSY’S PROSE
Brooks Toliver
University of California, Los Angeles

In several instances scattered throughout his articles, letters and interviews, Claude Debussy borrowed from poems of Walt Whitman that had appeared in French translation. For example, in his “plein-air” articles of 1901 and 1903, Debussy wrote that “any harmonic progression that sounded stifled within the confines of a concert hall would take on a new significance [in the open air].” In his poem entitled “Italian Music in Dakota”—published in French at about the same time—Whitman too described the harmony of music moved into nature’s arena: “Subtler than ever, more harmony, as if born here, related here./Not to the city’s fresco’d rooms, not to the audience of the opera house.” An outline of the dissemination and reception of Whitman’s poetry in France suggests the poet’s general availability to Parisian litterati, including Debussy. Certain of the composer’s acquaintances—including André Gide and the American-born poet Francis Vielé-Griffin—may have fostered his interest in the “barde de Manhattan.”

Every paraphrase involves natural imagery. This fact links Debussy to many other Parisian writers who drew inspiration (and sometimes poetic themes) from Whitman in establishing their own naturalness, a quality increasingly desirable beginning in the last years of the nineteenth century. This study breaks ground for a larger one: Debussy’s orientation regarding the change in Symbolist aesthetics of which nature-loving was part.
LA MER AND THE MEANING OF THE SYMPHONY
IN EARLY TWENTIETH-CENTURY FRANCE
Brian J. Hart
Indiana University

In La Mer Debussy employed processes that French aesthetics of the day specifically associated with the symphony (especially cyclism), prompting many critics to describe the work as a tone poem in the form of a symphony. Debussy, however, endeavored to disguise any link between the symphony and La Mer by entitling his work “Three symphonic sketches.” This paper examines what the symphony meant to musicians in France at the beginning of this century, and what undesirable qualities Debussy perceived in the genre that incited him to avoid affiliating himself with it.

Between 1900 and 1914, opposing aesthetic camps quarreled sharply over the merits of the symphony and its relation to French culture. Both camps read provocative implications into the genre. Its supporters, especially at the Schola Cantorum, found the genre ideally suited to the composer who wished to preach edifying moral or social messages through his music and demonstrate his loyalty to the anti-Impressionist forces of “tradition.” Debussy and his followers condemned the symphony because to them it expressed metaphysical ideas rather than musical poetry and required an improper subjectivity of its composer as well as blind obedience to obsolete and arbitrary rules; its German origins alienated them further. Some even suggested that the symphony embodied an objectionable right-wing political philosophy. Debussy denied any connection with the symphony in order to dissociate himself from its supposedly inherent extramusical qualities, even as he found its musical processes—however reinterpreted—useful for La Mer.

FAURÉ AND THE QUESTION OF SINCERITY
Carlo Caballero
University of Pennsylvania

Between 1898 and 1928 the idea of sincerity played a role in French aesthetics hardly less central than related arguments regarding impressionism or classicism. Despite the ubiquity of “sincerity” in the press and private letters, no one has explored its meaning for the history of early twentieth-century music. Fauré—of all composers the one the most persistently identified as sincere—provides the obvious focus for such an inquiry. His meditations on the role of sincerity in composition, alongside those of Debussy, Messager, Duparc, Koechlin, Dukas and Milhaud, bear witness to a surprisingly consistent understanding of this ostensibly moral category, which took on common aesthetic significance for musicians of diverse stylistic tendencies.

I propose that music’s singular ideological role during this period as an idealized “translation” of the individual unconscious allowed it to lay claim to sincerity noiselessly, without the epistemological conflicts the concept provoked in literature. Indeed, a broad spectrum of thought among contemporaneous non-musicians, including Bergson and Proust, repeatedly asserts the “inherent sincerity” of musical expression.

At the same time, sincerity figured as an evaluative category responding to the urgent problem of stylistic fragmentation. The ideal of sincerity offered composers a compass for blazing personal paths through the thickets of modernity and historicism, and it was the essential value Fauré emphasized in his teaching. Essentially neutral to style and opposed to fashion, sincerity served as a vague but liberal value by which to judge the novelty or conventionality of a specific work.
OF QUILISMA AND CLAUSULA
Peter J. Lefferts (University of Nebraska), Chair

MEDIEVAL ORNAMENTATION ACCORDING TO THE TREATISES
Timothy J. McGee
University of Toronto

In his late thirteenth-century treatise De Musica, Jerome of Moravia provides some rules for ornamenting chant. Although this is the most detailed source of information about medieval ornamentation, additional bits of information can be found in other treatises and commentaries from the ninth through fourteenth centuries which augment and clarify some of Jerome’s material. Some of the instructions deal with matters that are intended to be improvised by the performer, but evidence of written ornaments can be found in the sacred and secular repertory, both monophonic and polyphonic.

By analyzing the instructions and hints provided by Jerome, Guido, Hucbald, Johannes de Grochoeo, Ugolino of Orvieto, Marchettus of Padua, and others, a surprising amount of information can be gleaned about medieval ornamentation practices. When matched with written ornamental passages found in the repertory it is possible to arrive at some conclusions as to types of ornaments, their placement, frequency, and even some national or regional styles of performance.

DATALBE NOTRE DAME CONDUCTUS:
NEW OBSERVATIONS ON STYLE AND TECHNIQUE
Thomas B. Payne
Columbia University

Notre Dame manuscripts transmit thirty-three conductus whose texts can be dated through references to contemporaneous historical events from ca. 1164-1244. A comparison of the poetry and music of these datable pieces can thus offer firm evidence for evaluating stylistic developments during the Notre Dame era. The observations submitted in this paper—which proposes to evaluate for the first time both monophonic and polyphonic pieces as well as their poetic structures—are thus intended to expand our awareness of the development of Notre Dame style.

The results corroborate the idea that conspicuous innovations in musical practices occur in the two decades that immediately surround the year 1200, possibly due to a concentration on polyphony. Similarly, through-composed, melismatic compositions become more prevalent in conductus written after the turn of the century, while the use of unadorned, strophically organized secular songs as models for Latin conductus declines markedly. The waning influence of such older structural designs are also suggested by the changes in musical form that appear in this repertory. The datable evidence indicates that the presence of cantio structures in conductus (non-melismatic songs that emulate the AAB design of a multitude of secular and early Latin pieces) is also particular to Notre Dame works from the twelfth century and does not make great inroads after 1200. From this assessment, specific musical and textual criteria from the datable repertory can aid observations on the chronology of the entire Notre Dame conductus repertory.
MORE NOTRE DAME TWO-PART ORGANAE:
NEARLY DISCOVERED FRAGMENTS IN STARY SĄCZ, POLAND
Robert M. Curry
Western Australian Academy of Performing Arts

For over twenty-five years the library of the Poor Clare Sisters in Stary Sącz has been known to contain fragments of thirteenth-century motets. In the corrected version of his inventory, Miroslaw Perz notes that one of the fragments contains traces of a two-part organum which he identified as O.13 from the Magnus liber organi. Recent re-examinations of Graduale D.2 have yielded three new fragments, paste-downs from the outside back binding board. Two of the strips match with Perz's #44 and complete a folio which contains the end of O.11, O.13 and part of O.14—previously a F unicum.

The paper discusses the stylistic characteristics of the Stary Sącz versions, deals with some codicological aspects of Graduale D.2, and reassesses various theories about the historical background to the Stary Sącz Magnus liber.

CLAUSULA MODELS FOR EARLY LATIN MOTETS:
THE POET-COMPOSER'S CRITERIA FOR SELECTION
Susan A. Kidwell
University of Texas, Austin

Ever since Wilhelm Meyer's discovery in 1898 that the medieval motet originated with the texting of Notre Dame clausulae, the two genres have been viewed as stylistically equivalent. However, motet sources were chosen from a much larger repertory of stylistically diverse clausulae, and study of these two repertories suggests that thirteenth-century composers did not view all clausulae as equal. This paper investigates why some clausulae became sources for early Latin two-voice motets while others did not. It first examines stylistic features that had the greatest impact on subsequent texting, and then focuses on the interaction of these elements within complete works.

The selection process reflects both practical concerns related to text underlay and aesthetic preferences for variety, contrast, and irregularities of design. Motet sources tend to have moderate levels of "modal impurity" or substitutions in the model pattern. This implies that regular text declamation, achieved by the syllabic underlay of a modally regular clausula, was not a desired effect in the earliest Latin motets. Motet sources favor a variety of phrase endings, the musical equivalent of punctuation. This allows for varying degrees of closure and the possibility of grouping lines of text into larger syntactic/semantic units. By texting clausulae that prefigured variety and contrast rather than regularity and homogeneity, early motet composers distinguished their new genre not only from the preexisting repertory of clausulae, but also from its contemporary poetic rival, the conductus.

SPECIAL SESSION: MUSIC, IDEOLOGY AND THE STATE
IN SOCIALIST EUROPE, 1945-1991
Richard Taruskin (University of California, Berkeley), Chair
Michael Beckerman (Washington University, St. Louis)
Judit Frigyesi (Princeton University)
Margarita Mazo, (The Ohio State University)
Glenn Stanley (The University of Connecticut, Storrs), Organizer

The music histories of the Soviet Union and its Eastern European satellites present fascinating problems to scholars who view music not as an autonomous art, but rather as both a product and an agent in the process of general history. The failed experiment of
socialism in its Eastern European guise placed great weight on the arts to further its cause, with the result that artists—to a greater and lesser extent—had to satisfy criteria imposed upon them by political functionaries. Nevertheless, musical culture was by no means monolithic; remnants of pre-socialist national music cultures survived political revolutions, and music and the other arts provided a vital medium for implicit opposition to the regimes.

The members of this session, two of them natives and two of them with long experience in the countries of Eastern Europe, wish to stimulate interest in the musical life of this time and place, challenge prejudices and oversimplifications about socialist music culture, raise questions they feel are fundamental, and suggest approaches that might lead to new answers.

Michael Beckerman will discuss the dialectics of folk music in Czechoslovakia. Judit Frigyesi will demonstrate the continuing strength of a bourgeois music culture in Hungary defined largely by Jewish intellectuals. Margarita Mazo will consider the rapprochement with the pre-Soviet past in the post-Stalinist Soviet Union and contemporary Russia. Finally, Glenn Stanley will examine the reception of the music of Arnold Schoenberg in the former German Democratic Republic.

**SKETCHES SINCE 1880**

*Michael C. Tusa (University of Texas, Austin), Chair*

**THE FIRST VERSION OF RICHARD STRAUSS'S MACBETH**

Scott Warfield

University of North Carolina, Chapel Hill

Shortly after its composition, Strauss described his first tone poem, *Macbeth*, as the work that marked the beginning of his own “completely unique path, to which *Aus Italien* had been the bridge” and “the exact expression of my artistic thinking and feeling.” These comments refer to a revised version of *Macbeth* (completed in 1888) which Strauss had made on the advice of Hans von Bülow, who had objected to a “triumphal march of Macduff” which ended the original version. Most critics have accepted these comments at face value and have assumed that the alterations to the original score consisted merely of cutting the so-called “Macduff” ending.

An examination of the extant sketches for *Macbeth*, the unpublished revised score, and two leaves excised from the first version shows that the revision of *Macbeth* was more extensive than Strauss indicated. A study of this first version also contributes to a richer analysis of the published *Macbeth* by identifying some of its programmatic content and by establishing the point of recapitulation in the later version. In addition to eliminating the older coda, Strauss reworked part of the development and created a new gesture of recapitulation. His initial hesitation to reject traditional procedures in favor of a more radical approach to form suggests that his conversion to the Weimar School was not so simple as implied in his comments on *Macbeth*.

**COMPOSITIONAL PROCESS, STRUCTURE, AND CHRONOLOGY**

*IN SCHOENBERG'S DIE GLÜCKLICHE HAND*

Joseph Auner

State University of New York, Stony Brook

When Schoenberg began *Die glückliche Hand*, Op. 18, in 1910, he proclaimed that he had broken through "every restriction of a bygone aesthetic" to a new intuitive art. By the time he completed the work in 1913 he regarded the direct expression of his
"unconscious sensations" as an unattainable ideal. An examination of the sketches will demonstrate how this fundamental aesthetic reorientation was reflected in his changing approach to musical structure and the compositional process as the work evolved.

In the early stages of Die glückliche Hand from 1910-1911, thematic development, imitative counterpoint, and other traditional means of organization were largely eliminated. Unlike the clear form of the completed work, the preliminary sketches indicate large-scale planning based on hidden harmonic connections between the major dramatic events. To avoid interference of the "conscious intellect," Schoenberg composed rapidly with few sketches or revisions. Sketching was primarily limited to brief notations in the textual manuscripts that were incorporated into the score with little change.

In the later stages of the work from 1912-1913, Schoenberg reintroduced thematic and motivic structure, canonic imitation, and form based on small- and large-scale repetition. Of special significance is Schoenberg's use of static pitch structures, including aggregate statements, anticipating procedures he later described as "working with tones of the motif." Schoenberg's new attitude towards the musical material was paralleled by an increasing number of sketches, including multiple drafts for many passages.

BERG'S DE PROFUNDIS REVISITED:
THE SKETCHES FOR THE FINALE OF THE LYRIC SUITE
Arved Ashby
Yale University

Douglass Green's discovery of a covert setting of George's translation of Baudelaire's "De Profundis Clamavi" in the finale of the Lyric Suite raised several issues that the final fair copy he inspected could not answer. Inevitably, the most pressing question concerns Berg's intentions for performance: in Perle's words, should the suppressed text imply "the presence only of an ideal, a purely conceptual, vocal line, or ... the presence of a real, though likewise secret, vocal line?" A related and equally significant point is the precise role the Baudelaire sonnet played in the genesis of the movement. This study presents Berg's sketches for the finale, unpublished and discussed here for the first time, as the only means both of answering these questions.

Ranging from incipient melodic ideas to indications for large-scale formal alterations, Berg's sketches offer an unusually complete account of the origins of the Largo desolato. There is no suggestion of a genuine five-part texture in these materials, implying that he did not entertain the possibility of a performance with vocalist. At the same time, however, Berg's cardinal concern is clearly to construct a vocal line reproducing the stresses, syllabification, and structure of the text. Indeed, the sources suggest a more significant role for the text and vocal line which become prime determinants of the deployment of row-forms, and which, by suggesting musical "metaphors," can be seen to dictate the nature of row derivations.

THE SKETCHES FOR THE FIRST MOVEMENT OF WEBERN'S CONCERTO, OP. 24: AN ACCOUNTING FOR CLASSICAL PROCEDURES OF PITCH ORGANIZATION AND PHRASE STRUCTURE
Graham G. Phipps
University of North Texas

To date, studies of Webern's Concerto, Op. 24, have focused on the symmetrical properties of his tone row. Now that the complete set of sketches for the work has been made accessible at the Sacher Foundation, it is possible to evaluate Webern's thought process from the beginnings of his row formulation to the finished first movement.
Included in the discussion will be: (1) a summary of the changes in compositional thinking that are chronicled in the three sets of sketches that precede the final version of the beginning measures; (2) Webern’s chart of row relationships that groups together families of eight rows by their trichordal content; (3) Webern’s sketch of the “A” section of the first movement (completed in 1931) and my evaluation of his notations as a guide to the phrase structure; (4) five projected continuations of the movement, all of which were ultimately rejected (dating from 1932 to 1934), and their implications for the form of the whole movement; and (5) sketches for the reminder of the final version of the first movement. Of the materials listed above, the three preliminary sets of sketches—continuations—are all new contributions to the scholarly literature on Webern’s opus 24.

AESTHETIC ISSUES IN GERMAN INSTRUMENTAL MUSIC

Wye J. Allanbrook (St. John’s College)

A QUESTION OF BALANCE: THE AESTHETICS OF INSTRUMENTAL MUSIC IN LATE EIGHTEENTH-CENTURY GERMANY

Mary Sue Morrow
Loyola University of New Orleans

The development of a practical music aesthetic for the late eighteenth century poses several problems. Theorists often indicated what should be rather than what was; philosophers and aestheticians often lacked the musical expertise necessary to relate their abstract theories to actual music. To understand how music was evaluated, we should turn to the people who did just that: music critics. Some of their reviews appeared in music journals, but the majority are found in learned journals like the *Neue Leipziger gelehrte Zeitung*. My paper is based on an analysis of reviews of printed instrumental music in such publications for the years 1760-1800.

These reviews can help sort out the tangle of often contradictory aesthetic assertions found in that period. Viewed individually, they often contain valuable observations; viewed together, they clearly define a distinct aesthetic ruled by the tension between the rational and the irrational. In the early 1760s, reviewers demanded absolute adherence to compositional rules, a preoccupation increasingly balanced by a desire for “Invention” as the decade progressed. The 1770s brought an increasing disdain for mere observance of the rules; by the late 1770s and 1780s, the scale had tipped toward the irrational, toward originality, variety, expressivity. But when matters threatened to get out of hand in the late 1780s and 1790s, reviewers called for order and clarity, for unity in the variety, for equilibrium in the creative process. These trends reflect both changes in musical style and the evolution of contemporary philosophical and literary ideas.

GERMAN NATIONAL IDENTITY AND BERLIN CONCERT LIFE

Sanna Pederson
University of Pennsylvania

During the seven years he edited the *Berliner allgemeine musikalische Zeitung* (1824-1830), the critic, theorist and Beethoven biographer Adolf Bernhard Marx campaigned tirelessly for more frequent performances of symphonies. The tremendous importance attached to the genre lay in his perception of the fate of the symphony as embodying the future of German identity.

Marx responded to the dominance of Italian opera in Germany by proposing the symphony as an “indigenous” alternative. By making the German public familiar with the symphonies of Beethoven, he explained, the public would learn to comprehend and
be aware of itself as a nation. This new role for the symphony required that one treat these works as education rather than as entertainment. Marx pursued this objective by calling for a reform of Berlin concert life: he insisted that symphonies be performed in their entirety, instead of dispersing the movements throughout the concert; he called for repeated performances so that the audience could gradually learn and understand aspects of the piece that required close attention; and he narrowed the repertoire to a few late symphonies by Haydn and Mozart and to the nine symphonies of Beethoven.

This paper examines how the symphony concert as we know it today developed out of German nation-building of the first half of the nineteenth century.

THE RHETORIC OF THE SUBLIME IN MOZART'S "JUPITER" SYMPHONY
Elaine Sisman
Columbia University

This paper reopen the perennial inquiry into the meaning of the "Jupiter" finale by revising the terms of discussing the learned style and offers a view at odds with conclusions reached in recent studies by Zaslaw and Subotnik. The paper establishes the importance of rhetoric to Haydn and Mozart by demonstrating within their correspondence both their rhetorical organization and their classification of stylistic levels (high-middle-low, learned-galant). The persistence of rhetoric may be compared to the continued stress on instruction in learned counterpoint as a venerable tradition that found fewer and fewer outlets. Because the learned style was emblematic of the elevated style, it became associated with the sublime, an aesthetic category with rhetorical roots that flourished during the eighteenth century. Expressing contempt for the self-consciously sublime style of poet and rhetorician Michael Denis—and revealing at the same time his awareness of current debates—Mozart embedded his criticism in a famous passage extolling the virtues of striking "the mean," a balance between the too difficult and the too easy, a balance between the taste of connoisseurs and dilettantes. In a piece written at precisely this time, the finale of the G-major quartet, K.387, Mozart seesawed between the elevated learned style and the dance-like galant, before locating the mean. In the "Jupiter" finale, on the other hand, the learned style occupies anomalous positions in both exordium and peroration, and becomes a signifier of the sublime, in particular what Kant called the "mathematical sublime."

RESPONDENT: Mark Evan Bonds (University of North Carolina, Chapel Hill)
NARRATIVE AND ALLUSION
Thomas Grey (Stanford University), Chair

NARRATIVE DESIGN IN BEETHOVEN'S LAST SONATAS
William Kinderman
University of Victoria

Recent writers such as Carolyn Abbate and Jean-Jacques Nattiez have taken a skeptical view of a concept of narrative when applied to instrumental music. Abbate has discussed "the collapse of the analogy between music and narrative." For Nattiez, an "instrumental work is not in itself a narrative"; the narrative is seen as an inevitable construction of the listener, who imaginatively fills in gaps left between the musical events.

Beethoven's later works, however, provide examples of intrinsically musical narrative, aspects of which were noted already by A.B. Marx in 1824 and commented on in recent studies of the Ninth Symphony by Treitler and Solomon. The narrative design in the last piano sonatas involved a particularly rich array of connecting devices, as well as a complex network of forecasts and reminiscences of themes. In each of the three sonatas, Op. 109-111, the passages closing the opening movements act simultaneously as reminiscence and foreshadowing, and their analysis requires consideration of a web of relations extending across the whole work. These pieces display a sense of teleological progression analogous to parts of the Missa solemnis, whereby the musical phenomena not only are guided by their immediate context but also move toward a culmination of contemplative, hymn-like character. Allusion to earlier musical styles, and various rhetorical devices contribute to the narrative potential of Beethoven's later musical forms, but especially important is his rigorous use of parenthetical structures that enclose musical passages within contrasting sections, giving the effect of a suspension of time, or the enclosure of one time within another.

Beethoven's narrative progression in these works is distinguished from a mere succession of musical events through the quality and density of its relations, which create tension between the linear temporal unfolding and a cyclic juxtaposition of contrasting modalities. This narrative design of symbolic import will be distinguished from the merely literal, programmatic narratives envisioned by Schering and others, which are indeed subject to Nattiez's critique.

RESPONDENT: John Daverio (Boston University)

EUSEBIUS SPEAKS:
A DRAMATIC NARRATIVE OF THE FIRST MOVEMENT OF
TAUBERT'S SONATA, Op. 20
Valerie Stegink Sterk
Stanford University

Robert Schumann, through several of his Davidsbündler characters, reviewed five recent piano sonatas in his 1835 article, "Aus den Büchern der Davidsbündler." In his review of Taubert's Sonata, Op. 20, Raro permitted Eusebius to speak his thoughts on the first movement. Eusebius then delivered, in imaginative and florid prose, a dramatic-narrative description of the sonata-form movement as a mini-drama or scena, complete with setting of the scene, entrance of characters, interaction among the various characters, and resolution and conclusion.

A side-by-side study of Eusebius's and Taubert's Sonata provides a direct view into Schumann's interpretation of this first movement and offers evidence for the creating of
a subjective narrative as an explication of a work. This study, together with observations on other of Schumann’s articles, also reveals his expectations for sonata form and suggests implications for the understanding and performance of his own sonatas.

THE FINALE OF MAHLER’S FIRST:
CYCLISM, NARRATIVE, AND THE “FOOTSTEPS OF THE GIANT”
Richard A. Kaplan
Louisiana State University

One reason Mahler’s music has taken so long to win acceptance is that it seems to violate many of the “rules” formulated for more conventional pieces. The finale of the First Symphony has long caused discomfort even among champions of Mahler’s music: La Grange, for example, faults it both on traditional formal terms and on the basis of its dramatic structure. Rather than ascribe the difficulty to some weakness in the pieces themselves, however, we should be prepared to seek novel analytic solutions to the unique musico-dramatic problems that Mahler’s symphony presents.

The finale of the First Symphony is analyzed as an interweaving of four distinct organizational strands: formal, narrative, cyclical, and allusive. Examination of the movement according to the first three of these elements shows (1) that while some traditional sonata functions are clearly represented, recapitulations are largely supplanted by the programmatic structure embodied in the movement’s 1893 title, “Dall’ Inferno al Paradiso”; (2) that contrary to La Grange’s claim, the “final victory” is convincingly attained through a tandem of developmental and narrative processes; (3) that many problematic features, including the movement’s tonal structure, are illuminated by overt and underlying tonal and motivic associations with earlier movements, including the suppressed “Blumine.”

Finally, the symphony is considered in light of the transcendent position held by Beethoven and especially his Ninth Symphony in the symphonic world of the nineteenth century: thus the reference in my title to Brahms’s well-known remark to Hermann Levi. The Ninth was a specialty of Mahler the conductor, and its influence—including strategic allusions to each of its four movements—is shown to be a crucial formative factor in the shape of Mahler’s initial symphonic essay.

PROGRAM MUSIC: A REEVALUATION
Vera Micznik
University of British Columbia

During the past thirty years scholars have unveiled some of the paradoxes surrounding the concept of program music as promoted by Liszt and his followers. Carl Dahlhaus’s statements that “the precarious aesthetic situation of a symphonic poem is not to be denied,” and that “the ‘inner essence’ of program music—which ‘doesn’t exist’—is absolute music” are indeed indicative of these paradoxes. Yet the anomaly of program music in music history cannot be overemphasized. While extra-musical inspirations, whether acknowledged or not, have rarely been intrusive, Liszt’s idea of the program can be seen as coercive to the extent that it claimed control over the listener’s understanding of the musical content. To include a program as a preface to an instrumental piece therefore amounted to supplying a “user’s manual,” without which the “real” meaning of the music would be indecipherable.

This paper proposes an alternative model for the understanding of programmatic works, with examples from Berlioz, Liszt, and Strauss. The proposed model rejects a view of program music as a fixed representation of the program and suggests how meaning is constituted at the intersection of three readings: (1) the first relies on explicit composi-
tional means that “represent” the program (topics, isosonorous imitations, as well as elements of process and form); (2) the second unpacks semantic meanings that are independent of the authoritarian intrusion of the program (such as connotations and intertextual allusions); and (3) the third re-integrates the previous two, thus ensuring an appreciation of both the programmatic and non-programmatic richness of the work.

RESPONDENT: Stephen Hinton (Yale University)

PERFORMANCE PRACTICES
Alexander Silbiger (Duke University), Chair

TO GRACE OR NOT TO GRACE:
IMPLIED STRATEGIES FOR IMPROVISED EMBELLISHMENT
IN THE SOLO SONATAS OF WILLIAM BABELL
Charles Price
West Chester University

The adagio graces in the twenty-four solo sonatas of William Babell published posthumously by Walsh in London around 1725 constitute one of the most valuable sources of notated embellished slow movements in the Corellian improvisational tradition. One half of the forty-four movements marked adagio or largo have extensive graces notated in small note heads. These notated embellishments are often rhythmically ambiguous, and present interpretive problems in rhythm and placement. Reconstruction of the underlying simple airs permits a careful comparison of analogous melodic and harmonic situations which can help determine appropriate performance solutions.

Of equal importance to the notated graces are the movements without any indicated ornamentation. Stylistic analysis of the pieces suggests that the omission of embellishments is intentional. In some cases the particular melodic character or patterns of imitation within a movement would be obscured or confused by the addition of graces. Of even greater significance are the movements that juxtapose passages of full ornamentation with plain melodic phrases, where the underlying musical architecture provides Babell with an effective strategy of alternating luxuriant graces with simple melody.

CRISTOFORI AT COURT IN LATE MEDICI FLORENCE
Michael O'Brien
Catholic University

From newly discovered treasury accounts of Grand Prince Ferdinando de' Medici and a ducal account book, Pagamenti per la Musica, this paper examines a wealth of previously unknown information about the inventor of the piano. In the Florentine State Archives, Ferdinando's records contain detailed descriptions of his patronage expenditures which establish the date of Cristofori's court appointment—April 1688—and clarify the nature of his work there as a salaried harpsichord maker who had replaced several other Florentine makers working on a per-job basis. Recorded are payments to Cristofori for his monthly stipend, for buying and making harpsichords, for work at opera productions, and for reimbursement of rent. Ferdinando's books demonstrate that, as a harpsichord technician, Cristofori's daily work had little to do with the piano, although his well-paid and secure position meant that he had the economic freedom to experiment with design.

Furthermore, a comprehensive re-examination of known Cristofori sources together with contemporary diaries undermines the traditionally definitive 1698 dating of Cristofori's invention. The date, advanced in 1964 by Mario Fabbri, is based upon a 1711
“memoria” by Francesco Mannucci whose credibility is questioned by Medici diarists and by relevant service records at the SS. Annunziata. Whereas Cristofori’s appointment has been hitherto largely a matter of conjecture while the dating of the first piano has been unquestioned, this paper firmly dates his association with the Medici but challenges the dating of the first piano.

METER AND TEMPO: PROPORTIONAL NOTATIONS
IN MONTEVERDI’S L’ORFEO
Roger Bowers
University of Cambridge

In much current editing of late Renaissance and early Baroque music, the interpretation and transcription of blackened notation and of music governed by proportional mensuration signatures tend to be undertaken without reasoned and informed appreciation of their underlying principles. The composer’s note-values are commonly reduced and proportional relationships are suppressed, resulting in mistaken transcriptions and erroneous editions and performances.

Since Italian music-theoretical writing up to ca. 1610 presents no justification for such practices of notational transcription, it makes sense to assume that when composers used signs of blackened notation and proportional signatures, they meant these signs to be understood literally. Once this premise is applied to works such as Monteverdi’s L’Orfeo (and 1610 Vespers), seemingly intractable problems of transcription simply evaporate. An extended section of Acts I and II of L’Orfeo presents an illuminating case-study. The infamous notation of the aria Vi ricorda and its ritornello resolves into perfect regularity once it is realized that the composer intended nothing other than conventional blackened notation. The use of a duple-time signature for music which is manifestly in triple time, moreover—the Sinfonia that opens Act II—may be appreciated as both reasonable and explicable. The symbol of sesquialtera proportion (3/2) can be shown to convey precisely its traditional meaning: “three in the time of two.”

Such conclusions have a general validity. Indeed, perhaps a comprehensive reevaluation of our understanding of late Renaissance and early Baroque notation is now overdue.

SINGING DOPO IL TATTO:
ZACCONI’S TEMPO RUBATO AND SPREZZATURA
Robert Greenlee
Bowdoin College

The use of improvised changes in tempo, which Giulio Caccini termed sprezzatura, is an acknowledged practice of the monodic era. Another aspect of rhythmic nuance—tempo rubato, or the alteration of rhythmic values within an unchanging tempo—has been largely ignored, both in polyphonic and monodic contexts. Lodovico Zacconi, writing at the end of the sixteenth century, discusses the ensemble singer’s license to sing dopo il tattu, or “behind the tactus,” while the conductor maintains a strict tempo; he thus describes a true tempo rubato.

Because Zacconi’s description suggests that tempo rubato is not an anomalous practice, but is almost constantly used, it has great significance for the performance of polyphony. It also helps to clarify a number of monodic practices, such as the irregular beaming, asymmetrical divisions of the tactus, and descriptions of rhythmic nuance found in monodic music and embellishment tutors. Of particular importance is the delimitation of sprezzatura—which may have its origins in an unwritten tradition that
was always “monodic”—in relation to tempo rubato, which probably originates in the polyphonic tradition. The distinction may play a crucial role in the performance of florid music by composers such as Luzzaschi, Caccini, and Monteverdi.

SPECIAL SESSION: NINETEENTH-CENTURY FRENCH MUSIC
Ralph Locke (Eastman School of Music, University of Rochester), Chair and Respondent
Peter Bloom (Smith College)
Leslie Wright (University of Hawaii)
Sabina Ratner (Vanier College)
Steven Huebner (McGill University)

This session will present four communications regarding operas composed by Hector Berlioz (“Berlioz’s Enemies”), Georges Bizet (“Carmen and the Critics”), Camille Saint-Saëns (“The Rise, Fall, and Resurgence of Saint-Saëns’s Henry VIII”), and Ernest Reyer (“The Uses of Reyer’s Sigurd”). Though the world-wide success of Carmen has effaced the memory of its initial failure, both works met largely negative criticism—the result of maneuvers in theatrical, literary, and political circles by friends and enemies and others in and out of officialdom. The trials and tribulations of the casting and staging of Saint-Saëns’s Henry VIII will be shown, with reference to unpublished letters and manuscripts, to have had an effect on its musico-dramatic substance, including the balance of tragedy and comedy within the work. Ernest Reyer’s Sigurd will be shown to have weathered the belated acceptance of Wagner on French stages after 1891 and to have been appropriated by those debating Wagnerism in the press, among them advocates (such as Reyer himself) and opponents of Berlioz, whose epic Les Troyens was as suggestive to the composer as the work of the creator of the Gesamtkunstwerk.

The four presentations will be brief enough to allow for specific questions after each. More wide-ranging discussion of issues will be led by the respondent regarding the notion of success, the importance of personal and political influence, the significance of creators’s artistic preoccupations and reviewers’s aesthetic agendas, and the discipline of reception-history itself.

PLAINCHANT AND ITS THEORY
Ruth Steiner (Catholic University), Chair

CONFUSING TOPICS OF CONFUSION:
A CARThUSIAN’S APPROACH
TO THE INTRICACIES OF PLAINCHANT THEORY
Leah Morrison
University of Southern California

When the Huntington Library in San Marino, California, acquired the library of Atlantic Monthly editor James T. Fields (1817-1881) in 1979, it also obtained, surprisingly, a small leather-bound manuscript (F1 5096) containing ten short medieval treatises and miscellaneous liturgical works. Among its most valuable contents, which have only come to light in the past year, is a treatise on plainchant, Liber alphabetti super cantu plano. Although most probably copied in the fifteenth century at a Carthusian monastic school in southern Italy or France, this treatise was most likely written centuries earlier by an author as yet unidentified. F1 5096 is the only known copy of this treatise.
There are indications that the treatise was originally intended for lecture notes or as a textbook. It is generally organized according to a cyclical curriculum format common to many medieval pedagogical works. One especially provocative insight afforded by the treatise is its record of the process by which theoretical ideas, misinformation, and approaches to medieval education were transmitted over a span of several centuries. There are constant discrepancies as the author gallantly attempts to explain information he knows little about, and the Carthusian scribe compounds his confusion, often by indicating musical examples that have nothing to do with the topic at hand.

The paper deals briefly with the provenance, sources, and contents of the Liber alphabeti super cantu plano, and focuses on the problems and confusion evident in the treatise which result from a process of transmission by error and misunderstanding.

COMPILATION, SYNTHESIS, AND MODAL UNDERSTANDING IN THE ALIA MUSICA
Cynthia J. Cyrus
University of Rochester

Like other Carolingian descriptions of “modes,” “tones,” and “tropes,” the discussion of mode in the Alia musica attempts to transfer ancient Greek musical concepts to the repertory of plainsong. As has long been recognized, the Alia was created through a process of compilation. In addition to authorities such as Boethius and Ptolemy, the author/compiler cites at least two roughly contemporaneous sources, commenting both on the work of Chailley’s Premiere Quidam and his Nova Expositio.

What has gone unrecognized is the presence of another near-contemporary, one who adopts the terminology and an approach very similar to that of the interpolated material of the Nova Expositio. I identify sections by this “New Trope Author” within the principal treatise by considering vocabulary and shifts in the constellation of ideas. The New Trope Author describes the “tropes” with NOEANE syllables and with a combination of ranges and finals; uniquely, he locates the half-steps within each trope by using species of fourth and fifth as well as the Greek note-names. The New Trope Author also offers supplementary musical examples through a list of musical incipits.

Circumstantial evidence links the concepts of “tropus” as identified by the New Trope Author and the Nova Expositio with the glossing tradition of Martianus Capella, suggesting that the Alia musica represents a broader synthesis than has previously been thought.

A RECENTLY DISCOVERED DOMINICAN GRADUAL OF HUMBERT’S TIME
Milton Steinhardt
University of Kansas

The authorized Dominican liturgy as corrected by Humbert of Romans in 1256 contains fourteen books, of which the ninth is a gradual. Upon completion of Humbert’s work a prototype was deposited at St. Jacques in Paris to serve as a model with which all future service books music conform. By 1261 almost every Dominican institution was using the new office, so the graduals must then have existed in large numbers. Nevertheless, only a few of them seem to have survived.

One was acquired by the author in 1969. Its Dominican provenance, not known at that time, has been established by recent investigation. Apparently it is one of the earliest graduals to have been copied from the prototype, dating sometime before 1260. Moreover, it appears to be the only well-preserved gradual from this period. Internal evidence points to its use in Rome in the eighteenth century.
In this paper the codex is described in detail and placed in context with two other Dominican graduals from the second half of the thirteenth century.

THE PSALMODIC MOVEMENT OF THE FOURTH CENTURY
James McKinnon
University of North Carolina, Chapel Hill

In the rich patristic literature of the later fourth century one observes an enthusiasm for the singing of psalms that surpassed anything of the kind encountered before in either Judaism or Christianity. It manifests itself in eloquent encomiums of psalmody, in vivid descriptions of extended psalm singing by the laity at vigils, and in numerous references to psalmic usage at the newly developing office hours. The apparent origin of all this is an unlikely one: desert monasticism.

The monastic movement of the later third and earlier fourth centuries had as its central tenet that one must pray always, and the vehicle chosen for this perpetual prayer was the Book of Psalms. Thus the stalwart souls who fled the laxity of urban life for the rigors of the Egyptian and Palestinian deserts murmured their psalms for extended portions of the day and night. As the fourth century progressed, monasticism spread to the cities, and in centers like Jerusalem, Antioch and Caesarea brought about a virtual inundation of the cathedral office with psalmody and inspired the extended singing of psalms by the faithful at nocturnal watches. If we are to trust the reactions of contemporary observers, the psalmody changed in the process from a simple aid to meditation to something more musically arresting. In the closing decades of the fourth century the psalmodic movement swept from east to west where it found its most eloquent testimony in the Confessions of St. Augustine.

RENAISSANCE SOURCES
Jane A. Bernstein (Tufts University), Chair

PROBLEMS IN THE ATTRIBUTION OF “VENETIAN” KEYBOARD COMPOSITIONS
Vincent Panetta
Wellesley College

This paper will argue that the substantial number of the keyboard compositions long attributed to Andrea Gabrieli, Giovanni Gabrieli, and Claudio Merulo are in fact not authentic.

Several dozen keyboard works by Venetian composers were published in carefully prepared editions in the later sixteenth and early seventeenth centuries; the attributions and texts of these pieces are in nearly all cases reliable. While a parallel manuscript tradition exists, it is largely confined to surviving South German sources compiled approximately between 1620 and 1640. These collections, which include the Padua and Turin manuscripts, intermingle keyboard works reliably ascribed to Venetian composers with numerous anonymous pieces roughly comparable in style. Reasoning on dubious grounds, several generations of editors and scholars have credited many of the said anonymous works to Merulo and the Gabriels. Re-examination of pertinent source-related evidence, however, suggests that more than twenty of these venerable attributions are incorrect.

Such conclusions can be further supported through stylistic appraisal. While the anonymous pieces under consideration indeed incorporate Italianate features, many also exhibit striking correspondences to northern repertoires; several can be confidently
reassigned to Hassler and Erbach, while others suggest the compositional vocabulary of the Sweelinck school. Certain innovations in keyboard composition traditionally associated with Venice are thus revealed to have evolved from the reception and development of Venetian idioms by northerners. Prevailing notions regarding the keyboard traditions of both North and South are accordingly subject to revision.

THE AOSTA MANUSCRIPT: AN UNKNOWN SOURCE OF SIXTEENTH-CENTURY GERMAN MUSIC THEORY

John Kmetz
New York, NY

Although sixteenth-century German theorists frequently pay homage to the "ancient composers" of the Dufay generation, there is presently little evidence to suggest that Johannes Coelaeus (or for that matter any of his German contemporaries) ever actually examined a composition preserved today in our fifteenth-century polyphonic sources. The best surviving evidence lies in the various theoretical statements added to the Aosta manuscript (Seminary Library D 19), written in German hand.

While received opinion states that these texts on mensural theory represent "uncouthly formulated rules" (G. de Van) entered by a fifteenth-century scribe, I shall demonstrate that they were copied no earlier than 1547, that they comprise excerpts taken from several sixteenth-century treatises published in Basel, Leipzig, and Nuremberg and that they were entered in an attempt to understand those notational complexities in Ao which were no longer common practice in the mid-sixteenth century.

This evidence, coupled with some other details in the makeup of Ao, allows us to draw new insights into the reception-history of fifteenth century polyphony, into sixteenth-century musical education and, perhaps most importantly, into the origins and history of this famous source.

PETRUCCI'S VENETIAN EDITOR

Bonnie J. Blackburn
Oxford, United Kingdom

Ever since the Odhecaton first came to light in 1556, it has been known that Petrucci had an editor. But since no one knew who he was, that fact has largely been forgotten or ignored. We commonly speak of "Petrucci's sources" and "Petrucci's readings" as if Petrucci himself were responsible for the collection of the music and editorial decisions, but we do not even know if he was a musician. Today, paradoxically, it can safely be asserted that we know more personally about Petrucci's editor than we do about Petrucci himself.

In tracing a "Fra Pietro de San Zaninopolo," referred to in 1534 as a great collector of music, I discovered the identity of the Petrus Castellanus named in the dedication of the Odhecaton, the Dominican from whose "most abundant and prolific garden" the "hundred songs, corrected by his diligent labor," came. He was Petrus de Castello, maestro di cappella of the great Dominican church in Venice, Santi Giovanni e Paolo, from at least 1486 until he left the order in 1514. At his death in 1516 he was remembered as "a musician celebrated throughout the whole world."

Discovery of the identity of Petrucci's editor gives us a new perspective on the sources of Petrucci's music and how he acquired them, the nature of the editorial alterations, and the musical life of a great Venetian church, some of whose lost repertory may be recovered in a Paduan manuscript.
TWENTIETH-CENTURY AVANT-GARDES
Mark DeVoto (Tufts University), Chair

“I DREAMED A THEATER”: THE MUSICAL THEATER OF LUCIANO BERIO
Raymond Fearn
University of Keele, United Kingdom

Berio’s “musical theater,” encompassing works composed between 1955 and 1984, progressed from two mime-based pieces both based upon a pre-existing orchestral work, to works of the 1980s whose outlines and procedures have common elements with—and in some instances “comment upon”—traditional operatic models (La vera storia and Un re in ascolto).

Midway along the journey between these diverse theatrical forms, we find two works both conceived in some senses as “anti-operas,” the one (Passaggio in 1963) involving an auditorium-chorus whose role includes mimicry of the audience’s reactions to the work, the other (Opera in 1970) with three interwoven layers of narrative presentation.

Despite the changes in perspective in this progression of works, many underlying threads will be shown to unify Berio’s theatrical work: most notably, a desire to move away from the musical stage as a vehicle for a “linear” narrative, and towards a theater in which several interrelated perspectives are propelled through a musical fabric of varying degrees of complexity. This new musico-theatrical form will be examined, exploring its roots in Berio’s idea to offer the listener a choice of paths—some simpler and some more complex—through a musical composition. It was, in fact, through the musical procedures which Berio evolved in his non-theatrical works that he was able, from the 1960s on, to create forms of musical theater that engaged the imagination of a wide variety of audiences.

FLUXUS AND THE DECLINE OF THE TWENTIETH-CENTURY AVANT-GARDE
David W. Bernstein
Mills College

Fluxus, a radical experimental arts movement in the second half of the twentieth century, began in Germany and later surfaced in New York during the early 1960s. Its activities have encompassed a wide variety of artistic collaborations, exhibitions, performances, concerts, and publications.

This paper critically assesses the aesthetic, political, and social principles associated with the Fluxus movement. It examines several articles, essays, and manifestos by such Fluxus writers as George Brecht and George Maciunas as well as works by Fluxus composers Nam June Paik, Phillip Corner, La Monte Young, Yoko Ono, and Joseph Beuys. The historical roots of Fluxus lie in the Dadaist movement and the writings and music of John Cage. Parallels are drawn between Fluxus and the artistic output of Marcel Duchamp, Tristan Tzara, Hans Arp, Hugo Ball, and Kurt Schwitters.

Several conclusions are reached regarding the historical significance of the Fluxus movement and its relationship to the development of twentieth-century musical style. Fluxus works are important forerunners of conceptual and process art. The aesthetic philosophies advocated by the movement place it at the “cutting edge” of the avant-garde in the second half of the twentieth century. Finally, Fluxus advocates radically redefined the boundaries of music so that it included any sort of human activity. As a result, they exhausted the possibilities for experimentalism in music, a move that contributed to the decline of the avant-garde and the emergence of musical post-modernism in the 1970s.
RENAISSANCE BIOGRAPHY AND PATRONAGE
Anne V. Hallmark (New England Conservatory), Chair

WHERE WAS DU FAY ON THE NIGHT OF THE SEVENTEENTH?
Alejandro E. Planchart
University of California, Santa Barbara

Guillaume Du Fay’s biography between 1414 and 1427 has been a blank in terms of documentary evidence, a blank that has been partially filled on account of the persons and historical occasions connected with some of the works composed during that period.

New documents from Cambrai change this circumstance entirely. Du Fay’s whereabouts and his activity in late 1414 and from 1418 to 1420 can now be documented with precision. In addition, new documentation from Cambrai and Laon allows us to confirm and expand the biographical implications of several of his works written during this period and to add to the number of works for which a specific occasion can be posited. The biographical picture that emerges is more complex and in some ways more problematic.

Further implications of the documentation suggest the approximate date (Summer 1415 to Summer 1417) and place (Constance) for some of Du Fay’s earliest music, the specific causes of some of his early journeys to Italy and to the north, and his relationship with Richard de Loqueville.

The paper will also present evidence which indicates that some of the composite masses in manuscripts such as Bologna Q 15 are not the result of scribal initiative, but rather reflect specific performance circumstances for the works in question, circumstances that may be traced to the Council of Constance and the former chapel of John XXIII.

TOWARD AN INTERNATIONAL STYLE IN THE PERIOD OF THE GREAT SCHISM: MUSICIANS IN PAPAL AND CARDINALATE HOUSEHOLDS
John Nádas
University of North Carolina, Chapel Hill
and Giuliano Di Bacco
University of Pavia, Italy

The extraordinary existence and travels of multiple papal chapels during the years 1378-1417 are closely associated with the employment of musicians within a system of patronage that stimulated the rapid dissemination of musical styles throughout Western Europe. Careful study of the conferral of ecclesiastical favors to patronize musicians during this period, benefices awarded not only to papal chaplains but also to household members of curial cardinals and devoted secular rulers, has allowed us to account for the early presence in Rome of a surprising number of singers/composers from France, Spain, Portugal, the Low Countries, and other areas of Italy, some of whom later enjoyed extended careers outside of the Holy See.

Recent systematic examination of the Vatican Archives’s registers of supplications, papal letters, and other documents from these years has yielded more precise identifications and surprising new information regarding musicians in Rome and Naples at the time of the elections of Popes Urban VI and Clement VII. Documents from the final decade of the fourteenth century (during the papacy of Boniface IX) regarding the influential cardinal Philippe d’Alençon will be discussed in relation to one of the musicians in his employ, Johannes Ciconia. Tentative conclusions are reached regarding Ciconia’s career and those of contemporary composers in papal circles ca. 1390-1410.
FREE FROM THE CRIME OF VENUS:
THE BIOGRAPHY OF PIERRE DE LA RUE

Honey Meconi
Rice University

Not since the essays of Robijns and Rubsamens decades ago has a comprehensive biographical picture been attempted of one of the most important Franco-Flemish Renaissance composers, Pierre de la Rue. Reexamination of the previously known archival records and discovery of new ones not only eliminate discrepancies that formerly hampered our understanding but permit a far fuller account of his life with new information that extends literally from cradle to grave.

Changes in the chronology of La Rue's life include evidence that he is almost a decade older than previously thought. Also of great significance is new information on the twenty years between the date of his presumed departure from Tournai and his arrival at 's-Hertogenbosch. The single early biographical event previously accepted—that he was in Siena—can be shown to be false. La Rue was actually employed as singer in Brussels, Ghent, Nieuwpoort, St. Odenrode and Cologne. New material is likewise available on the acquisition and tenure of his prebends, resulting in a more complex picture of the interaction between La Rue and his Habsburg-Burgundian court employers.

Combined with the details of his actual ecclesiastical rank, a consideration of his will in its entirety, and a plausible explanation for his epitaph (with its designation “Free from the crime of Venus,”), this new reading of La Rue provides the foundation for a significantly enhanced view of his life, work, and influence.

GAFFURIUS, LEONARDO, AND LUDOVICO: PATRONAGE AND CLIENTAGE IN MILANESE MUSIC DURING THE REIGN OF IL MORO

Lora Matthews and Paul Merkley
University of Ottawa

The wealth of archival, codicological, musical, and music-theoretical evidence bearing on the life and work of Franchinus Gaffurius in Milan makes possible a detailed history, rich with connections to da Vinci and the Sforza court. New archival discoveries and a re-assessment of the contracts, budgets, and other payment records show that Gaffurius’s prominence in Milan was greater than once believed, and that he was well paid for his appointed activities: teaching the choir, providing music for services, and later his post as university professor. He was given additional sums of money for important projects such as the compilation of the four Libroni.

Our understanding of patronage and clientage in this period is greatly expanded by a new historical evaluation of these large manuscript compilations of sacred polyphony, by an analysis of his autographs, his own compositions, and copies of works by other composers, as well as his corrections to the work of other copyists. The importance of the work of this composer-theorist exceeds even its musical significance because it enriches our history of clientage and patronage in one of the most important European cities. New evidence also demonstrates the collaboration between Gaffurius and da Vinci. Ludovico’s generous patronage of Gaffurius’s sacred music demonstrates the pre-eminent role of the Milanese liturgy; and, by extension, sacred music, in maintaining his personal prestige and that of the city.
JAZZ
Ingrid Monson (The University of Chicago), Chair

BETWEEN FRIENDS:
EARL HINES, LOUIS ARMSTRONG, AND “WEATHER BIRD”
Jeffrey Taylor
University of Michigan, Ann Arbor

Martin Williams once called the musical affiliation of Louis Armstrong and Earl Hines in the 1920s “one of the most important, fruitful, and influential collaborations in American music.” Despite different social and economic backgrounds, each musician sensed an immediate rapport with the other after their first meeting in 1924, and, although their careers took different paths with Armstrong’s move to New York in 1929, their musical lives in Chicago were for a time intricately entwined.

One high point of their collaboration was the recording made in December, 1928 of Armstrong’s own “Weather Bird,” a piece dating from Armstrong’s days with King Oliver’s Creole Jazz Band. In this astonishing duet, the two musician matched wits with the combination of mutual respect, one-upmanship, and good humor that characterized much of their work together during the period. My paper examines the recording not just as an important piece of twentieth-century American music, but as evidence of a unique musical partnership. Combining analysis of transcriptions with my own experiences as a jazz pianist, I compare and contrast both musicians’s approach to melody, harmony, rhythm, and phrasing, and discuss how these approaches relate to the original harmonic and melodic structure of Armstrong’s composition. In so doing, I illustrate how two well-defined and aggressive musical personalities worked together to create a performance of great cohesion and emotional power.

CHARLIE PARKER AND THEMATIC IMPROVISATION
Henry Martin
The New School for Social Research

Thomas Owen’s research on Charlie Parker has concluded that Parker did not usually take the original melody into account while improvising (unless he was paraphrasing or simply ornamenting that melody). This conclusion should be amended: Parker, according to the arguments presented in my lecture, would often absorb the underlying foreground motives and voice-leading structures of the themes, then build his solos around that larger-scale thematic material. Owen’s catalogue of formulae and his statistical investigation of their frequency of occurrence fail to show just why Parker’s solos work so well despite their heavy use of melodic formulae and why they seem, in so many cases, so well-connected to their thematic sources.

During the talk, I shall play excerpts of Parker’s solos on rhythm changes (the harmonies of the song “I Got Rhythm”), popular songs, and the blues. While showing the connection of the solos to the original melodies, I demonstrate at the same time the surprisingly traditional voice leading of Parker’s improvisations. These single-line melodies often imply a complex polyphony reminiscent of the solo violin and cello works of J.S. Bach.
“NICE WORK IF YOU CAN GET IT”:
THELONIOUS MONK AND POPULAR SONG
Scott DeVeaux
University of Virginia

Among the oddities of the jazz repertory are recordings by pianist/composer Thelonious Monk (1917-1982) of Tin Pan Alley standards. There is a certain irony in singling out these performances as unusual, for improvisation on American popular song is the most common category for a musician of Monk’s generation. But Monk’s solo piano recordings of pop tunes sound less like improvisations than faithful, idiosyncratic renderings, of the songs.

Jazz improvisation is typically thought of as transformation of popular song: it is a kind of alchemy that elevates the trite formulas of popular culture to an autonomous and virtuosic musical language. This fits within the tendency of jazz criticism since its inception to see the spheres of jazz and popular song in an adversarial relationship: the familiar opposition of the “commercial” and artistic. But such an interpretation does not accurately represent the attitudes of Monk, and other musicians coming of age in the 1930s and 1940s, who regarded the materials of popular culture with affection and respect and saw no contradiction between the complementary roles of entertainer and artist.

This paper examines Monk’s relationship with popular song through detailed analysis (with transcription) of individual performances. “A Ghost of a Chance,” “Body and Soul,” and the 1941 and 1971 performances of Gershwin’s “Nice Work If You Can Get It” balance an almost exaggeratedly literal presentation of some aspects of the tune with subtle harmonic alterations that unmistakably steer the performance toward Monk’s astringent harmonic language.

“THE PAUL WHITEMAN OF THE RACE”:
FLETCHER HENDERSON AND THE RISE OF BIG-BAND JAZZ
IN A WHITE DANCE ORCHESTRA MILIEU
Jeffrey Magee
University of Michigan, Ann Arbor

The phrase in my title with which French critic Panassié meant to dismiss the early recordings of the Fletcher Henderson orchestra contains an implication often overlooked in jazz historiography. Henderson’s band, long considered a progenitor of the swing era big bands, owed much to the model of Paul Whiteman and other white orchestras of the 1920s.

In the mid-1920s the Fletcher Henderson band followed the path of white dance orchestras by (1) playing dance arrangements typical of the period; (2) recording many current Tin Pan Alley and Broadway songs; and (3) making records mainly for the “general”—instead of “race”—series of record companies. The paper suggests that the big-band swing style owes more to the New York dance orchestra milieu than to the New Orleans small-group style. Henderson’s band, in this view, represents the “jazzing” of the dance orchestra, not the expansion of the small combo.

The paper also examines a paradox in the band’s critical reception. Whereas white critics saw a black band “catering” to a white audience, black writers believed that the Henderson band’s classy image and polished orchestral sound could help break down the stereotype of the “primitive” black musician. Dave Peyton and J.A. Rogers echoed the ideals of the Talented Tenth, the black elite who W.E.B. Du Bois believed would instill racial pride and fuel a black cultural renaissance. Playing orchestrated music in a white world, the Henderson band became a sign of that renaissance.
ROMANTIC TOPICS
Walter Frisch (Columbia University), Chair
Leon Botstein (Bard College), Session Respondent

THE ORIGINS OF THE IDEOLOGY OF AUTHENTICITY IN INTERPRETATION:
MENDELSSOHN, BERLIOZ AND WAGNER AS CONDUCTORS
José A. Bowen
Stanford University

As the functions of performer and composer began to separate in the early nineteenth century, the rise of the concept of a permanent work was necessarily paralleled by the emergence of new theories of interpretation. As conductors, Berlioz, Mendelssohn and Wagner professed the desire to be "faithful" in some sense to the conducted work. Each, however, understood this "fidelity" differently. This paper compares each conductor's theory of performance, as documented in his writings, with his practice, as documented in a large number of newly collected concert reviews. The aim is to establish the range of meanings by which "fidelity to the performed text" was understood in the middle of the nineteenth century.

The debate over whether a performing intermediary should be a creative interpreter or a re-creative executant striving for accuracy and fidelity continues today. Richard Taruskin has linked the current style of early-music performance to a twentieth-century move toward a more re-creative view of performance. My research makes it clear, however, that the ideology of authenticity (as well as many of the specific performance practices associated with it) originated in the nineteenth century. This study contributes to the current authenticity debate by (1) showing how the fidelity to the spirit of the composers's intentions came to be understood as "authenticity" and (2) by demonstrating how and why fast strict tempos (among other performance practices) became necessarily associated with fidelity to the musical work.

MENDELSSOHN AND MOSCHELES:
TWO COMPOSERS, TWO PIANOS, TWO SCORES, ONE CONCERTO
Stephan D. Lindeman
Rutgers University

Felix Mendelssohn's autographs in the Mendelssohn Nachlass of the [formerly East] Berlin Staatsbibliothek have generally remained inaccessible to Western scholars for the past 50 years. The autographs of five early concertos, written during the years 1822-1824 when the composer was between the ages of 13 and 15, have largely escaped thorough scrutiny. They were not published in Mendelssohn's lifetime, and two of the five remain unpublished. One of the five, the Concerto in E major for Two Pianos (1823), is an unexpectedly rich source.

Of particular relevance here is a manuscript copy in the [formerly West] Berlin Staatsbibliothek of the concerto made by Mendelssohn's friend, the composer and pianist Ignaz Moscheles, sometime before he and Mendelssohn performed the work in London in 1829. This score is a neat copy of what was apparently the first version of the E-major Concerto, containing, as it does, all of the original material which Mendelssohn subsequently excised.

By an odd twist of history, Mendelssohn and Moscheles both revised the score. Probably after Mendelssohn's death, Moscheles made changes in the instrumentation of his copy and in a set of string parts derived from it. He probably did not know that
Mendelssohn himself had already thoroughly revised the concerto. His autograph is full of cancellations and alternate passages, the result of which is an essentially new work. As a study of the process will show, the original and revised forms of the concerto reflect different values in the concept of concerto itself.

TOWARD THE "DOUBLE-TONIC COMPLEX":
WAGNER AND BEETHOVEN'S QUARTETS
David B. Levy
Wake Forest University

Biographical evidence attests to the special place that Beethoven's String Quartets held in Wagner's life. In particular, the exile years of the 1850s—a period that witnessed a profound change in Wagner's musical style—were marked by an especially intensive study of these works. Klaus Kropfinger has observed how Wagner's understanding of Beethoven's Quartets resulted in interesting musical parallels, particularly regarding texture, rhythm, and melody. But little notice has been taken of larger-scale lessons of harmonic structure that Wagner may have learned from his study of this repertory—lessons that guided him toward new avenues of structural design and tonal function.

Robert Bailey's important study of Wagner's Tristan identifies a "double-tonic complex" as a feature with "far-reaching consequences for large-scale organization" in Wagner's music composed after Lohengrin. The "double-tonic" embraces two tonal centers simultaneously, usually at the distance of a minor third (A and C, Tristan, Act I), but sometimes removed by a major third (E and C, Siegfried, Act III). An examination of certain movements from Beethoven's Quartets—particularly the finale of op. 59, no. 2—suggests possible models that may have informed Wagner in his search for this new approach to tonal structure. This paper will show that Wagner's later operas demonstrate significant points of contact with Beethoven's Quartets and that these models may have had a significant bearing on the emergence of Wagner's mastery over tonal plans based on a "double-tonic" principle.

SCHOENBERG
Reinhold Brinkmann (Harvard University), Chair

EMANCIPATION OF THE TEXTURAL DISSONANCE:
THE MODELS OF SCHOENBERG'S
"HETEROGENEOUS ORCHESTRATION"
Christopher A. Williams
University of California, Berkeley

Arnold Schoenberg's stylistic development is characterized as much by transformations in textural language as by departures from conventional harmonic practice. His 1931 essay "Instrumentation" announces the idea of a "heterogeneous orchestration," which elevated a polyphonic textural ideal over the homophonic, organ-like model of common practice. While the coincidence of Schoenberg's development of a new orchestral technique with his "emancipation of the dissonance" has been described as an extension of the emancipation onto the textural plane, the possible models for this change have seldom been explored.

The present paper suggests that the contrasting orchestral techniques of Richard Strauss and Gustav Mahler provide a model for this change. Strauss's homophonic style of orchestration embodied the idea of Mischklang, a systematic blending of color
to smooth over textural discontinuity. Mahler, by contrast, boasted in 1896 of having developed a “new technique” of orchestration, in which contrapuntal discontinuities would be accentuated by an extreme timbral polyphony. Between 1900 and 1908, the conventional, post-Wagnerian orchestral language of Schoenberg’s Pelleas und Melisande gave way to the fractured textures of Five Pieces for Orchestra, Erwartung, and Die glückliche Hand.

That Schoenberg’s 1909 claim of “conversion” to Mahler’s music coincides with his disillusionment with Strauss gains significance in view of the change in his own textural vocabulary. Indeed, the first critics to chronicle “The New Orchestration”—Wellesz, Bekker, Adorno, and Schoenberg himself—were quick to acknowledge that Mahler’s dissonant textural aesthetics provided a vital strand of continuity as the Schoenberg circle ventured into post-tonality.

SCHOENBERG’S RE-CENTERINGS: PITCH ORGANIZATION AND FORMAL PROCESSES IN THE EARLY TWELVE-TONE MUSIC

Luisa Vilar-Payá
University of California, Berkeley

According to Arnold Schoenberg’s influential compositional axiom, “the regular application of a set of twelve tones emphasizes all the other tones in the same manner, thus depriving one single tone of the privilege of supremacy” (1948). Composers in the serialist tradition have usually read this statement as requiring egalitarian treatments of pitch classes, and its development has underwritten much composition since the 1950s. Yet this same general principle, when incorporated into analysis, has unfortunately obscured our understanding of Schoenberg’s twelve-tone music.

To be sure, rigorous twelve-tone theory discusses various ways in which given pitch-classes can be highlighted above the rest of the series through repetition, manipulation of timbre and register, metric partitioning, rhythmic grouping, and symmetrical formations. Nevertheless, most twelve-tone analysis describes local harmonic constructs with little or no attempt to explain the voice-leading propelling a piece’s temporal flow. An interpretive model focused on the principle of pitch-equality not only leads to harmonically static descriptions, but also constitutes an anachronistic view of Schoenberg’s own serial theory (at an early stage in 1921).

My analysis of the Minuet from the Piano Suite Op.25 demonstrates that Schoenberg quite frequently resorts not only to transpositions but also to drastic shifts in the order of the row exclusively to emphasize a particular unchanging group of pitch-classes at important points of articulation. Moreover, it show how Schoenberg organized various contrapuntal layers around two double-pitch axes of symmetry which become cadential goals.

LATE MEDIEVAL POLYPHONY

Ann B. Scott (Bates College), Chair

CONCORDARE CUM MATERIA:
THE TENOR IN THE FOURTEENTH-CENTURY MOTET

Alice V. Clark
Princeton University

In describing the process of composition of a motet, Egidius de Murino says that the first step is to choose a tenor; this tenor should “concordare cum materia” of the motet written above it. While Egidius does not specify just how the tenor is to relate to
the matter of a motet, that relationship is usually thought to center around the textual incipit given to the tenor in the manuscript. Many motets, especially those in the repertory manuscripts, do not bear tags, but all 23 motets of Guillaume de Machaut are so labeled, whether or not they have a known chant or chanson source. More than simply signaling a tenor source, the ubiquity of these labels seems to indicate that, at least for Machaut, their very existence, the act of naming in itself, was important. The use of a tenor tag, whether or not it refers to an identified preexistent melody, brings to a motet an additional web of potential meanings, including, for Latin labels, its liturgical and biblical context. For instance, tags taken from the Psalms predominate in Machaut, while New Testament sources, especially the Gospels, are more important in the Fauvel repertory. Similarly, Lenten texts make up half of the Machaut tenors based on known chants, most of these tenors paired with amatory French texts in the upper voices, thus comparing the lover's passion with the passio of Christ. Consideration of such factors may assist in better understanding the role of the tenor in the fourteenth century motet.

THE CHANTILLY CODEX RECONSIDERED
Elizabeth J. Randell
University of North Carolina, Chapel Hill

The present paper examines the songs and motets in the Chantilly codex (F-CH 564) with an eye towards demonstrating their coherence as a distinct repertoire and situating the collection of these works in the francophilic centers of northern Italy ca. 1400. While published archival research has not yet found significant historical connections between the many composers included in the manuscript, the works themselves show that these composers were attracted to similar types of texts, and were concerned with similar issues when setting them to music. Text-related factors include shared subject matter, intellectual concerns, literary conceits and poetic devices; compositional issues include the more motet-like style and techniques used in setting the formes fixes texts that now replaced motets as ceremonial works, and a perception of the auctoritas of the older master, Machaut.

TU, NEPINDA, PRODIGIO:
ANTI-SEMITISM IN AN EARLY FIFTEENTH-CENTURY MOTET
Ann M. Lewis
University of Cambridge

This unpublished motet, by Johannes de Lymburgia (fl.1430-36), is perhaps one of the most intriguing of the early Renaissance. The three Latin texts are figurative, forceful and indeed violent in expression and yet they in no way explicitly indicate their specific subject. Only by means of an inquiry that draws literary history and iconography together in a mutually illuminating way does it become clear that the message of the texts is a virulent anti-Semitism.

By tracing various passages of the texts back to their biblical sources, and then by examining the tradition of biblical commentary associated with those passages in sources such as the Glossa ordinaria, it becomes possible to define the subject of the motet as the perfidy of the Jews. The investigation reveals how medieval motet texts often derive meaning from the passages of the Bible which they do not quote but merely evoke. Iconographical research confirms the interpretation suggested by this evidence, and with the aid of documentary material it becomes possible to propose a date for the composition. Lymburgia's motet is thus revealed as one that offers a window onto one of the most disturbing aspects of contemporary thought.
ATONAL THEORY
Reinhold Brinkmann (Harvard University), Chair

A ROSE BY ANY OTHER WORD: TONALITY, ATONALITY
AND THE RADICAL CONTINGENCIES OF NAMING
James Buhler
University of Pennsylvania

It would seem hard to deny today that naming is an act of appropriation tantamount
to determining the essence of the object named. In terms of the musical object, this
means that calling a piece "atonal" or "tonal" is not an insignificant act; rather, the
essence of a musical object is always partially determined by what it is called. Where the
power of naming has not been explicitly thematized, terminological disputes often erupt,
as in the highly-charged debate between Allen Forte and Richard Taruskin.

Here the disagreement over applying set-theory to the music of Stravinsky turns on
whether the essential aspects of the work are felt to be revealed primarily in traits which
are called "tonal" or those which are called "atonal." In fact the two authors tacitly agree
that a piece is in essence either one or the other. Yet in so doing Forte and Taruskin deny
the way naming legitimates certain hearings of the musical work even while it excludes
others. A close reading of the debate reveals that highly charged rhetoric is typically
reserved for just those moments when the contingency of naming is most exposed.
Though the positions of Forte and Taruskin may seem antinomic, my aim is to use the
very irreconcilability of their positions to illuminate some of the reasons why the act of
naming has taken on the contentious role that it has in our discourse and to propose that
approaching contingency self-reflectively is really the best hope to come to grips with it.

POSITIVISTIC PHILOSOPHY
AND THE FOUNDATIONS OF ATONAL MUSIC THEORY
James A. Davis
State University of New York, Fredonia

The dogmatic empiricism of early analytic philosophy and logical positivism (as
found in Frege, Russell, Wittgenstein, and the members of the Vienna Circle) had a
profound impact on music theory, as can be seen in the work of Babbitt and Forte among
others. The implied rejection of metaphysical considerations, the idealization of the
"scientific" model, and the use of logical and mathematical approaches reveal the
affinities shared by positivism and most atonal theory.

A close reading of philosophical positivism may reveal that the transference of
logical-linguistic principles to the realm of music theory is a much more troublesome
project than might be assumed by many theorists. For example, positivistic analyses
assume that the elements of a musical composition can be translated into a symbolic
language (usually numbers) wherein logical and set-theoretical applications are effective.
It is possible that such translations remove the specifically musical essence of the work
under analysis and therefore result in abstract formulations which are either unmusical
or incapable of retranslation back into a musical context. There is a risk that any unique
musical logic will be lost in a positivist analysis based on the principles of linguistic
philosophy, symbolic logic, and mathematics.

This paper will consider some of these difficulties by focusing on one issue, namely,
the intrinsic relationship between logic and universals as opposed to particulars. Theoretically, logic may illustrate some general characteristics of atonal or serial music, but
analytically, it may be incapable of addressing the individual composition.
Saturday, 7 November

THE FEMININE AND THE FEMINIZED
Paula M. Higgins (University of Notre Dame), Chair

IDEOLOGY VS. ACTUALITY:
FEMALE GENDER PLAYERS AND CENTRAL JAVANESE WAYANG
Sarah Weiss
New York University

In this paper I examine the relationship between gender ideology and actuality by studying female musicians in a Central Javanese wayang (shadow puppet) performance. Today women rarely play in the ensemble which accompanies the wayang performance. Traditionally, however, women who could play were used as needed and one instrument in particular was always played by a woman, the gender (a 14-keyed metallophone with pitched resonators). This paper is based on research undertaken in Java in 1990-91 with several female gender players who are still active in the performance of wayang accompaniment.

Women are generally regarded, by both men and women, as being less refined than men in Central Javanese society. They are thought to be incapable of a true mastery of the arts of speaking High Javanese and proper refined physical behavior, two of the principle measures for the determination of a person's status and worth. Why is it, then, that many people in Central Java say that they would prefer to hear a female gender player than a male performer? They say that a female player brings something to a performance that a man cannot imitate which is perfect for the proper atmosphere of a wayang.

Using Alice Schlegel's analytical approach to gender, I will explore through myth, oral and written sources, and musical analysis the paradox of culturally defined, "unrefined" women as performers of choice for the accompaniment of wayang, one of Central Java's most highly regarded and refined art forms.

THE MAKING OF SUOR LUCRETIS VIZZANA'S
COMPONIMENTI MUSICALI (1623)
Craig Monson
Washington University, St. Louis

Suor Lucretia Orsina Vizzana of the convent of S. Christina is the only Bolognese nun known to have published her music. Although she had abandoned the world during the 1590s at the height of attacks on convent music by Bolognese churchmen—before the stile moderno had come into vogue—her up-to-date motets speak a more extreme rhetorical language than those of her musical compatriots active in the world.

Archival documents and the dedications of several musical prints reveal that S. Christina housed many talented musical mentors during Vizzana's formative years, and that they found ways to interact with the changing musical scene outside, unbeknownst to their religious superiors. Comparisons of Vizzana's musical language with her Bolognese contemporaries's suggest the boundaries of her musical world in the way that Carlo Ginsburg's recovered literary sources shaped the cosmology of a late sixteenth-century miller from his own words. Although Vizzana's music shows affinities to a circle including Banchieri, Ercole Porta, and Ottavio Vernizzi, who all can be linked to S. Christina, her unorthodox dissonance treatment finds no equivalent in their sacred music, and is most akin to Monteverdi and Banchieri's Accademia dei Floridi, where the madrigals were performed in Aquilino Coppini's sacred contrafacta, some of which had been dedicated to Milanese nuns. Thus, the works of this Bolognese nun, immersed
within the cloister, may still reflect indirectly the influence of an academy she could never have joined, and perhaps the influence of her leading musical contemporary.

**CULTURAL WORK IN MENDELSSOHN'S GOETHE-LIEDER**

Lawrence Kramer
Fordham University

Despite his close personal and artistic ties to Goethe, Felix Mendelssohn published only four Goethe-Lieder—two of them, ironically, to texts by Marianne von Willemer published under Goethe’s name. The songs show some strange continuities. Three of them, “Suleika” I and II and “Die Liebende Schreibt,” are impassioned love songs addressed by a woman to an absent beloved from whom she demands a gift of knowledge; the fourth song, “Erster Verlust,” for a singer of either sex, develops related themes of devotion and desire in the form of a meditative soliloquy. This thematic consistency in a surprisingly small corpus suggests something more than just coincidence. Its meanings, however, derive primarily neither from Mendelssohn nor Goethe as individuals, but from an overlapping pair of social and discursive constructions current in Germany during the early nineteenth century. The first is the construction of education, on Classical Greek models, as an amatory relation (perhaps sexual, perhaps not—the philologists disagreed). The second is the construction of “Goethe” as the archetypal bearer and transmitter of cultural knowledge and power, “the current embodiment,” as the poet Novalis claimed, “of the poetic spirit on earth.” Mendelssohn’s textual choices, his management of text-music relations, and the details of his musical structure all combine to project an allegory of the educative transfer of cultural authority from a loving master to a feminized (but only figuratively female) disciple.

**PHANTOMS OF GENIUS: WOMEN AND THE MUSICAL PRESS IN NINETEENTH-CENTURY FRANCE**

Margaret Miner
Vanderbilt University

This paper explores relations among women musicians, fantastic fiction, and the French musical press in the 1840s and 1850s. Focusing on five publications, it argues that they use the fantastic in order to distance and devalue the female performers represented in them. Four of the publications are narratives by writers notable for combining music journalism with the fantastic: Léo Lespès, Alexos Azevedo, Albéric Second, and (in collaboration) Augustin Perroux and Adrien Robert. Their narratives are centered around the Paris Opéra, which they define as an irresistible locus of musical, architectural and sexual excess. Explicitly at issue are both the mediocrity of each performer’s musical gifts and the economic necessity that drives her to exploit them; implicitly at work are the assumptions that (1) female success on the musical stage constitutes unnatural or supernatural excess and (2) this excess cannot be represented in the absence of the male journalist/storyteller.

Challenging both these assumptions, the journal *L’Avenir musical* featured as one of its chief contributors a woman performer who exploited the excesses of fantastic storytelling. As a pianist, Juliette Dillon was celebrated at salon concerts for her improvisations based on fantastic tales; she later published those improvisations and wrote about them in a series of articles on the musical education of young girls. By subverting the journalistic association of female performers with the fantastic, Dillon effectively critiques this particular instance of interference among gender, genre, and musical institutions.
SPECIAL SESSION: MUSICAL BORROWINGS
J. Peter Burkholder (Indiana University), Organizer and Chair
David C. Birchler (A-R Editions)
George Buelow (Indiana University)
Andreas Giger (Indiana University)
Lewis Lockwood (Harvard University)
Anthony Newcomb (University of California, Berkeley)

Musicologists have studied musical borrowings for over a century, from cantus firmus and variation techniques to less overt procedures such as allusion and structural modeling. But musical borrowing has yet to be defined as a field. The practice is both so common and so diverse, involving so many pieces in every period, that it can only be understood through collaborative effort. This special session has been proposed to encourage and facilitate the collaboration of scholars of every type and period of music who are interested in musical borrowings and their significance.

We will address these basic questions: What kinds of borrowing exist? How are they similar and how do they differ from one period, style, or type of music to another? What is the significance or meaning in each kind of borrowing? What research has already been done? Can we conceive a history of musical borrowing?

The session will begin with a brief overview by the chair, delineating the field, describing the prominent types of borrowing, and sketching a preliminary history. He will also introduce the project to prepare an annotated bibliography of research in this area, which now lists some 700 items. Participants will then be invited to share briefly the work they have been doing or of which they are aware. Through our discussion, we hope to become more familiar with each other's work, refine the proposed typology and historical outline, add to the bibliography, and encourage contacts that may lead to increased collaboration.

LA SECONDA PRATICA
Barbara R. Hanning (City College and The Graduate School, The City University of New York), Chair

MUSICAL OPPORTUNITIES IN VENICE:
THE TRANSFORMATION OF BARTOLOMEO BARBARINO FROM CHURCH AND COURT MUSICIAN TO FREE-LANCE PERFORMER
Roark Miller
University of Michigan, Ann Arbor

Bartolomeo Barbarino, an important composer of early monody, worked in Venice from 1611 to as late as 1640, as established in archival documents I recently discovered. Barbarino rejected the careers he had pursued in other cities as church and court musician in favor of independent employment in Venice. This case study reveals that a different system of musical patronage operated in this anomalous political entity. Moreover, it demands that we reconsider Nigel Fortune's groundbreaking conclusions concerning Venetian monody.

In the first part of the paper I reconstruct Barbarino's career in Venice. His pre-eminence as a singer is documented in his pattern of free-lance work at San Marco and at the wealthy lay confraternity of San Rocco. He led a company of singers, perhaps the very one that threatened the success of the San Marco company. His associations with wealthy patricians and citizens of Venice, who were the dedicatees of his prints and sponsors of his children at the baptismal font, reveal his success in obtaining new and prestigious patrons, and shed light on a network of Venetian musical patronage heretofore unknown.
Barbarino's compositional response to the Venetian musical climate may offer a useful vantage point for the reconsideration of stylistic identity and change in Venetian monody. His three printed collections (1614-1617) contain the first secular monodies actually composed in Venice. The inclusion of strophic canzonettas and polyphonic reworkings of his earlier solo madrigals show Barbarino grappling with unfamiliar styles, and anticipating future trends in Venetian secular music.

PRE-1600 MONODY FROM THE ROME-NAPLES ORBIT
John Walter Hill
University of Illinois, Urbana-Champaign

Modern accounts of early seventeenth-century Roman monody rest on the assumption that the styles of this repertoire derive from Florentine innovations modified by local usage. At the same time, recent biographical research on Giulio Caccini has reinforced the hypothesis—favored by Pirrotta, Brown, and others—that Florentine monody had significant roots in the soil of Rome and Naples. Direct connection between the Roman-Neapolitan traditions in which Caccini was trained and the styles of seventeenth-century Roman monody has not been attempted, however, presumably because examples of pre-1600 monody from the Rome-Naples orbit have not been identified.

Two overlooked madrigals for solo voice and basso continuo from the Rome-Naples orbit can be securely reconstructed from four-voice arrangements following the instructions of the arranger. The two madrigals are by Bartolomeo Roy (ca. 1530-1599) and Sebastiano Raval (ca. 1550-1604).

"Giuseppino," whom unpublished documents identify as Giuseppe Cenci (ca. 1550-1616), is credited with being the co-inventor, along with Caccini, of recitative style. Sixteen monodies ascribed to Giuseppino can now be studied, eleven of them preserved in manuscripts hitherto unknown to scholarship.

The solo vocal works of younger composers in Rome (Marotta, Macchiavelli, Michi) form a stylistic link between the monodies of Roy, Raval, and Giuseppino and the "cantatas" of Luigi Rossi, suggesting some degree of autonomy in the history of Roman monody and chamber cantata. The patronage of Cardinal Montalto provides the common ground between these three generations of composers.

TEXT IN TRANSFORMATION:
THE CANZONETTAS OF TOMASO PECCI (1576-1604)
Laura Buch
Eastman School of Music

Tomaso Pecci, Sienese composer, nobleman, and academician, was admired by his contemporaries as an exponent of the expressive modern style of text-setting. Indeed, he is cited in the company of Cipriano de' Rore, Emilio de' Cavalieri, and Carlo Gesualdo in Giulio Cesare Monteverdi's list of notable seconda pratica composers.

Pecci's forty-five canzonette a tre voci were published in three collections in 1599, 1603, and 1604. These three-part compositions offer unexpected examples of seconda pratica technique within a genre more typically linked with light, homophonic writing than with expressive text-setting. This paper will examine two aspects of Pecci's canzonetta style: (1) his choice and manipulation of poetic texts, and (2) the expressive, madrigalian writing used in setting these texts, exemplified by his setting of Marino's "Mori mi dici."

In selecting poetry for his canzonettas, Pecci turns most frequently to the works of Battista Guarini and Giambattista Marino. Yet it is not to the strophic canzoni of these
poets that he is drawn, but rather to their madrigals. This is a surprising choice for canzonetta settings, since madrigal poetry provides neither the stanzaic form nor the light, frothy style often associated with the canzonetta. Pecci transforms these madrigals into strophic verses that at times bear scant resemblance to the poet’s original text.

In examining Pecci’s canzonettas, we enlarge our understanding of early seconda pratica style, viewing it within the confines of a genre not usually regarded as a ready host for affective writing.

**MONTEVERDI’S RUSE?: TOWARD A DECONSTRUCTION OF THE SECONDA PRATICA**
Andrew Dell’Antonio
University of California, Berkeley

Starting from Caberloti Piovan, Monteverdi’s contemporary and first biographer, those who have studied the seconda pratica have lamented the fact that Monteverdi never completed his long-promised treatise, a treatise which would have explained his new compositional method and the new relevance of the Platonic aesthetic of melos.

But what if such a treatise was never actually planned? Might Monteverdi have made the choice to defend the seconda pratica through rhetoric rather than reasoning? Monteverdi’s impassioned defense of “oratione” over “armonia” may have been not an earnest plea for neoplatonic aesthetics, but rather an artifice designed to appeal to a specific late sixteenth-century humanist audience.

Investing too much in the purported humanist earnestness of the madrigals which surround the seconda pratica controversy can mean a disdain towards Monteverdi’s output during the last thirty years of his life which cannot be made to fit the neoplatonic mold. Rather than believing that Monteverdi had a profound change of heart and abandoned deeply-held beliefs about the nature of music, we may hypothesize instead that he never held such beliefs.

The paper will argue that focusing on propaganda and ad hoc justifications for the new practice was the correct course to take, given Monteverdi’s position and the intellectual climate of his time: that Monteverdi’s rhetorical craft, rather than any deep commitment to neoplatonic or humanistic thought, was—and bad to be — the impetus behind his successful promotion of the seconda pratica.

**LEARNING MUSIC (1550-1660)**
H. Colin Slim (University of California, Irvine), Chair
Keith Polk (University of New Hampshire), Session Respondent

**“PLAINE AND EASIE” AFTER MORLEY: CHANGING ATTITUDES TO “SIMPLICITY”**
Rosamond McGuinness
Royal Holloway and Bedford New College, University of London

Writers and publishers of musical instruction books in seventeenth- and eighteenth-century England contributed to the dissemination of culture in popular form. They made available the traditional fundamentals of music in terms relevant for the widened audience they hoped to reach including the young, women and the newly-emerging mercantile class anxious to acquire the status attached to musical proficiency.

Those propagating this musical information were acutely conscious of the attraction of simplicity, variously terming it “plaine”, “easie” or “briefe.” They aimed to adapt the common body of musical instruction according to their perception of the needs of the
curious, defined by age, gender, educational background, linguistic facility, and opportunities for leisure.

This paper takes as a focus a chapter on vocal technique published in a manual for would-be gentlemen in 1696 and compares it with the two models from which it was drawn, one of them in Playford’s *Introduction* of 1654. Such a comparison enables us to understand more fully the role played by the promotion and acquisition of ability as a performer; in the process, culture formerly indicative of the elite became accessible to more people. The chapter reveals some of the contemporary notions of simplicity and shows that what was “simple” for one outlook was not necessarily “simple” for another. It indicates that it was possible to modify traditional information without destroying its essential nature or its instructive force. Finally it provides an insight into the contemporary marketplace in which music was a central commodity.

“NYMPHES GAYES EN ABRY DU LAURIER”:
MUSIC INSTRUCTION FOR WOMEN IN RENAISSANCE ANTWERP
Kristine K. Forney
California State University, Long Beach

The growing prosperity of the bourgeoisie in northern urban centers after 1500 gave rise to an educated, literate public, whose trades required basic educational skills. In the affluent center of Antwerp, the schoolmaster’s guild of St. Ambrose oversaw the education of the city’s youth, girls and boys alike, through a system of church-based Latin schools, private academies, and tutorial arrangements, all of whose curricula included music. The records of this association document the important role music played in guild functions, and provide details about the teaching of singing and instrument playing.

The records of one school, the Laurel Tree, headed by Peter Heyns from 1555 until 1585, demonstrate that girls were educated in basic subjects and in music, especially harpsichord-playing, corroborating rich iconographic evidence. For each student, a listing provides subjects studied and family background. That music skills were deemed necessary for the burgher woman is substantiated by a textbook by Gabriel Meurier, first published in 1565 for Laurel Tree students, and women working as music teachers, musicians, and music printers can be identified among the city’s residents.

The Antwerp archives also preserve tutorial contracts drawn up specifically for teaching music to youths, detailing periods of study, financial arrangements, instruments and skills to be taught, and, for one girl, specific repertory. This information aids in identifying a new musically literate market for the output of the Susato and Phalese printing firms, and in illuminating the importance and manner of music training in the Renaissance.

“BRIEF & FACILE INSTRUCTION
POUR BIEN APPRENDRE LA MUSICQUE”:
VOCAL ANTHOLOGIES AND THE MUSICAL AMATEUR
IN THE LOW COUNTRIES, 1560-1660
Anne Tatnall Gross
New York University

In the Low Countries of the first half of the seventeenth century, the presence of a vocal musical scene largely dominated by amateurs led to a plethora of self-help manuals for reading music. Perhaps the most pervasive example is the “Briefe & facile instruction” in the *Livre septieme des chansons a quatre parties* of Phalèse, an enormously popular anthology whose publication life spanned a century, from 1560 to 1660. The single page
of instruction in rhythmic values and solfège made its first appearance in 1601.

The Livre septième was made up of simple French chansons, as well as a scattering of pieces in Latin, Italian, and, eventually, Dutch. The four-part homophony and familiarity of the pieces made them perfect practice pieces for the musical amateur. Several pages of the anthology contained empty musical staves, a practice that conveniently allowed the printer to begin a new piece on each page. In the Livre septième, the empty staves were often used by owners of the partbooks for manuscript additions of their chansons or pieces intended for solfège practice.

From Phalèse's discovery of the best formula to appeal to his public to Matthysz's rather blatant marketing to the Dutch amateur 100 years later, one can find many indicators of the didactic concerns of musical amateurs in the region. This paper will investigate the clues evident in the extant copies of these anthologies.

SCHUBERT
Susan Youens (University of Notre Dame), Chair

SCHUBERT'S POETIC REVISIONS
Kristina Muxfeldt
New York, NY

Franz Schubert was widely praised by his friends and contemporaries for his extraordinary ability to produce what were often referred to as "translations" of a poem into music. The complex interaction between mimetic and highly imaginative interpretive impulses behind a great many of Schubert's songs has much to do with the impression of immediacy—of direct translation—that is left by so many of these works. But this effect is often achieved with surprising disregard for the accuracy of the poetic text. There are a remarkable number of textual discrepancies between versions of poems that we know served as Schubert's Vorlagen and the texts of the songs. Many of these are fairly trivial, but in several instances, the textual variants result from the excision of entire lines or stanzas, substantially altering the sense of the poem. Previous commentators, puzzled by some of these changes, have concluded either that the revisions are not Schubert's or that the emendations merely serve as evidence of Schubert's refined poetic judgment.

A close examination of the sources for several songs on poems by Mayrhofer, Rückert and Goethe will establish that the revisions to their texts are most certainly Schubert's own. Moreover, the poetic function of the omitted lines is in every case very similar: they interfere with the impression of unmediated experience conveyed by the remainder of the poem. Far from representing isolated bursts of editorial activity, Schubert's poetic revisions point to an expressive vision which shaped his own unique compositional language.

"SCHÖNE WELT, WO BIST DU?": DESTRUCTION, EPIPHANY, AND SCHUBERT'S ARCADIAN DREAM
Michelle Fillion
Mills College

Schiller's haunting "Schöne Welt, wo bist du?" resounds through Schubert's 1819 setting of "Die Götter Griechenlands," but fails to summon the vanished dream: "Ah, only in the enchanted land of song do traces of your wondrous life survive." And in his songs Schubert would return persistently throughout his life to this elegiac question, irresistibly drawn to texts that contrast a dark and loveless present with an Arcadian
dream of lost joy. We can only surmise that it corresponds to a central truth in Schubert's inner world. In some of its most profound realizations, such as “Frühlingstraum” from Die Winterreise, the text progresses from lyrical dream to poetic insight.

The implication of this three-staged progression—dream-destruction-epiphany—extends far beyond the songs. My paper contends that this poetic model provides a tool for elucidating those problematic passages in his instrumental music where Schubert interrupts a carefully-wrought musical argument with a seemingly gratuitous or even violent improvisatory outburst. This apparent loosening of structural coherence serves a higher purpose: by his manipulation of rhythm, motive, harmony, texture and, above all, musical time, Schubert's destruction/epiphany model prepares a transformed return to the dreamlike opening theme, in which we literally "know it for the first time." In its most powerful manifestations, such as the Andante of the C-major Symphony, it creates from intentional discontinuity the overwhelming impression of structural integration and human truth.

EUROPEANS IN AMERICA
Judith Tick (Northeastern University), Chair

THE VOYAGE OF THE SOCIÉTÉ DES CONCERTS TO THE UNITED STATES
D. Kern Holoman
University of California, Davis

In March and April 1917 the Société des Concerts du Conservatoire presented the first major concert tour of its long history, in Switzerland. This was frankly conceded to be an exercise of the newly discovered art of propaganda, and the orchestra's success, as it skirted the trenches, was nothing short of sensational.

Flush with amour-propre, the Société then undertook a more ambitious journey, this time to the United States. Once underway, the tour took the orchestra from the Metropolitan Opera to the Billy Sunday Tabernacle of Providence, Rhode Island then south through Richmond and Charlotte and Atlanta, west through New Orleans and El Paso, and circling on through California, Chicago, and Montréal. In Richmond, news of the armistice was received, and the propaganda march became a victory progress.

The paper treats this remarkable pilgrimage as recorded in the archives of the Société des Concerts and in the contemporaneous press. It is a tale of a Coming of Age, for the American tour of 1918-19 set in motion a sequence of events that altered the identity of the venerable institution outward from its very core.

"WITHOUT BAD AFTER-EFFECTS": AMERICA'S GENTEE WAGNER CULT
Joseph Horowitz
New York, NY

William Dean Howells, the Gilded Age's dean of American letters, advised American writers to concern themselves with "the more smiling aspects of life, which are the more American." Concurrently, America's musical high culture was dominated by Wagner and Wagnerism. But, like America's "Schopenhauer" or "Freud," its "Wagner" was distinctively brightened and cleansed. In fact, America's Wagner cult of the late nineteenth century was absorbed and reinterpreted by the "genteel tradition" of which Howells was a figurehead.

The prudish voice of gentility embraced a world of feeling and experience to which Sieglinde's incest and Alberich's brutal factory should have been violently anathema. Yet Wagner became an essential component of American intellectual discourse. If New
World praise of Wagner the democratic zealot, self-made man, and Yankee entrepreneur slanted the truth, other components of Wagner’s agenda supported Gilded Age mores. Like the genteel critics of industrial capitalism, Wagner preached uplift. Concomitantly, meliorism was the keynote of ingenious American readings of Tristan, Parsifal, and the Ring.

Wagner’s Gilded Age signature was the Tannhäuser Overture. The story of the Tannhäuser Overture is the story of faith and sin locked in mortal combat—until the pilgrims return in blazing triumph. This was a microcosm of the whole. America’s Wagner cult did not, like Europe’s, herald an iconoclastic modernism. Rather, Wagner was found meaningful, titillating, and, ultimately, reassuring.

RENAISSANCE COMPOSITIONAL PRACTICES
Pamela Starr (University of Nebraska), Chair

FRANCESCO CORTECCIA’S SKETCHBOOK: NEW EVIDENCE FOR COMPOSITIONAL PROCESS IN RENAISSANCE MUSIC
Jessie Ann Owens
Brandeis University

The manuscript Florence, Biblioteca nazionale, Magl.XIX.117 is best known today as a chansonnier copied in Florence ca. 1515. But the manuscript had a second life that has not been recognized before now. Three or four musicians, working in Florence in the 1530s or somewhat later, used the blank pages of the manuscript for writing counterpoint exercises and composing music. The majority of the late additions were written by the Florentine composer Francesco Cortecchia. They consist of an extended draft of a motet, early versions of three madrigals that he published in 1544 and 1547, and other still unidentified music. Cortecchia used the manuscript as a sketchbook, drafting music either in choirbook format or in “pseudoscope” (with voices superimposed but not aligned, and without barlines), but not in score. The drafts of Fammi pur guer’Amor show Cortecchia struggling with the temporal placement of cadences, and gradually arriving at a tonal structure that brings out the structure and meaning of the text.

These findings challenge the widely-held view, articulated most forcefully by Lowinsky, that composers needed scores to compose polyphonic music. The drafts in Flor 117 corroborate the hypotheses that I proposed on the basis of autograph manuscripts of Cipriano de Rore, and show that composers worked in an essentially additive fashion, phrase by phrase, and within each phrase, line by line. This understanding of how the music was composed suggests new ways of thinking about Renaissance music that do not rely on an anachronistic, score-based approach.

MID-SIXTEENTH-CENTURY CHANSON PARODY MASSES:
A KALEIDOSCOPIC PROCESS
Cathy Ann Elias
The University of Chicago

Scholars have created theories to explain the origin, process, and evolution of parody procedure, but all descriptions thus far are inadequate. The recently suggested picture of distinct categories of parody masses—ones with a cants firmus, ones based on points of imitation, and ones emphasizing vertical structure governed by a structural bass—is inaccurate because combinations of these techniques are found in the chanson masses of Thomas Crecquillon, Nicolas Gombert, Jacobus Clemens non Papa, and Pierre de Manchicourt.
Counterexamples to other conjectures also are present in these composers's masses, specifically: (1) a change in the compositional process of the model from linear to simultaneous writing is not a necessary precondition for parody; linearly conceived chansons are used for composing imitative masses; (2) the style of the model does not necessarily determine borrowing practices: sections of homophonic models are re-worked imitatively, and vice versa; (3) harmonic borrowing and harmonic considerations are not unique to late Renaissance composers: successive vertical sonorities are borrowed intact or modified for harmonic effect.

In the chanson parody masses of the composers named above, parody procedure is a culmination of previous compositional methods now used in a fragmented, concentrated fashion where no single technique controls the entire structure. The continuous shift of borrowed material throughout these works is like the homogeneous but ever-changing unpredictable patterns produced by a kaleidoscope: this process inherently makes long-term, predetermined, hierarchical structures impossible.

NEWLY-DISCOVERED FRAGMENTS
OF RENAISSANCE POLYPHONY IN BRUGES:
A GLIMPSE OF SIXTEENTH-CENTURY COMPOSERS AT WORK
M. Jennifer Bloxam
Williams College

A small cache of paper fragments has recently come to light in Bruges, within which are preserved six chansons from the first half of the sixteenth century in various stages of completion. This paper will first present a brief overview of the contents of this find, which includes a new concordance for a song by Févin, a new setting of a text used by Sermisy, Certon and Penet, and a new setting of a text appearing in a manuscript from Lyons. Of particular interest are the settings of three previously unknown French texts, all of which show clear evidence of compositional decision-making. The bulk of the presentation will focus on the process of revision manifest in these three examples, two of which are à 3 songs by one individual, and one of which is an à 6 setting by another composer. Showing local adjustments in rhythm and pitch as well as a major reworking entailing the use of score format, the sketches afford a rare glimpse into the sixteenth-century composer's workshop. The paper concludes with an assessment of the style and historical context of the music contained in these fragments.

MUSIC BETWEEN THE WARS
Vivian Perlis (Yale School of Music), Chair

AFTERTHOUGHTS ON IVES'S SUNRISE
Richard Kassel
The City University of New York

In the autumn of 1926, just before the moment that Charles Ives reportedly "came downstairs...with tears in his eyes and said he couldn't seem to compose anymore," he wrote a song for voice and piano in ink, with subsequent additions and corrections in pencil. The Ives Collection at Yale possesses this manuscript, along with two pages of musical sketches and a version of Ives's text which reveals the song's title, *Sunrise*. These materials served as sources for the late John Kirkpatrick's carefully wrought edition, published by Peters in 1977 with the approval of the Ives Society. It is this version that has received a number of recordings in the last two decades.
Kirkpatrick's edition of Sunrise presents a work for voice, piano and violin obbligato of sixty-one measures's length. A close study of the source materials raises questions regarding the published version; the two most critical issues involve Kirkpatrick's creation of an obbligato violin part and his decision to reconstruct and include measures 23-31 in his edition.

This paper examines Kirkpatrick's edition of Sunrise, his published thoughts on the work, and a conversation between him and the author in the 1980s. The author offers an alternative version of the work, which will be heard in a taped performance. This version reflects what were probably Ives's last thoughts on Sunrise, which the author considers to be definitive.

**MUSICAL STYLE, MEANING, AND POLITICS IN FRANCE 
ON THE EVE OF THE SECOND WORLD WAR**

Jane Fulcher
Indiana University

By the late 1930s, the French musical world was a politicized field of battle, characterized by heated debates over musical values, aesthetic legitimacy, and institutional policies. The issues were not narrowly musical but rather made direct and explicit reference to political concepts, the central questions being "what is France?" and thus "what is French?" This paper begins by examining the immediate sources of this conflict in the musical politics of the Popular Front, and then the way these related to a Republican tradition dating back to the Dreyfus Affair. It demonstrates how, from the turn of the century on, the musical discourse of the Republic and of its opponents linked values (such as innovation and tradition), techniques (such as harmony and counterpoint), and composers (such as Rameau and Berlioz) to political orientations.

The paper proceeds to analyze how the political, and especially the nationalist press, contested the Republic's musical values and policies as the Popular Front declined; in this context, it examines the musical values and political associations of such major French writers on music as Coeuroy, Landormy, Tiersot, and Honegger with the pro-fascist press. Finally, it considers how such politicization of musical values influenced the reputations and reception of composers and movements such as "Les Six" and "La Jeune France." It concludes by relating anti-Republican musical values to institutional decisions and discourses of France after the fall of the Popular Front and then under the Vichy Regime.

**"ADIEU NEW-YORK" AND "BON JOUR PARIS": 
GEORGE AURIC IN THE EARLY 1920s**

Michael Lee
University of Southern California

During the 1920s Georges Auric emerged as one of the most important figures in the Parisian musical community. During the decade he took his place as a favorite collaborator of both Serge Diaghilev and Jean Cocteau. The decade began auspiciously for the young Auric. His score "Adieu New-York" was in wide circulation. Composed in mid-1919, the piece prefigures the rage for biting dissonances and shrill homages to popular idioms that would later become a hallmark of French musical modernism. For the latter half of 1919 and early 1920, "Adieu New-York" enjoyed considerable celebrity and inspired Darius Milhaud and Francis Poulenc to acknowledge the score's seminal impact on their own stylistic development.
Despite Auric's importance in the evolution of French musical style in the 1920s, his contributions have drawn little attention. Unpublished correspondence between Auric and Diaghilev reveals that "Adieu New-York" is essential to a study of the stylistic development of Diaghilev's company during the 1920s. Similarly, a study of Auric's stylistic journalistic writing from the time, especially his article "Bon Jour Paris," demonstrates that he intended "Adieu New-York" as part of an anti-jazz polemic. The paper concludes with an analysis that demonstrates that "Adieu New-York" actually comprised of layers of dissonance superimposed over harmonically static ostinati. These dissonant layers constitute the substance of Auric's harmonic language and are ill served by the misleading term "wrong notes," which is all too often employed when describing Auric's scores.

ELLIPSES, EXCLUSIONS, EXPURGATIONS:
WHAT DO STRAVINSKY'S LETTERS REALLY SAY?
Charles M. Joseph
Skidmore College

Our current perspective on Stravinsky's published correspondence has been filtered almost exclusively through the lens of the composer's advocate, Robert Craft. This paper argues that the image bequeathed is, at best, blurred. Examples of Stravinsky's original correspondence will be compared to Craft's edited version. Additionally, a diverse collection of heretofore inaccessible letters will be offered as a further criterion in suggesting the extensive range and character of Stravinsky's unedited writings. All source materials were examined as part of the Stravinsky Nachlass at the Sacher Foundation in Switzerland.

In releasing his three volumes of Stravinsky's Selecta Correspondence, Craft has provided an admirably intended, but ultimately misguided contribution. Published letters are often factually misleading, and include erroneous dates and translations. More critically, the ellipses encountered in the printed texts frequently suppress the most candid passages—passages that often shed a distinctly different light on the matters raised. As a point of focus, the Stravinsky and Kirstein correspondence regarding Orpheus will be discussed. If Craft's reliability in reprinting Stravinsky's letters is questionable, then his testimony regarding other primary source materials also becomes suspect, as further examples will suggest.

In exploring the composer's unexpurgated correspondence, a Stravinsky somewhat different from his publicized image begins to emerge. If scholars are to rely on such potentially rich documents as a cornerstone for future inquiry, they should be allowed to proceed within as wide and impartial a context as possible. Otherwise, our vision is likely to remain unacceptably colored.

ITALIAN THEATER MUSIC
Martha Feldman (The University of Chicago), Chair

MUSICAL MARINISMO:
STEFANO LANDI'S LA MORTE D'ORFEO
Silvia Herzog
University of Southern California

Stefano Landi's tragically comic pastorale of 1619, La morte d'Orfeo, illustrates a fundamental change in the musical style of post-Florentine opera. Landi's work provides evidence for a shift from through-composed recitative generated by a discursive hypotactic
poetic style to a more sectional work, with strophic poetry set in repeating formal musical structures. A change in literary taste in northern Italy, exemplified in a preference for the poetry of Giambattista Marino, was largely responsible for this shift in musical style.

La morte d'Orfeo offers the earliest operatic example of the Roman predilection for musical form analogous to Marinist poetic form. Departing from the tradition of Florentine musical drama fueled by the discursive pastoral poetry of Guarini, Landi sought new ways to enclose the dramatic episodes within his opera. A comparison of the messenger scenes in Peri’s Euridice, Monteverdi’s Orfeo, and Landi’s La morte d’Orfeo shows that Landi, rather than paralleling the discourse of his narrative libretto, sets up an autonomous musical form that dominates the piece. Clearly Landi is more preoccupied with closed musical form than with recitative.

Inherent in the compact Marinist style is the need for quick and radical contrast. That Landi achieved a musical analogy for this contrast will be seen in the growing distinction between recitative and aria in his work.

La morte d’Orfeo marks a turning point in the neglected transitional period of opera history between 1608 and 1632 and confirms that music and literature were interdependent components of a new Roman aesthetic language.

IRENE TOMEONI AND THE NEAPOLITANIZATION
OF VIENNESE OPERA BUFFA, 1790-1792

John A. Rice
University of Houston

The golden age of opera buffa in Vienna came to a sudden end in 1790 with the death of Emperor Joseph II, who had done much to develop the musical environment in which not only Mozart but also Salieri and Martin y Soler produced some of their finest operatic buffa. Joseph was succeeded by his brother Leopold, who had ruled Tuscany since 1765, and who brought attitudes toward opera buffa that were very different from those of Joseph.

Leopold’s transformation of Viennese opera buffa was a Neapolitanization of the genre, involving a shift to a repertory dominated by operas first performed in Naples. With Neapolitan operas came Neapolitan singers, the most important of whom was the soprano Irene Tomeoni, who made her Viennese debut in April 1791.

After presenting documentary evidence for Leopold’s theatrical reorganization, much of it recently discovered in Vienna’s Haus-, Hof- und Staatsarchiv, I will discuss Tomeoni’s vocal profile as deduced from music written for her in the title roles of two Neapolitan operas that became great favorites in Vienna: Gugliemi’s La pastorella noble and La bella pescatrice. I will examine Cimarosa’s Il matrimonio segreto, first performed in Vienna in 1792, as a product of Leopold’s Neapolitanization of Viennese opera buffa, focusing on the role of Carolina, created by Tomeoni, as an example of the influence that she exerted over music composed for her in Vienna as well as in Naples.

BOLOGNESE THEATER CA. 1500: WHERE’S THE MUSIC?

Susan Forscher Weiss
The Peabody Institute

Volumes of Renaissance theatrical works survive, but unlike medieval drama, wherein music is often an integral part of the manuscript, virtually none of the humanist productions contain musical scores of any kind. Poliziano’s Orfeo, one of the most celebrated of the comic intermedi of the late fifteenth century, was known to have been performed with music, yet almost none of the music survives. There is much documen-
tary evidence of singing and dancing within comedies, jousts, weddings, public and religious spectacles, but the music—written or improvised—actually performed remains a matter of (at best) informed conjecture.

There exist in Bologna, a city later renowned for its theater, numerous dramatic works—in the tradition of Virgil and his pre-humanist followers—by early-sixteenth-century authors who enjoyed the patronage of the Bentivoglio family. These provide not only information on the roles played by the men and women of Bologna's cultural community, but also many important clues as to the relationship between a vast supply of literature and a much smaller corpus of contemporaneous musical compositions. Indeed, through an examination of both pastoral poetry—specifically, the eclogue—and musical sources, it has been possible to recreate some of the productions, with directions for staging, scenery, costumes, dancing, and music. The resulting models will reveal fundamentally new concepts of art and entertainment, and help to advance our understanding of music in the Renaissance Italian theater.

THE INTERMEDIO OF 1599

Yvonne Kendall
Davidson College

The relationship between society and the performing arts provides a fruitful area for study for scholars in many disciplines. Musicologists as well as historians of both dance and theater are exploring available sources in order to form a coherent picture of the history of performance in Western culture. This paper will present newly uncovered sources that will add substantially to knowledge regarding late Renaissance theater in Italy.

Apart from the inclusion of choreographies representing every dance-type of the late sixteenth century, Le Gratie d’Amore (1602) by Milanese dancemaster Cesare Negri is important because Negri also chronicles theatrical events in Milan that included both music and dance. One of these events was the Intermedio of 1599 that consisted of a pastoral comedy with musical interludes and dancing. The interludes after which the entire entertainment is named were loosely tied together with their own plot and the dance that ended the production was on an extremely grand scale.

Negri’s intermedio has so far been considered notable only because the choreography included in Le Gratie is one of only two extant intermedio choreographies—the other being from La Pellegrina (1589) by Emilio Cavalieri. Unlike La Pellegrina, Le Gratie cannot be reconstructed because Negri includes only the title and author of the comedy, a summary of the plots of the interludes, and no music at all, with the exception of that for the final dance. My research in the British Library and the Biblioteca Trivulziana in Milan has unearthed the entire text of the comedy and the libretto and music used in Negri’s Intermedio. These materials will be presented to the scholarly community for the first time.

BACH, BACH, AND BACH

Michael Marissen (Swarthmore College), Chair

W.F. BACH'S CANTATA PERFORMANCES IN HALLE (1746-64): ASPECTS OF PERFORMANCE PRACTICE AND MUSICAL STYLE

Peter Wollny
Harvard University

Wilhelm Friedemann Bach's performance of cantatas in Halle composed by himself and by his father have never been the subject of a comprehensive study. Martin Falck, in
his seminal book on W.F. Bach's music, clearly favors his instrumental works and allows little room for a discussion of his vocal compositions, while the sources for Friedemann's performance of cantatas by J.S. Bach lie outside the common interest of Bach scholars.

In my paper, I first examine the extant sources documenting Friedemann's performances of works by his father. Through an analysis of these materials I am able to draw a number of conclusions about dating and performance practice. One result of this investigation is that Friedemann did not, as is commonly assumed, have access to his father's music only after 1750, but frequently borrowed performing materials from Leipzig during the years 1746-50. Furthermore, I am able to show that Friedemann performed one of his cantatas in Leipzig shortly before his father's death.

The fact that the cantatas of Friedemann and Sebastian Bach were regularly performed side by side at the Halle Marienkirche constitutes a promising point of departure for a stylistic investigation into Friedemann's vocal works. Based on a select number of case studies, the second part of my paper will therefore approach a comparative stylistic analysis of Friedemann Bach's cantatas.

HOW DID J.S. BACH TEACH VOCAL COMPOSITION?
Daniel R. Melamed
Yale University

Bach's reputation as a teacher rested in large measure on his instruction in composition. From C.P.E. Bach, Forkel, and others we know of Bach's teaching methods in thorough-bass, harmony, and counterpoint. As in his teaching of keyboard technique, his method in these subjects was gradual and systematic.

Bach further instructed his advanced students in the composition of complete vocal works, but we know little about how he did so. Student copying provides some insight, but the best evidence lies in vocal works written under Bach's supervision. Letters from Bach's student Philipp David Kräuter describe (lost) cantatas composed under Bach, and two cantatas by Johann Gottlieb Goldberg have long been suspected of being student works.

To these we can now add a cantata by Johann Friedrich Doles preserved in the Sächsische Landesbibliothek in Dresden. This piece dates from the time Doles was Bach's student in Leipzig, and uses a text from the cantata cycle by Bach's librettist Picander. A second cantata in Dresden may also be a student work of Doles.

From these pieces and from our knowledge of Bach's systematic teaching methods, we can sketch a possible outline of his teaching of vocal composition. It apparently culminated in the composition of complete church cantatas intended to be useful to the student or to Bach. It is possible that certain other vocal works by his students represent intermediate stages in their composition studies with Bach.

NASCENT PERIODICITY AND BACH'S "PROGRESSIVE" GALANTERIEN
Channan Willner
The New York Public Library and The Graduate School,
The City University of New York

Among the features supporting the notion of a progressive J.S. Bach is the phrase symmetry that sometimes marks his instrumental works, particularly the Galanterien of his suites and partitas, and allegedly prefiguring the periodicity of the early Classical style. An analysis of a cross-section of these movements demonstrates the tenuousness of this suggestion: often only the first part displays two genuinely equal groups of measures, and these show a closely worked, decidedly Baroque motivic, thematic and textural design. Tonal and durational reductions reveal that the second part most often
comprises one or two expanded basic phrases whose widely open tonal and rhythmic space often fosters a veiled improvisatory elaboration of the material presented in the first part. Although a measure of periodicity is thereby suggested, it is a short-breathed periodicity far removed from the multi-level hierarchies one finds in later styles (as noted, in a nonreductive context, by Eugene K. Wolf). At the deeper levels, the complementary duple division of the first part bears little similarity to the additive duple framework of the second, and the expansions that govern the second make little direct use of the first’s even division. Obviously aware of current rhythmic trends, Bach chose to fuse duple articulation inextricably with a much older and more complex design. Examples from the bourrées and gavottes of the instrumental suites will place this fusion in the larger context of Baroque phrase rhythm and the emergence of prolongation.

STRUCTURAL REVISIONS IN THE MUSIC OF C.P.E. BACH: CASE STUDIES FROM THE FLUTE SONATAS

Leta E. Miller
University of California, Santa Cruz

Even a superficial examination of C.P.E. Bach’s œuvre reveals that he rarely, if ever, considered a composition “finished.” The majority of his works were subject to some form of variation or revision. These alterations themselves served several distinct functions. Some, particularly those from the mid-1740s, were clearly intended as improvements. Others provide alternative performance options through elaboration (or sometimes even simplification) of basic harmonic and melodic structures or through changes in performance medium.

Occasionally, however, the revisions are structural. Independent but closely related compositions share thematic motives and broad organizational and harmonic concepts, but differ in internal form. In these cases, the later version appears to be a reflection of an altered compositional philosophy.

Striking examples are found in several flute sonatas (revisions of earlier works for flute or viol), in which Bach preserved the outlines of the earlier version to a greater or lesser degree, but altered the internal rhetoric by lengthening or curtailing individual sections; regularizing irregular phrase structures while distorting regular ones; or shifting his characteristic parenthetical insertions (a compositional trait I have referred to elsewhere as “structural ornamentation”) from one region of the work to another. The result is a firmer integration of typical empfindsam elements with emerging concepts of Classical form.

RESPONDENT: Jeanne Swack (University of Wisconsin, Madison)

MADNESS

Suzanne G. Cusick (University of Virginia), Chair

MANIFESTATIONS OF MADNESS
IN PORTA’S AND HAYDN’S ORLANDO PALADINO

Caryl Clark
University of Toronto

Haydn’s “dramma eroicomico” Orlando paladino (1782) joins a long history of dramatizations of Ariosto’s classic Renaissance epic Orlando furioso. In Nunziato Porta’s reworking of the tale for Eszterháza, Orlando’s descent into madness—the result of this passionate yet unreciprocated love for Angelica—remains at the fore, but is offset by temporary bouts of insane behavior in other characters, both comic and elevated, male
and female. This madness is an ambiguous state, capable of evoking both laughter and pity, derision and sympathy, is lost on neither poet nor composer who, in true Ariostian fashion, exaggerate the emotional responses of the deluded knight-errant, his Leporello-like squire, Pasquale, his boastful rival, Rodomonte, and Angelica herself.

As in the legendary portrayals of operatic madness from the Baroque tradition, dementia, hysteria and other manifestations of madness are achieved through textual and musical signification; linguistic and poetic peculiarities, disintegrating formal structures and broken conventions signal Orlando’s degenerating critical faculties. When juxtaposed with recognized visual and verbal images of confinement—an iron cage, “Ship of Fools,” immobilization, and banishment—all of which play into an eighteenth-century awareness of insanity, these signifying systems enact a procedural madness that exposes the fragility of being. Analyses of the opera’s two internal finales reveal that the extreme levels of excess and deviance generally associated with characterizations of female madness in opera are reserved for Orlando alone.

LOVE’S MADNESS AND THE RAPE OF OREITHYIA
Anne MacNeil
The University of Chicago

The platonic myth suggested in the title of this paper—of the journey of Socrates and Phaedrus to the sacred grove, Socrates’s homoerotic love for the beautiful young Phaedrus, and the contamination of this scene with the story of the Rape of Oreithyia—provides the foundation on which many Renaissance realizations of pastoral drama are based. Within that sacred bower, as Phaedrus recalls the Rape of Oreithyia, Socrates is struck with the beauty of his student and a madness overcomes him. In Renaissance humanist commentaries, this love madness is one of four divine madresses, inspired by Apollo, Dionysus, Venus and Pan. All the divine madesses are said to be articulated through Apollonian madness, in which poetry and song become the medium of speech. The afflicted mortal’s songs are seen as glimpses of the Music of the Gods, and the Phaedran ascent begins an interaction between the heavens and earth.

The incorporation of the Phaedran ascent in the development of pastoral and music drama is clearly shown in the writings of Ficino, Bardi and Mei. What is surprising, however, is that the assumption of this platonic rule may also be seen in the writings and performances of the professional actors of the commedia dell’arte. I argue that the topoi of Phaedran madness and the Rape of Oreithyia figure prominently in the transformation of ancient sources in musical entertainments, leading toward a general theory for the production of plays with music based on the dissemination of ancient sources through this platonic lens.

DONIZETTI’S MARIA PADILLA AND THE TRADITION OF MADNESS
IN EARLY NINETEENTH-CENTURY OPERA
Mary Ann Smart
Cornell University

The recent flurry of interpretations of madness in literature and painting has awakened interest in operatic portrayals of madness. A political interpretation is offered by some feminist scholars, who have read the madness of female characters as a liberation from a male-dominated society. In a controversial application of such an approach to opera, Susan McClary interprets the mad scene of Donizetti’s Lucia di Lammermoor as constructed by a frame of formal and harmonic conventions, from which the soprano escapes through such “excesses” such as flights of coloratura and harmonic disruption.
While this approach offers a provocative angle on Lucia’s fate, it largely ignores the elaborate apparatus of conventions for representing madness that existed in early nineteenth-century opera. The most common of these conventions, such as recurring themes and disruption of form, are not specific to female mad scenes; they also occur in the frequent male mad scenes of the period. The scene for the mad father, Ruiz, in Donizetti’s Maria Padilla (1841) is analyzed to show that it shares many musical characteristics with representations of mad women, while also suggesting certain distinctions between Donizetti’s representations of male and female madness.

The combination of traditionally ‘male’ and ‘female’ attributes of madness here shows that there is indeed a place for feminist interpretations of madness in this repertoire, but that the most interesting subtleties of the gendering of madness emerge only against a background of the musical detail of a particular scene and in the conventions of the genre.
Sunday, 8 November

RAMEAU
Mary Cyr (University of Guelph), Chair

RAMEAU AND HIS PREDECESSORS
Joel Lester
City College and The Graduate School, The City University of New York

It has long been believed that Rameau's harmonic approach to musical structure was a near total departure from what musicians had previously understood about chords and voice leading. This belief has gone relatively unchallenged because it warms the hearts of both Rameau's supporters (enhancing his originality) and detractors (separating Rameau from contrapuntal and thorough-bass theory). But it does not agree with the facts of seventeenth- and eighteenth-century theory. Ideas central to Rameau's harmonic theories were widespread well before his 1722 Traité. Triadic inversions were known to German theorists, Iberian and French guitarists and theorbo players, and even to Fux in his Gradus; some of them even discussed chord roots. Since the 1550s, it was known that the harmonic functionality inherent in cadential evasion contributed to musical continuity. Since the 1610s, musicians showed how given scale degrees implied specific chord types. In the 1690s, Delair proposed adding Rameau's characteristic sixth and sevenths to chords progressing by ascending and descending fifths. Some even approached Rameau's practical harmonic theories. Hence, Rameau did not so much create a new approach to music out of whole cloth, but rather wove threads of contemporary theory into a new fabric. This explains why his formulations were adopted so rapidly by his contemporaries, and why arguments generated by his formulations so often took place on his terms.

RAMEAU READING LULLY:
MEANING AND SYSTEM IN RAMEAU'S RECITATIVE TRADITION
Charles Dill
University of Wisconsin

Among the illustrative musical examples Rameau drew from the works of other composers, his discussion of Lully's "Enfin il est en ma puissance," in his Observations sur notre instinct pour la musique (1754) is among the best known in which Rameau's analysis presented a carefully plotted critical exegesis of the musical and dramatic content.

Rameau's discussion of "Enfin il est en ma puissance" is treated in the secondary literature largely as an illustration of his abstract theoretical principles, which, of course, it is in part; however, because of its unusual, exegetical nature, the analysis promises to tell us much more. What Rameau stressed bears little resemblance to the kind of one-to-one, denotative correspondence between signifying musical gesture and signified poetic content usually emphasized in literature on Rameau. Rather, Rameau emphasized the manner in which musical accompaniment creates an ongoing commentary on the unfolding of poetic and dramatic material. Contrary to historical and modern perception of Rameau's attitude toward text as being casual or even desultory, his analysis valorizes poetic content and thereby opens a new window onto his own musical values. It presents a substantive account of his problematic attempts to identify with French operatic traditions, an identification which he vigorously maintained throughout his career but which has largely been denied him.

RESPONDENT: Lois Rosow (The Ohio State University)
"D’OÙ NAISSENT CES ACCORDS?":
RAMEAU’S PYGMALION AS LOCKEAN ALLEGORY
Thomas Christensen
University of Iowa

Rameau's theoretical writings are often considered to be emblematic of the Cartesianism of the French Enlightenment. While this characterization holds for the Traité de l'harmonie of 1722, it is misleading regarding his later publications: beginning in the 1730s, Rameau's theoretical writings evince a shift toward the rhetoric of Newtonian empiricism. Perhaps the most conspicuous change can be detected in the Démonstration du principe de l’harmonie of 1750, where Rameau presents the acoustical principle of his corps sonore as a primary sensory impression in the spirit of Locke's sensationist epistemology. The corps sonore is now projected as a natural sensory phenomenon, inculcated at birth, from which musicians learn to extrapolate their tonal language.

From documents I have discovered in the archives of the Paris Opéra, I have been able to establish that a 1748 draft of the Démonstration, infused with Lockean ideas, resulted from a collaboration between Rameau and the philosophe Diderot. Nor were manifestations of sensationist ideas in Rameau's oeuvre limited to his theoretical writings: in the ballet Pygmalion of 1748, Rameau set a libretto that allegorizes sensationist epistemology. Amalgamating the Pygmalion legend with ideas culled from Locke and Condillac, the libretto follows the development of Pygmalion's marble statue through its acquisition of sentient faculties. Thus the animation of Pygmalion's statue becomes a metaphor for Rameau's harmonic principles and their role in animating musical consciousness.

THE RENAISSANCE MOTET
Richard J. Sherr (Smith College), Chair

THE EMERGENCE OF THE RENAISSANCE MOTET
Julie E. Cumming
McGill University

The prototypical Renaissance motet has four voices, with a single superius voice, a contratenor bassus, and a pre-existent liturgical text; it is not isorhythmic, but it often has a tenor cantus firmus. In 1440 this motet does not yet exist; the first well-attested examples appear in the 1460s. In order to understand the origins of the Renaissance motet we need to take a better look at the motets from mid-century. Unfortunately, the only sources of sacred music from the period are the Trent motets. I will begin by establishing the repertory of motets in the five earlier Trent codices (87 and 92, 93 and 90, and 88) and then I will discuss the developments that lead up to the four-voice Renaissance motet.

Excluding contrafact chansons, textless pieces, and liturgical music (chiefly hymns, introits, sequences, and vespers antiphons) there are about 150 motets in these five Trent codices, only twenty-seven of which are for four voices. Thus we must examine developments in three-voice writing to understand the emergence of the four-voice motet. I will concentrate on three areas: the various forms of the three-voice motet, especially those that appear to foreshadow the new Renaissance motet; the pieces that appear in three- and four-voice versions; and the approaches to four-voice writing. In the process I will sort out the various subgenres of the motet in mid-century, and dissipate some of the obscurity that surrounds the origins of the high Renaissance style.
TINCTORIS'S DEFINITION OF MOTETUM
Manuel Erviti
University of Illinois, Urbana-Champaign

Contained within Johannes Tinctoris's celebrated treatise *Terminorum musicae diffinitorium* is a rare and relatively neglected definition of the motet (*motetum*). Although the limited points of contact with the structural descriptions of the motet that both precede and complement Tinctoris's have in fact been investigated, most notably by Rolf Dannmann, an examination of the context and general historical orientation of Tinctoris's formulation, offering a link to conceptual ideas concealed within the definition and a clarification of Tinctoris's contribution, has not been pursued. Recently, however, Ludwig Finscher and Annegrit Laubenthal, following Carl Dahlhaus, have called attention to the probable roots of the definition in rhetorical writings of antiquity. Expanding upon these suggestions, this paper pursues the source of Tinctoris's definition to its origin as a direct literary emulation of a passage from Cicero's rhetorical treatise *Orator*. Through eristic imitation, Cicero's statements on the ideal handling of the style, context, and, especially, subject matter of an oration resonate from beneath Tinctoris's definition, where these elements likewise assume a relative social and moral value under a relationship governed by a doctrine of decorum. Tinctoris's definition of the polyphonic motet thus discloses a mean occupying a variety of positions within a hierarchical system of order that places value on public and sacred contexts and the styles and texts appropriate to those contexts. In borrowing from Cicero, Tinctoris's formulation of motet appeals to a humanist mode of thought, underscoring the more significant conceptual difference between his definition and the structural descriptions of his predecessors.

ON THE ORIGINS OF THE *PATER NOSTER-AVE MARIA*
OF JOSQUIN DES PREZ
Daniel E. Freeman
University of Minnesota

Ever since the discovery of Josquin's will, which endows commemorative processional services featuring the singing of his own *Pater noster-Ave Maria* motet, an attractive hypothesis has arisen that the motet was composed specifically for this purpose during the composer's final residence in Condé-sur-Escaut between 1504 and 1521. It has been referred to as Josquin's "musical testament." A careful evaluation of the sources of the motet reveals, however, that all of the earliest ones were copied in Italy, and the collation in general resembles patterns observable for works indisputably composed in Italy, especially those dating from the composer's Ferrara period of 1503-4.

Even more intriguing evidence concerning the origin of the motet comes from the text of the *Ave Maria*. A survey of liturgical books from various regions of Europe and the more than one hundred surviving polyphonic settings of the *Ave Maria* prayer from the Renaissance period demonstrates that the choice of various versions of the *Ave Maria* text used in Josquin's motet is found exclusively in polyphonic settings originating from Italy, especially from the papal chapel in Rome.

The evidence of the sources and the text seems to make Italian origins (probably Roman or Ferrarese) much more likely than Netherlandish origins and reminds us that personal motivations are rarely what prompted the principal Renaissance composers to write their polyphonic masterpieces.
THE ORIGINS OF THE "PARISIAN MOTET" REVISITED:
COMPOSITIONAL PROCESS IN THE MOTETS OF CLAUDIN DE SERMISY

John T. Brobeck
University of Arizona

It is commonly believed that the flowering of the Parisian chanson strongly influenced motet composition at the royal court of Francis I. In support of this interpretation of the so-called "Parisian motet," scholars have noted that both genres exhibit "chanson-like" rhythmic figures, homorhythmic and homophonic textures, formal and harmonic lucidity, and sectional repetitions. This view has gone virtually unchallenged in the literature. Indeed, even the possibility that Claudin de Sermisy and other royal musicians might also have learned from earlier motets written for the court only recently has been suggested.

The present paper, which is based on a survey of over 300 motets, challenges this interpretation as part of an attempt to refine our understanding of the development of the motet in France. It notes that, notwithstanding some superficial similarities, Claudin's motets and chansons not only differ greatly in length, contrapuntal complexity, and form, but also seem to have been guided by a fundamentally different aesthetic. In the majority of his motets, Sermisy seems to have attempted to delineate musically, and with considerable sophistication, the syntax of the unrhymed Latin texts he favored. Traces of this aesthetic are not to be discerned in his secular music, though clear antecedents do appear in motets composed before the emergence of the Parisian chansons by Févin and Mouton. This evidence suggests a fresh view of the "Parisian motet," one that emphasizes the influence of the sacred works composed by Claudin's senior colleagues in the royal chapel and greatly diminishes the role played by the Parisian chanson.

SPECIAL SESSION: MUSICOLOGY AND SOCIOLOGY IN DIALOGUE

Tia DeNora (University of Wales, Cardiff), Organizer and Chair
Philip V. Bohlman (The University of Chicago)
Samuel Gilmore (University of California, Irvine)
Julia Moore (University of California, Santa Barbara)
Jann Pasler (University of California, San Diego)
Pete Martin, (Manchester University), Respondent

In recent years, musicology and sociology have been moving toward a partial convergence of interests not yet adequately recognized or explored. As social context studies have grown in number and significance within musicology, so too in sociology the area of cultural studies is thriving. Previously, members of both disciplines tended to take nearly opposite approaches and, as a result, often found little of value in each other's work. While empirically-minded musicologists complained that sociological perspectives were attractive but often insufficiently grounded in factual sources, sociologists complained that traditional musicology provided rich detail but in often theoretically naive ways that elided music's social implications.

This session will represent a first-time meeting of three musicologists with three sociologists. Panelists will consider methodological breakthroughs on five major topics: Bohlman will explore the social construction of a "human unit" of socio-musical understanding by drawing on his research on Jewish communities in Central Europe; DeNora will use her work on Beethoven to present a constructivist perspective for the study of reception; Gilmore will draw on work from organizational sociology to discuss the social shaping of programming practices in contemporary metropolitan music centers; Moore will discuss the construction of a feminine aesthetic with reference to the
music of Clara Schumann; and Pasler will present a theory of reputation deriving from her work on career strategies of twentieth-century composers. Martin will discuss how work by the panelists represents broader trends within both disciplines.

FRENCH AND ITALIAN OPERA IN THE NINETEENTH CENTURY
Marian Smith (University of Oregon), Chair

BEYOND NARRATIVE:
VERDI’S OTELLO AND THE END OF A TRADITION
Elizabeth Hudson
University of Virginia

The study of narrative text settings across Verdi’s operatic output can illuminate the ever-changing role that operatic conventions play in articulating dramatic content. In Otello, Verdi’s life-long concern with dramatic immediacy is evident not only in the opera’s continuous musical texture, but also in its vivid musical depiction of actions, which avoids the traditional pattern of dramatic action alternating with musical reflection. This shift in emphasis displaces the function of conventions, including those used to set narrative texts. As critics have become increasingly aware, however, even in Otello Verdi’s formal language continues to owe a substantial debt to nineteenth-century Italian operatic conventions: here, the remnants of Italian conventions exist side by side with other techniques of generating large-scale musical structures. Indeed, I will argue that Verdi’s dramatic language in Otello relies on the dialectical tension between these two poles.

In this paper, I will focus on Verdi’s setting of two narrative texts in Otello. In Iago’s Act II dream narrative (“Era la notte”), Iago’s mockery of Otello is evoked through his manipulation of convention: Verdi uses the typical tools of operatic narrative so self-consciously that the aria becomes a parody. In contrast, the narrative function of the Act I love duet is transformed, so that the musical expression of the love duet becomes the primary medium of the narrative. Thus music achieves a narrative power that resists conventions, becoming a kind of dramatic action that unfolds in the present while simultaneously explaining the past.

“A SECOND CHANCE AT FIRST IMPRESSIONS”.
TONIO IN DONIZETTI’S LA FILLE DU RÉGIMENT
Karl Loveland
Eastman School of Music

Like his other French operas, Gaetano Donizetti’s La Fille du régiment enjoyed widespread performances in Italian outside of France. Indeed, two musically similar versions were published with largely different Italian libretti. In adapting the work for La Scala, Donizetti did more than convert dialogue to recitative. All the main characters are affected, but no more than significantly Tonio, the tenor hero, who loses two crucial arias and gains another.

Recovering the authentic French version has been impeded by the opera’s indiscriminate treatment in opera houses, on recordings, and in published scores. Although the Metropolitan Opera production in 1902 re-established the French language for productions in most opera houses outside Italy, these performances used recitatives translated into French. The Sutherland-Bonynghe collaboration in 1966 at Covent Garden claimed to restore the work to its original form, but closer examination reveals that alterations continued to be incorporated into modern French-language performance.
This paper, based on the original Opéra-Comique score and libretto, as well as reports from the Parisian press of 1840, restores La Fille du régiment to its original form, compares the French and Italian versions, then focuses on the implications of these changes, not least in the role of Tonio, whose Act II aria was originally composed, performed, and published in Paris as a quartet. The presentation will end with a performance excerpted from this long-ignored authentic version.

SPANISH MUSIC IN EARLY ROMANTICISM:
THE PARIS PREMIERE OF MANUEL DEL PÓPULO VICENTE GARCÍA’S
EL POETA CALCULISTA
James Radomski
University of California, Los Angeles

On March 15, 1809, the director of the Théâtre de l’Imperatrice, Alexandre Duval, presented Manuel del Pópulo Vicente García (1775-1832) in his monologue opera (premiered at Madrid, 1805), El Poeta calculista. According to Fétis this was the first time that Parisian audiences had heard Spanish music and the work created such a furor that four numbers had to be repeated.

The strain on García’s voice caused him to withdraw the work shortly after the premiere, but only after it had established him as a virtuoso singer, actor, and composer of merit. The work’s influence continued especially in the popularity of the polo Yo que soy contrabandista which both of García’s daughters (Maria Malibran and Pauline Viardot) frequently used in the lesson scene from Il barbiere di Siviglia. This single song was known for years throughout the salons of Paris, inspiring a short story by George Sand as well as a Rondeau fantastique by Franz Liszt.

While García’s reputation has been based largely upon his merits as a singer (particularly as an exponent of Rossinian roles) his influence as a composer has been overlooked. Recent research reveals that he was committed from an early age to founding a true Spanish opera and was in fact considered the father of Spanish nationalist opera. Even after leaving Spain in 1807, García furthered the cause of Spanish music by his support of young Spanish musicians and through the promotion of his own compositions.

MEYERBEER’S PARISIAN DEBUTS AND MARGUERITE D’ANJOU
Mark Everist
King’s College London

The success of Meyerbeer’s Robert le diable set the pattern for French grand opera of the next two decades and was largely responsible for the unprecedented internationalization of the genre. A search for the background to this composition must encompass a full account of Meyerbeer’s interaction with Parisian musical and theatrical culture of the 1820s. This paper gives such an account and uses hitherto neglected correspondence to reconstruct the productions of his most influential work in this period: Marguerite d’Anjou. This was a French adaptation, in the form of a drame lyrique, of Meyerbeer’s successful Italian melodramma semiserio, Margherita d’Anjou.

Meyerbeer’s activities in Paris ranged from reworking his own Italian operas for the Théâtre Italien, the Odéon and the Académie Royale de Musique, to plans for new opéras and opéras comiques. He experimented with every current lyric genre, and negotiated with all four theaters that supported opera. He collaborated with at least three librettists and one musical arranger during the 1820s. Of these, Thomas Sauvage and Pierre Crémonet were associated with the Odéon, and were key figures in the production of Marguerite d’Anjou.
Marguerite d'Anjou was almost alone in keeping Meyerbeer's work in front of Parisian audiences during the period 1826-1828, and its fame encouraged the subsequent success of Robert le diable.

BRUCKNER AND BRAHMS
Virginia Hancock (Reed College), Chair

NOTES ON A NOTENKORRESPONDENZ:
THE BRAHMS-JOACHIM COUNTERPOINT EXCHANGE
David Brodbeck
University of Pittsburgh

In 1856-57 Johannes Brahms and Joseph Joachim carried out a kind of musical "correspondence course," in which they sent each other difficult assignments in traditional counterpoint. My study of this exchange has yielded valuable new information pertaining to Brahms's views on what constitutes good contrapuntal style, and has supplied strong evidence that in his music from this time—even in many of his "academic exercises"—Brahms worked out his complex and conflicting emotional attachments to Robert and Clara Schumann.

The paper begins with the presentation of a chronology and inventory of the exchange, based on a careful new reading of the original correspondence and musical sources, most of which is preserved in the Joachim-Nachlass in Hamburg. The surviving musical sources consist of the exercises and compositions Joachim submitted for Brahms's review. All are discussed in the correspondence and most contain annotations by Brahms that permit an unusual glimpse into the mind of "Brahms the Contrapuntist."

Unlike Joachim, Brahms destroyed his exercises. From a careful reading of the correspondence, however, we can identify most of the pieces from his side of the exchange, a surprising number of which ultimately survived in completed, preserved compositions. Significantly, three of these works were offered as gifts to Clara Schumann. This paper concludes with an argument that these compositions rehearse the music-emotional entanglements involving Brahms and the Schumanns that have been found lurking in a number of his other compositions from the time.

RESPONDENT: Nancy B. Reich (Bard College)

BRAHMS AS LIBERAL:
THE BRUCKNER-BRAHMS CONTROVERSY RECONSIDERED
Margaret Notley
Yale University

The Bruckner-Brahms controversy was the culmination of an aesthetic dispute that had simmered throughout much of the nineteenth century: Constantin Floros has called the crucial issue "Einfallsapologetik gegen Verherrlichung der Ausarbeitung." This paper will explore the politicization of the issue in the Vienna of the 1880s.

The repudiation by many younger composers of the music of Brahms, perceived as overly reflective, and their espousal of the music of Bruckner, which was considered to work more directly on the emotions, closely paralleled changes in the political sphere. Carl Schorske has written of the "sharper-key" politics that developed in the 1880s, "a mode of political behavior at once more abrasive, more creative, and more satisfying to the life of feeling than the deliberative style of the liberals."

It was perhaps inevitable that the anti-Liberal, anti-Semitic newspapers, which proliferated in the 1880s, would reject the music of Brahms in favor of that of Bruckner,
for a study of first-hand accounts and of the journalistic reception of the composers reveals that in significant ways Brahms embodied the cultural values of Liberalism to Liberals and their enemies alike.

A REEXAMINATION OF BRUCKNER'S REVISION PROCESSES: THE CASE OF THE F-MINOR MASS
Paul Hawkshaw
Yale School of Music

Anton Bruckner's propensity for revising his own material is well-known. Comparisons and criticism of the surviving versions of most of his major works have occupied a large segment of the literature. Beyond the ever-present speculations about the meandering of a confused and insecure mind, little thought has actually been devoted to the raison d'être underlying these revisions. The numerous anecdotes about Bruckner's lack of social acumen in Vienna and his preoccupation with numbers provided plenty of grist for the mills of amateur psychologists and suggested little apparent need for further examination of the causes behind the revision phenomenon.

Bruckner's F-Minor Mass was a work very much affected by revision almost since it was first completed in 1868. I have concluded that many of the revisions, particularly those of 1876-77, are not haphazard reactions to adverse criticism or the results of Bruckner succumbing to some sort of counting mania. They are the calculated activity of a professional composer affected by his detailed study of earlier repertoire—in this case, Mozart's Requiem. I was able to reach this conclusion after sorting out the proper chronological order of the surviving manuscript sources and of the revisions they contain. With the sources clarified, it became clear that many of the revisions of the 1870s are accompanied by autograph marginalia which have been indecipherable or unintelligible. These can now be shown to refer directly to specific passages in the first edition of the Mozart score.

RESPONDENT: J. Stephen Parkany (Amherst College)

BRUCKNER'S OKTAVEN: THE MOZART AND BEETHOVEN STUDIES AND THE FIRST REVISION PERIOD (1876-79)
Timothy L. Jackson
Connecticut College

Composers's analytical studies of earlier music may afford posterity special insight into their compositional thinking. Brahms's compendium of Oktaven und Quinten in earlier masters has achieved currency through Schenker's edition and commentary. Less well known but no less fascinating is Bruckner's study of Oktaven in Mozart's Requiem and Beethoven's Eroica. Bruckner's notes on the Requiem, found in his calendar for the year 1877, consist of a series of observations concerning parallel octaves keyed to page numbers in his now-lost Requiem score. The Eroica notes, which relate to annotations of octaves and metrical structure in his surviving symphony score, are preserved in his 1878 calendar. In 1991, I was able to identify the edition of Bruckner's missing Requiem score, establish concordances between Bruckner's page references and measures in the score, and determine precisely which octaves had attracted Bruckner's analytical comment.

My paper will identify and comment upon the technical issues raised by the analytical notes, score-annotations, and compositional revisions. Bruckner's study of Oktaven, like Brahms's, is primarily concerned with the question of how and when doublings, which might appear to constitute forbidden parallels, are permissible in free-composition—a question which every composer of contrapuntal music must address.
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