Abstracts of Papers Read

American Musicological Society

Sixtieth Annual Meeting
October 27–30, 1994

Hyatt Regency Hotel
Minneapolis, Minnesota
Edited by
James Hepokoski
Chair, 1994 AMS Program
Committee
A–R Editions, Inc.
Madison, Wisconsin
1994
Contents

Thursday, 27 October
Lully and Rameau 1
Beethovenian Contexts 3
Romantic Pianos, Voices, Sexualities 5
Quotation, Transcription, and Allusion 7
Notre Dame Polyphony 9
Manuscripts and Musicians 10

Friday, 28 October
Liturgy and Chant 12
Lasso, Palestrina, Byrd 14
Amazons and Hero(in)es 16
African-American Traditions 17
German Reception of French Traditions 19
Schubert and Mendelssohn 20
Renaissance Composition 22
Power and Creativity in the Early Seicento 24
Music and Anti-Semitism 26
Jazz and Pop 28
C. P. E. Bach: Form, Genre, Gender 30
Bartók and Schoenberg 31
AMS Study Session: Retheorizing Music 32
AMS Study Session: The Thesaurus Musicarum Latinarum
and CANTUS 33

Saturday, 29 October
Renaissance Topics 34
New Issues in Tchaikovsky and Mahler 36
Political Appropriations 38
Alternative Visions of Nationalism 40
Medieval Studies 42
Hermeneutic Histories 43
Nineteenth-Century Opera 44
Nineteenth-Century Germany and Austria 46
AMS Special Session: Cross-Canonic Themes: Constituting,
Recording, and Domesticating Musical Canons 48
Renaissance Secular Music 49
Gender, Concert Organization, and Patronage 50
Cultural Exchanges 51
Performing Political Identity 52
AMS Study Session: Electronic Publishing and New
Communication Formats 53
**Sunday, 30 October**

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Medieval and Renaissance Readings</td>
<td>55</td>
</tr>
<tr>
<td>Operatic Mozart</td>
<td>57</td>
</tr>
<tr>
<td>Modern and Postmodern Representations</td>
<td>59</td>
</tr>
<tr>
<td>Informing the Masses</td>
<td>61</td>
</tr>
<tr>
<td>Monteverdiana</td>
<td>63</td>
</tr>
<tr>
<td>Handel</td>
<td>64</td>
</tr>
</tbody>
</table>
Thursday, 27 October

1

LULLY AND RAMEAU
Lois A. Rosow (Ohio State University), Chair

AUTHENTICITY IN THE MARBLE COURTYARD?:
ALCESTE AS ATYPICAL FRENCH BAROQUE MUSICAL THEATER
Barbara Coeyman
West Virginia University

The most frequently reproduced image of French Baroque opera is certainly Le Pautre's engraving of Lully's 1674 Alceste in Versailles' marble courtyard. Ironically, this image documents performance conditions which are far from typical of the musical theater of the period. Published along with extended text and many other engravings of court fêtes in 1664, 1668, and 1674, Le Pautre's view probably represents actual conditions of this single production, but the production does not typify opera performances of the period. The many reproductions of the engraving of Alceste, the fêtes' only opera and Lully's first at Versailles, illustrate how attractive documentation of a special historical event has been accepted by historians as typifying performing conditions more generally.

My study of court productions under Louis XIV indicates the exceptional nature of Alceste in the marble courtyard: no roof deflecting sound; no cramped balconies; no quick scenery changes with movable flats; no traps below or flying machines above the unrailed “stage;” a disorganized orchestra; questionable lighting. Noting these irregularities provides a format for defining the typical in French performance practice of the period. Integral to my presentation will be slides, including Le Pautre's Alceste plus theater settings such as Paris's Palais Royal, Salles de Comédie at Saint Germain-en-laye and Versailles, and garden theaters, suggesting more varied, accurate visual documentation to inform our teaching, research, and performance of French Baroque musical theater.

THE METRICAL STRUCTURES OF LULLY'S DANCE MUSIC
Rebecca Harris-Warrick
Cornell University

A fundamental assumption about the relationship of dance and music underlies the thinking of many music historians: music composed for dancing has an extremely regular phrase structure that is imposed by the choreography. A corollary holds that when dance music exhibits an irregular structure, it is either because the music was composed for grotesque or comic characters, or because, although dance-based, it was composed for listening and is therefore freed from the narrow limitations of choreography. The physical movements of the dance are thus seen as imposing rigid constraints upon music, ones that composers override only for specific expressive ends.

This paper examines these assumptions in relation to Jean-Baptiste Lully's dance music, much of which is metrically irregular. Since most of Lully's dances were composed for the stage, it is possible to study whether the dramatic context affects the metrical framework. Do gods dance to more regular phrases than do demons? Kings than peasants? Are there differences between the dances from the majestic ballets that celebrate Louis XIV's power and those that are satiric and mocking?
Choreographies set to music by Lully make it possible to compare the metrical structures of dances for the ballroom, that is, for amateurs, with ones for professionals at the Opéra. Is there any correlation between step complexity and phrase structure? Do dance steps impose patterns on the music?

By proposing a more nuanced view of the ways in which dance and music interact, this paper will address common misperceptions about French Baroque dance music as simple and symmetrical.

MUSIC AND TEXT IN THE TRAGÉDIES OF JEAN-PHILIPPE RAMEAU: SECRETS OF A HARMONIOUS RELATIONSHIP
E. Cynthia Verba
Harvard University

When Rameau began writing his tragédies lyriques in 1733, the genre was in crisis. There was a sense of decline from the tradition established by Lully, whose operas were renowned for their skillful musical treatment of poetry and drama. Scholars tend to agree that Rameau revitalized the genre and commonly cite his harmonic procedures as playing an important role (noting that he did not invent a new harmonic vocabulary). What is still missing, however, is a more precise identification of those procedures.

The present study argues that the balance in the music-text relationship in Rameau's operas is significantly enhanced through his emphasis on a traditional approach to modulation, one that still focuses on procedures for sustaining a given key or mode, in contrast to the newer concept of modulation that had emerged at that time, which focused more narrowly on the notion of changing key. Rameau's approach, in both theory and practice, incorporates the newer concept within the traditional, and in so doing, it resolves a critical harmonic dilemma that confronted him in his text settings: how to provide the necessary modulations to accommodate the shifting expressive demands of text or drama, while at the same time maintaining tonal coherence. This will be demonstrated in an analysis of a famous monologue, "Tristes apprêts," from Castor et Pollux (1737), cited by Rameau himself on several occasions, precisely for its use of strongly expressive modulations.

A NEW SOURCE FOR THE ORIGINAL VERSION OF RAMEAU'S LE TEMPLE DE LA GLOIRE
Victor Gavenda
University of California, Berkeley

Le Temple de la Gloire by Voltaire and Jean-Philippe Rameau received its première at Versailles in November 1745. The king gave the production to the Paris Opéra, where it ran through January 1746, then was revived in April. The librettos printed for Paris differ substantially from those for Versailles, indicating that a thorough revision of the work had taken place. Until recently, all of the complete musical sources known for the piece corresponded to the Paris libretto.

A document in the Music Library of the University of California at Berkeley, however, preserves a version of the piece very close to that of the première. This is a manuscript short score of Le Temple de la Gloire, along with a printed libretto from the Versailles performances in an eighteenth-century binding. The texts of these two items correspond closely. The score itself is a fair copy made by the two scribes who, together with Rameau, prepared the oldest layer of the conductor's score (F-Po A.157.a). A comparison of the two scores shows that they were copied contemporaneously.
This document is valuable not only because it contains over 800 measures of previously unknown Rameau, but also because it offers us the rare opportunity of studying the evolution of one of Rameau’s stage works over a short period.

2

BEETHOVENIAN CONTEXTS
Elaine Sisman (Columbia University), Chair

BEETHOVEN’S HEROIC SUBLIME
Stephen Rumph
University of California, Berkeley

Several scholars have sought recently to link music of the late eighteenth and early nineteenth century with contemporaneous aesthetic theories of the sublime. The arguments thus far have rested upon music-theoretical treatises, rhetorical models, or implicit parallels between music and aesthetic theory. In the case of Beethoven, however, we have the explicit, hitherto unremarked evidence of a work actually designated as “sublime.” This single example suggests gratifyingly wide connections, both to Beethoven’s other works and to the leading German treatments of the sublime by Kant and Schiller. This paper will examine four works—the *Sechs Gellert Lieder*, *Christus am Ölberge*, the Sixth Symphony, and the Choral Fantasy—as instances of what might be called Beethoven’s “heroic sublime.” The composite picture not only clarifies Beethoven’s aesthetic thought, but also helps in reconstructing the political content of his heroic style.

BEETHOVEN, SCHILLER, AND THE SYNTHESIS
OF THE RATIONAL AND THE SENSUOUS
William Kinderman
University of Victoria

Recent polemical attacks directed at the concept of artistic “unity” in musical analysis raise abiding aesthetic questions that were already debated in the eighteenth century. In his *Aesthetic Letters* of 1785 Friedrich Schiller regarded the work of art as a tensional synthesis of the rational and sensuous, whereby the “play drive” (Spieltrieb) vitalizes artistic form (Gestalt) into a “living shape.” Schiller’s theory applies well to the aesthetic of the sublime, though not to the aesthetic of the beautiful that assumed preeminence in the nineteenth century. The sublime, in Schiller’s formulation, fuses disparate elements, and its power is bound up with the irreconcilability of reason and sensibility. The ultimate aim of art, in this sense, is inevitably left unfulfilled, but the task is all the more compelling for its apparent impossibility.

Schiller’s theory corresponds closely to Beethoven’s music, and is preferable to an interpretation in Hegelian terms. Beethoven, even more than Schiller, succeeded in pursuing the artistic quest for an “effigy of [the] ideal” grounded in universal aspects of sensuous experience. Beethoven’s verbal statements and music support this view. Some of his later works, such as the Diabelli Variations or final bagatelle of op. 126, show not only a juxtaposition of the exalted and the commonplace, but also a transformation of subartistic material into artistic coinage. Other examples—such as the choral finale of the Ninth Symphony—illustrate how Beethoven’s tensional contrasts allude to what Riezler described as the “world background,” conveying a concrete experiential quality. Beethoven’s works indeed embody a concept of constitutive musical unity corresponding to the Schillerian synthesis of the rational and sensuous, but
this concept is very different from modern notions of a merely abstract structural matrix—the appropriate target for recent polemical charges of “tautology.”

GENRE AND REPRESENTATION IN BEETHOVEN’S PASTORAL-SINFONIE

Richard Will
Washington University, St. Louis

Citing the traditional forms found in several of its movements and the fast-slow-scherzo-finale order of its cycle, Tovey and others have argued that Beethoven’s Pastoral-Sinfonie is a typical Classical-period symphony. Not every part of the work, however, is so faithful to symphonic convention: the storm movement upsets the usual four-part structure of the cycle; the storm and scherzo have unusual forms; and the storm, scherzo, and finale are continuously connected.

These features are less typical of ordinary Classical-period symphonies than of a second genre, the Classical-period programmatic symphony. My survey of over two hundred such works has revealed numerous instances of unusual cycles, unusual forms, and continuous movements, many of which occur in pastoral or related programmatic contexts. Thus the Pastoral-Sinfonie is rooted in programmatic traditions and should be understood not simply as a “classical symphony” but as a mixture of “classical” and “programmatic” symphony.

This generic mixture affects the work’s representation of pastoral. The change from discrete to continuous movements during the course of the symphony, and thus from “symphonic” to “programmatic” practice, transforms the listener’s sense of the passage of time, while the storm’s disruption of the cycle produces a parallel transformation in place. Both effects expand on the versions of pastoral offered by earlier, less generically complex programmatic works. In so doing they reflect changing conceptions of pastoral in the late eighteenth and early nineteenth centuries.

ROMÉO ET JULIETTE:
BEETHOVEN AND BERLIOZ RECOUNT THE “LOVE SCENE”

Vera Micznik
University of British Columbia

What makes Berlioz’s Roméo et Juliette one of the most compelling romantic works is the variety of narrative perspectives from which the story is told: by choosing to recount most of the scenes of Shakespeare’s/Garrick’s play twice, once with words and once instrumentally, the composer is making a statement about the complementary narrative power of instrumental and vocal music. Yet, by setting the two love scenes only instrumentally, Berlioz seems to express his preference for “absolute music.” In his preface to Roméo et Juliette he writes: “If in the famous garden and cemetery scenes the dialogue of the two lovers, Juliette’s asides and Roméo’s bursts of passion are not sung,” but “entrusted to the orchestra,” it is because “the instrumental language [is] a richer, more varied, less precise, and, by virtue of its very vagueness, incomparably more powerful for the present purpose.”

This paper will analyze the two kinds of narrative modes employed by Berlioz, and evaluate the resulting “mixed narrative,” which qualifies the work as modernistic. Using concepts from semiotics (Eco, Barthes) and narrative theory (Genette, Prince), I shall explore the differences between the ways in which vocal and instrumental music can signify, focusing on the “Love Scene.” Based on analytical and documentary clues, I propose that, as Berlioz suggests in his preface, this scene was inspired by (if not modelled on) an instrumental piece—the second movement of Beethoven’s String Quartet op. 18 no. 1, entitled in the sketches “les derniers soupirs,” and said by Amenda to represent the burial scene from Romeo and Juliet.
ROMANTIC PIANOS, VOICES, SEXUALITIES
Lawrence Kramer (Fordham University), Chair

HOW COULD CLARA WIECK HAVE WRITTEN
HER PIANO CONCERTO IN A MINOR, OP. 7?
Stephan D. Lindeman
Rutgers University

In 1833, following her first concert tour to Paris, the thirteen-year-old Clara Wieck began work on what would eventually be published as her Premier Concerto Opus 7. The mere fact of a large work by such a young person is perhaps not so surprising in view of the example of the two Mendelssohns a few years earlier. But the Concerto itself, with a first movement that breaks off after the second tutti—and a slow movement for piano and solo cello (without orchestra)—is very unusual, and not at all a work one might attribute to a student’s apprenticeship.

This paper will examine Wieck’s Concerto in the context of other unusual works of the 1820s and 1830s, in particular, Johann Baptist Cramer’s Piano Concerto no. 8 in D Minor, op. 70 (1825) and Valentin Alkan’s Concerto da camera in A Minor, op. 10 (1832). It will also show in what ways Robert Schumann, who had a hand in the orchestration of Wieck’s Concerto, may have been influenced by it when he came to write his own in the same key.

Although the music of Clara Wieck has begun to receive some attention, there has been no study of this piece that attempts to assess its novelty within the context of possible models. My paper will include a taped performance of sections of the Alkan and Wieck works.

ROBERT SCHUMANN’S KREISLERIANA
AND DOUBLE NOVEL STRUCTURE
Lora Deahl
Texas Tech University

Of the piano cycles he wrote in the 1830s, Schumann expressed a preference for Kreisleriana, and since then, many writers and musicians have been similarly struck by its ambiguous sense of causality amid constant transformations of idea. This lecture will explore the idea that Kreisleriana exhibits uncanny structural similarities to E.T.A. Hoffmann’s Kater Murr, a double novel consisting of two distinct but interwoven narratives, a biography of the Kapellmeister Johannes Kreisler (Kreisleriana’s namesake) and an autobiography by Kreisler’s precocious cat, Murr.

Kreisleriana departs in many ways from Schumann’s earlier experiments in cyclic form. Instead of being a large collection of smaller pieces, Kreisleriana comprises eight longer movements. In the five middle movements, which alternate between Bb major and G minor, can be found an elaborate application of key characterization, that is, the association of one set of musical traits with Bb major and of an opposing set with G minor, a musical application of “doubleness” found so often in the works of Hoffmann. As in the novel, what is effected is the unfolding of not one coherent plot but, in alternative fashion, of two narrative strands which are additionally complicated by discontinuities of time, place, and voice. Nevertheless, common themes, a two-pronged circular tonal plan, local transitions, and long-range cross relationships provide a basis for long-range structure in the musical (as well as in the literary) work.
SMALL FAIRY VOICES:
SEX, HISTORY, AND MEANING IN CHOPIN
Jeffrey Kallberg
University of Pennsylvania

How can history figure into our attempts to understand sexual meanings in music? Recent investigations assume that methods of modern formalist analysis allow access to notions of sexuality and desire that apparently reside in musical works. They thus anachronistically impose present day structures of understanding—“sexuality,” “desire”—on past cultures. In essence, they probe how music “speaks” sex, how the formal dimensions of a score articulate both a sexual orientation (presumably the composer’s) and sexual experiences.

I propose instead to investigate how sex “spoke” music, how sex entered into the reception of music at given historical moments. In Chopin’s case, sex “spoke” through processes of linguistic deferral that took place around otherworldly images (Ariel, Queen Mab, Trilby, a coterie of unnamed fairies, elves, and angels) that repeatedly attached to his name and art. The same symbols enjoyed a vogue in contemporary literary discourse (for example, George Sand’s Gabriel) and medico-legal discourse (for example, Geoffroy Saint-Hilaire’s treatise on teratology), where they overtly engaged a complex of meanings having to do with sexual ambiguity. These meanings transferred to the composer with messy contingency, unsteadily unfolding images of Chopin as androgyne, as hermaphrodite, and as sodomite. Concerned with notions of disorder and disease rather than with ideas of identity and desire, these images often lurked as shadowy presences in the background of awareness. At the same time, they touched a “Chopin” writ large, inseparably configuring the performer, his music, his character, and his body.

CHOPIN AND THE SONATA
David Kasunic
Princeton University

There exists a ten-year hiatus between Chopin’s student essay in the sonata and the time of his next sonata-titled composition, the Sonata in B-flat minor, Op. 35. Why does he embark upon sonata composition when he does? The “conservative” gestures of this and his other mature sonatas are consonant with what Jeffrey Kallberg has dubbed Chopin’s “last style” (which emerged around 1842) and thus suggest an anticipation of that style as early as 1839.

Chopin’s contemporaries who wrote about music (primarily Schumann) were largely oblivious, however, to these “conservative” traits and heard the sonatas as an extension of Chopin’s instantly recognizable and idiosyncratic voice, one first heard in the compositions of the 1830s. That this voice was likewise understood as “feminine” and had hitherto occupied so-called “feminine” genres such as the nocturne may be viewed as a kind of figurative transvestitism which was accepted in its day. What proved to be ultimately unacceptable was, in a second level of transvestitism, this feminine voice authoring what was perceived as a “masculine” genre—the sonata.

A “last style” initiated by sonata composition would anchor its gestation at a particularly suggestive time in Chopin’s life, prompting the speculation that the occasion of this last style was Chopin’s attempt to actively alter and, moreover, “masculinize” his voice in response to a discomfort with the existing passive, public construction of his voice as feminine.
QUOTATION, TRANSCRIPTION, AND ALLUSION
Mark Evan Bonds (University of North Carolina, Chapel Hill), Chair

CUMULATIVE FORM IN IVES AND OTHERS
J. Peter Burkholder
Indiana University

About two dozen of Charles Ives’s compositions are in cumulative form, in which the principal theme (typically adapted from a hymn tune) is first heard in fragments and variants, is gradually assembled and clarified, and appears complete for the first time only near the movement’s end. Ives used five subtypes: in thirteen cases, the theme has a countermelody paraphrased from the same or another tune, developed and usually presented in full before it appears with the complete theme; three have only a partial countermelody, not borrowed; four lack a countermelody; one has a unique double form, enclosing a cumulative form in the middle section within another spread over the two outer sections; and three works combine cumulative form with verse-refrain structure. This presentation will define cumulative form, describe the varieties Ives used, trace the development of the idea in his works, and show precedents for the form in both the European classical and American vernacular traditions.

Ives used this form more than any other composer, but he drew on a rich nineteenth-century tradition, stemming largely from Beethoven, of works that lead up to their themes gradually through variants and fragments. Other composers, including Schumann, Smetana, d’Indy, Sibelius, Bartók, Babbitt, and Britten, have also used varieties of cumulative form, with either borrowed or original themes. The number of pieces that use this idea, by Ives and others, argues for the recognition of cumulative form as a distinctive formal type.

SCHOENBERG’S HANDEL CONCERTO:
CONFRONTING TRADITION AT THE END OF THE WEIMAR REPUBLIC
Joseph Auner
State University of New York, Stony Brook

Schoenberg began his Concerto for String Quartet and Orchestra, “freely transcribed” from Handel’s Concerto Grosso, Op. 6, No. 7 in May, 1933, as a professor at the Prussian Academy of Arts in Berlin. When he completed the work in September he was a refugee in Paris, recently reconverting to Judaism and preparing to travel to the United States, where he would spend the rest of his life. Through analysis of the concerto and its sketches this paper will offer a new view of Schoenberg’s evolving sense of tradition in the context of the dissolution of the Weimar Republic.

In contrast to the other three movements, in which Schoenberg’s modifications remain interpolations into a framework shaped by Handel’s score, the third movement plays out an increasingly violent confrontation between the original and Schoenberg’s dissonant, tonally ambiguous alterations. Paralleling his own sense of alienation from German culture, Schoenberg’s sketches for the movement suggest that his thinking changed substantially over the course of the composition—from an initial concern for synthesizing its diverse elements to the eventual decision to make stylistic opposition the subject of the work. In its representation of a lost tradition recapturable only in fragments, Schoenberg’s Handel concerto anticipates the detached and ironic approach to the past often found in music of the last two decades.
SYNECDOCHE IN MUSIC
Robert Judd
California State University, Fresno

Since composition is both learned and taught, it is an art predicated on reference to music of the past. Studies of specific musical quotation and allusion address issues of musical meaning and raise analogues with linguistic research into the structure of meaning. A little-explored but powerful instance is the "synecdochal quotation," in which immense wholes are compositionally represented in very few notes.

Synecdoche functions in cultures with highly developed systems of sign agreement. Its meaning is based on temporal experience: the evocation of the past, which depends on recollection of the whole for effect. The often-overwhelming juxtaposition of large and small is also tinged with despair: allusion is a (painful) reminder of the absence of the whole. Further, synecdoche conveys an awareness of mortality—that what is past can never be regained and that death looms for all. But in music, unlike literature, synecdoche operates "in real time," as well as reflectively; thus it is not merely a type of metaphor or metonymy but a structural tool to convey meaning. Music, the most time-grounded of the arts, is the ideal medium for such a tool. My examples depend on their composers' cognizance of a place at the end of a line of tradition: Schoenberg's allusion to Johann Strauss in "O alter Duft" (Pierrot Lunaire), Richard Strauss's allusion to Beethoven's Third Symphony in Metamorphosen, and finally, the synecdochal function of Wagner's leitmotif technique and the "inexpressible longing" it can convey.

SYNECHDOCHE IN JAZZ IMPROVISATION:
A STUDY IN MUSICAL RHETORIC
Michael William Morse
Humber College

While there no longer seems to be a single "problem of musical form," how something is made is still considered largely inseparable from what it is. The problem entailed by this principle is accounting for the relation of parts to whole. Most kinds of systematic musical analysis view the parts as discrete portions of a totality called the work. In contrast, the component figures in a rhetorical conception represent not only discrete parts but also integrated relations to the whole.

This paradoxical way of looking at things is advantageous in the study of an improvised discourse, in which the whole is the result of immediate process rather than reflective construction. The present paper isolates one rhetorical device, synecdoche, and one practice in jazz improvisation, quotation. Jazz improvisers often quote snatches of other songs, as well as bits of opera, television commercials, and each others' solos. Such quotations assume the aspect of synecdoche, creating implicitly complete associations through partial citation. Through the consideration of several examples—Charlie Parker's allusions to "All This and Heaven, Too," the Grand Canyon Suite, Carmen, and Tannhäuser—some sense of the process which creates musical coherence and meaning in jazz may be suggested. Parker's improvisatory appropriation of the references is contrasted with Shostakovich's treatment of allusion. The conclusion points toward new ways of understanding musical time brought out by rhetorical analysis.
NOTRE DAME POLYPHONY
Janet Knapp (Oberlin, Ohio), Chair

THE CHRONOLOGY OF MOTET AND DISCANT PASSAGE
AND THE ORIGIN OF MODAL RHYTHM
Hendrik J. van derWerf
University of Rochester

With respect to thirteenth-century polyphony, the term "discant style" usually refers
to a setting in which the upper voice has approximately two or three notes over one
note in the cantus firmus, and in which at least the upper voice seems to be in modal
rhythm. In organa, this style appears almost exclusively in passages in which the can-
tus firmus has a melisma. It was the favorite style for motets, and most motet tenors
are melismas taken from chants that serve as cantus firmi for organa. Most discant pas-
sages and motets stand in places where singers of monophonic chant inserted a prosula
into a liturgical text. In most motets, the alteration of long and short notes matches
the alternation of accented and unaccented syllables. And the ligatures of a discant pas-
sage often match the verse feet of a corresponding motet.

There are strong links between prosulae and motets, between motets and discant
passages, and between the versification of motets and notation of discant passages.
Discant style and modal rhythm are not likely to have been purely musical phenome-
na; they probably arose as corollaries to versified texts. Accordingly, the motet, as
genre, may well have preceded the discant passage, as genre, and the oldest extant dis-
cant passages may well be motets stripped of their texts.

BETWEEN POPE AND MONARCH:
A RETURN TO DATING PÉROTIN'S ORGANA QUADRUPULA
Sandra Pinegar
New York City

Because Eudes de Sully prescribed tripla, quadrapula, and organa for the Feasts of
Circumcision (Jan. 1) and St. Stephen (Dec. 26) in edicts dated 1198 and 1199, these
dates are associated with Pérotin’s Videnunt omnes and Sederunt principes. Eudes’s first
edict responded to the papal legate Petrus de Capuano’s criticism of the Parisian cele-
bration of the Feast of Circumcision (or festum fatuorum) of January 1198. Eudes issued
his first edict after the cardinal’s complaint, which it quotes, and before 25 March, the
Annunciation of the BMV, which was the beginning of the year. Thus, neither edict
could have been fulfilled until the Christmas octave 1199. Political events, however,
render this highly improbable if not impossible. Innocent III placed the entire realm of
France under interdict, which forbade baptism, burial, normal chanting of the Hours,
and celebration of Mass. As a supporter of the interdict, Eudes was removed from his
episcopal palace by Philippe Auguste’s armed guards, and the king took over the
income of the cathedral in November 1199.

The documented historical events surrounding Pérotin’s organa quadrupula belie the
intellectual evolution and progressive alliance of universitas and ecclesia that the quadrupula
now represent. They came, rather, on the heels of ambitious struggle for the property
and soul of Capetian France. Redating the organa quadrupula in light of new evidence
raises challenging issues for the chronology of the Notre Dame repertories, the fate of
Léonin’s Magnus liber organi, the identity of Pérotin, and the musical and theoretical
sources of the thirteenth century.
MANUSCRIPTS AND MUSICIANS
Pamela F. Starr (University of Nebraska), Chair

PROFESSIONAL OPPORTUNITIES FOR URBAN MUSICIANS IN SOUTHERN FRANCE DURING THE LATE MIDDLE AGES
Gretchen Peters
University of Illinois, Urbana-Champaign

During the late Middle Ages in southern France, music played an important role in daily urban life. In this study, the professional opportunities of urban musicians in Montpellier, Avignon, Marseilles, and Aix-en-Provence are explored through diverse archival records, including city account books and contracts, municipal ordinances, account books of confraternities, and private notarial contracts. This paper thus directs attention to a densely populated and highly urbanized area which has heretofore been neglected, in contrast to several recent comprehensive studies on urban minstrels in the Low Countries and Germany.

An important and regular source of employment for musicians in southern France was the city government, which hired musicians to participate in processions and other civic celebrations, to perform from a central bell-tower, and to serve as public criers. Musicians also found frequent employment in similar capacities with confraternities. Much more difficult to document are their activities as "freelance" musicians, such as performing at private banquets, weddings, and dances, as well as on street-corners. Rare glimpses into professional arrangements between musicians are provided by notarial contracts, including one in which two minstrels form a legal partnership promising to perform exclusively with each other and to share profits, and a second in which a trumpeter agrees to serve as a journeyman to a more established musician. In addition, professional musicians frequently supplemented their income through non-musical activities, such as owning and operating bathhouses and taverns, renting property, and cultivating land.

ITALIAN SOURCES OF THE EARLY QUATTROCENTO
John Nâdas
University of North Carolina, Chapel Hill

and

Giuliano Di Bacco
University of Pavia, Italy

The recent discovery that Johannes Ciconia was in Rome during the last decade of the fourteenth century has led to a reconsideration of provenance and date for a number of important manuscript sources (many of them fragmentary) from the period of the Great Schism. Central to this investigation is the realization that the works of two prominent composers, Ciconia and Antonio Zacara da Teramo, must have entered into the repertory of music collections for the first time at one of the major cultural centers of the peninsula-Rome of the 1390s-along with compositions by other musicians associated with the Roman curia.

A substantial group of manuscripts may be closely affiliated with contacts made by foreign and native musicians in Rome and its environs from the earliest years of the Great Schism; these include Grottaferrata MS 197, the Foligno fragment, and a number of now widely dispersed sources. Other collections can be shown to derive directly from the travels of papal chapels and contacts made in the years of the first church
councils of the Quattrocento (Pisa in 1409 and Constance in 1414–17): manuscripts now at Siena, Cividale del Friuli, Grottaferrata, Pistoia, Modena, Parma, Turin, Trent, Bologna and Florence. Finally, the complex movement of personnel and repertories during this rich period had a direct bearing on the makeup of related sacred and secular anthologies copied in Padua during the last years of Ciconia’s life.
Friday, 28 October

7

LITURGY AND CHANT
Thomas F. Kelly (Harvard University), Chair

TRACES OF A JEWISH-CHRISTIAN COMMUNITY
IN EARLY ROMAN LITURGY
Thomas Connolly
University of Pennsylvania

In 1953 N. M. Denis-Boulet proposed that the Roman tituli existing before the mid-fourth century represented ten pairs of Jewish-Christian and Gentile-Christian congregations. Her interesting theory has always founded on the lack of proof that any of the pairs, with one exception, existed before the Constantinian settlement. Such a late date would rule out the likelihood that a titulus began as a Jewish-Christian community. Curiously, the one pair which existed earlier was the pair in Trastevere of S. Crisogono and S. Cecilia. This paper will present evidence suggesting that the earliest liturgical formulations at S. Cecilia were from a Jewish hand, and will thus give substantial support to Denis-Boulet’s theory.

Cecilia’s cult derives from that of the Bona Dea in Trastevere. In selecting, and still more in adapting, a passage from the Book of Esther as the lesson for Cecilia’s liturgy, a passage which is used as an extraordinarily apt comment on the interaction of Christian and pagan cults at the site, the compiler showed a great familiarity with the significance of Esther to Jews, with the implications of her two names (Esther and Hadassah), and with the meaning of the feast of Purim. In addition, situating St. Cecilia’s cult and person within a Jewish-Christian community would explain the complete silence surrounding her before the late fifth century, a silence which has long puzzled hagiologists. One intriguing consequence would be that the patron saint of music may well have been Jewish.

VENI, ELECTA MEA: DIETGER (THEOGERUS) OF METZ
AND THE AMTENHAUSEN DREAM VISION
Fabian C. Lochner
University of Notre Dame

In the early twelfth century a monk from the Benedictine monastery of St. Georgen in the Black Forest had a musical dream vision. This vision and its interpretation by the musical theorist Dietger (Theogerus) of Metz, abbot of St. Georgen, were recorded by Wolfger of Prüfenig in the Vita Theoger. Wolfger’s account offers a unique example of the musical exegesis of a chant melody and allows fascinating insights into the monastic and spiritual context of medieval music theory.

The nun Beatrix from the convent of Amtenhausen had passed away; during the night of her agony, a heavenly chorus of male and female voices appeared to a monk visiting from St. Georgen, singing the antiphon Veni, electa mea from the office of the Virgins. Abbot Dietger was consulted to interpret the dream. Using a method of musical analysis described in his treatise Musica, as well as elements of geometric and numeric symbolism, Dietger offers a detailed exegesis of the melodic structure of Veni, electa mea in which the
mode, range, cadences, and alterations of the piece signify different spiritual qualities of the deceased nun.

The Amtenhausen dream vision exemplifies the centrality of chant in the spiritual life of medieval monks and nuns. The interpretation of the vision by Dietger of Metz shows how medieval musicians experienced melodies as receptacles of meaning, as a code of prophetic revelation. Since the analysis of the vision confirmed Beatrix's sanctity, the musical imagination of Dietger of Metz was also instrumental in establishing and legitimizing the cult of Beatrix of Amtenhausen in southern Germany.

THE GREGORIAN MELODY OF CRUCEM TUAM ADORAMUS DOMINE: CAROLINGIAN CONCOCTION OR JERUSALEM LEGACY?
Rosemary Dubowchik
Middlefield, Connecticut

The five extant recensions of the antiphon Crucem tuam adoramus domine form part of an ecumenical complex of chants which ultimately grew out of the Jerusalem liturgy, and which also includes representatives in Byzantine, Georgian, Armenian, Ethiopian, Coptic, and Syrian sources. While the origins of two of the Latin versions may be confidently assigned to Milan and Benevento, and two others more tentatively to Gaul and Rome, the provenance of the fifth version, the widespread Gregorian chant, is the most obscure. Textual evidence readily indicates that it was not simply derived from another Latin version, and that it had independent ties to the East.

The psalmodic-style Gregorian melody contains an unorthodox modal modulation, on the basis of which two tonary compilers assigned Crucem tuam to the "parasters" rather than the E plagal mode. Was this modal ambiguity taken over from the Eastern tradition, or was the Gregorian melody manipulated in an attempt to avoid "accidentals" when the eight-mode system was adapted in the West? I demonstrate that some significant modal and stylistic traits of the Gregorian melody are preserved in related Eastern and Western chants. In light of other studies that have pointed to the possible existence of an early Jerusalem modal area that encompassed aspects of both the Western E modes and the G plagal mode, these observations strengthen the argument for strong Jerusalem influence on the Gregorian melody.

"QUI UNAM ARBUSCULAM INSERERE COGNOVERIT": OFFSHOOTS ON A GUIDONIAN STEMMMA
Dolores Pesce
Washington University, St. Louis

The transmission of Guido d'Arezzo's writings was among the widest and most complicated of the Middle Ages. No fewer than 70 manuscripts transmit the Prologus and Regule rhythmice, explaining Guido's notational innovations, and the Epistola, describing an associational tool for learning new chants—the hymn "Ut quaeant laxis."

From a tangle of stematic relationships fairly steady family groupings emerge across the Prologus, Regule, and Epistola. In view of the belief that Guido worked in Arezzo, it is significant that a Tuscan group of manuscripts offers the reading apparently closest to Guido. A related central Italian group reveals a tradition of glossing the Regule, a tradition that spread to several manuscripts outside of the Italian sphere. The transmission process shows several other kinds of editorial intervention. For instance, two versions of an acrostic associated with the Regule may reveal the transition from an oral concept to written form. Although scholars have questioned whether Guido practiced solmization, the early glossing of the Epistola suggests an attempt to make explicit what Guido merely implied. Guido states that one should associate a new song with the intervals formed by the pitches at the phrase beginnings of the hymn
“Ut queant laxis,” but he does not explicitly say that “ut re me fa sol la” should be sung nor does he associate the syllables with pitches. In the north Italian manuscript (late 11th/early 12th c.), we find Guido’s hymn followed by a gamut where “ut to la” accompany the pitch segment C to a and G to e, after which the entire hymn is rendered with only the “ut to la” syllables diastematically placed.

8

LASSO, PALESTRINA, BYRD
Peter Bergquist (University of Oregon, Eugene), Chair

ORLANDO DI LASSO AND PRO-FRENCH FACTIONS IN ROME
Donna Cardamone Jackson
University of Minnesota

Lasso’s sojourn in Rome (fall 1551 to spring 1554) coincided with a turning point in the struggle between France and Spain for domination of the Italian peninsula. These hostilities generated rival factions in the Roman court and attracted subversive bands of pro-French exiles, creating serious security problems in the city. Why, then, did Lasso go directly from the Imperialist household of the della Terza family in Naples to the Francophile household of the Florentine Archbishop, Antonio Altoviti, in Rome? This question has never been raised by Lasso’s biographers, and it has important implications for the journey Lasso allegedly made later to England with the hotheaded French sympathizer, Giulio Cesare Brancaccio. Even Lasso’s first biographer and colleague in Munich—Samuel van Quackelberg—described all these events with circumspection, never specifying the young singer’s professional status with his associates. We are told, for instance, that Lasso was Altoviti’s “guest.”

This paper brings forward new evidence of an intersection in the Papal States between Lasso and pro-French exiles from Florence and Naples (including a network of lute singers), and explains why Lasso would have been susceptible to their political and artistic ambitions. Well-positioned to observe the strategic movements of key figures, Lasso could conceivably have been drawn—by inclination or persuasion—into webs of intrigue as a double agent. This working hypothesis depends on theories of “reading” (and listening) to interpret Quickelberg’s text, historical documents, and exile songs composed in Rome.

THE INFLUENCE OF ORLANDUS LASSUS ON GIOVANNI PIERLUIGI DA PALESTRINA
Noel O’Regan
University of Edinburgh

The coincidence of the deaths of two of the major composers of the sixteenth century in the same year invites an examination of the musical contacts between them. They clearly knew each other when holding analogous positions at the Roman basilicas of St. Peter and St. John Lateran during the early 1550s and may have met again during Lassus’ brief visit to Rome in 1574. There was musical contact between the two as part of the exchanges between Munich and Rome during the early 1560s. This paper will examine the influence of Lassus’ music on that of Palestrina and other Roman composers. Evidence from the archives of various Roman churches, and from musical manuscripts, will be used to show which music by Lassus (much of it published in the 1560s) was known in the city. Further, Palestrina must have been involved in the rewriting some of Lassus’ music for double-choir in the late 1570s.
The implications of this will be discussed in the context of stylistic traits which might have passed between the two composers. The evidence suggests an important influence (even if subsequently modified) by Lassus on Roman music in the 1570s, particularly on large-scale compositions. This influence was analogous to that which he exercised on Venetian music, but is one which has hitherto been largely ignored.

COMPETENCE AND INCOMPETENCE IN THE SISTINE CHOIR
IN THE AGE OF PALESTRINA
Richard Sherr
Smith College

It is well known that Palestrina and two colleagues were expelled from the papal choir by Pope Paul IV on 30 July 1555 because of their married state. Less well known, perhaps, is another reason adduced for their expulsion: that they “never were, just as they are not at present, competent to be singers in the chapel because of their weak voice[s].” Although this phrase may merely be a standard formula, the possibility remains that the gera: composer Palestrina might not have been a good singer. If so, he would have had plenty of company; in 1565, for example, approximately a third of the papal choir was deemed unfit for musical performance, a curious situation in an organization that was supposedly required to admit everyone by audition. Yet negative judgments of the abilities of the members of the most celebrated choir in Italy were not that unusual; they were made in the 1550’s (when Pope Julius III declared that the majority of the choir was “totally useless”) and in 1573 (when it was suggested that nine singers be dismissed “because of certain defects in their voices”); they even were made earlier in the age of Josquin. Investigation of this state of affairs leads to information about the Sistine choir as a collegial institution as well as to speculation about its “ideal” sound, about the number of singers who actually performed polyphony at any given time, and about the relationship between composer and practical musician in the 16th century.

BYRD, THE CATHOLICS, AND THE MOTET:
RHETORIC OF RESISTANCE
Craig Monson
Washington University, St. Louis

Thirty years ago Joseph Kerman suggested that sixteen Byrd motets had been “politically” conceived to reflect the plight of persecuted English Catholics. Recently Philip Brett has clarified the “political” character of Byrd’s most overtly Catholic publication, Gradualia. I reexamine the Byrd/Catholic question in terms of Catholic propaganda written and secretly published by Jesuits to describe their plight. The texts of Byrd’s motets speak a language remarkably close to that of English Catholics such as William Weston, Henry Garnet, and Robert Southwell, both in their public and private communications. This common language helps explain how Byrd (or his priests or patrons) came to choose many of his texts, how others besides church musicians could have known their sources, and how such texts would have been “heard” by fellow Catholics.

Byrd’s Biblical texts also turn up emblazoned on the title-pages of such tracts. The words of various motets were frequently uttered—and in one instance even sung alternatim (though not to Byrd’s music)—by Catholic martyrs on the scaffold. Perhaps most remarkable, the pope was believed to have granted an indulgence to all who recited for the conversion of England Psalm 78, Deus venerunt gentes, which reappears in Byrd’s most strikingly “political” motet. Unusual contrapuntal details in individual motets may mark in one case the arrival in England of particular Jesuit leaders and in another, the departure from this life of others at Tyburn.
AMAZONS AND HERO(IN)ES
Ruth A. Solie (Smith College), Chair

REPRESENTATIONS OF AMAZONS AND WARRIOR QUEENS
IN VENETIAN BAROQUE OPERA
Daniel E. Freeman
University of Minnesota

Studies of operatic culture in Italy during the middle and late baroque periods have taken surprisingly little notice of the large number of works from this time based on Amazon myths and tales of warrior queens drawn from antiquity and the European Dark Ages. A vogue for operas of this type can be traced to the public theaters of Venice in the late 1640s, and they were produced frequently in Italy and Germany until the 1730s. The widespread introduction of operatic plots centered on the lives of warrior females can be attributed partially to the titillating explorations of androgyny that the Venetian public theaters used to attract audiences, but it may also be related to the rise of professional female opera singers, some of whom seem to have associated such roles with a public image of indomitability.

Using selected Venetian librettos from the period 1648–1730 as paradigms, this paper will demonstrate the ways in which male librettists typically incorporated conventional notions about the nature of warrior females into the stylized love-making that was the principal focus of their dramas. Following precedents in classical literature and mythology, the warrior female was invariably portrayed as inherently chaste. This pretext for a vigorous resistance to male sexual advances was used by librettists to introduce a source of dramatic tension. Whether due to recognition of self-interest or a genuine awakening of romantic yearnings, this tension was always resolved in favor of marriage and renunciation of the vocation of warrior.

CHARACTERIZATION IN CONTEXT:
LEONORA/FIDELIO IN BEETHOVEN’S OPERA
Christine D. Smith
Five College Women's Studies Research Center, Mount Holyoke College

Beethoven's Fidelio has been criticized on aesthetic grounds that consider its musical and dramatic disparities as weaknesses. In this paper I view the dialectic between music and drama as an operatic recapitulation of the social and political debates of the period. This affords new possibilities for evaluating the opera's apparently disjunctive musical and dramatic elements. Fidelio operates both within and against the cultural conflicts of the revolutionary period, and it demonstrates the transitional state of functioning gender roles following the revolution.

While the culturally codified theme of conjugal love is manifest in the opera, the rescue drama also explores gender issues. In her disguise as Fidelio, Leonora embodies male privilege. Dramatically, this embodiment disrupts expectations of feminine behaviors. The music Beethoven writes for Fidelio, however, keeps her restrained and is in conflict with the privilege of the disguised self. This disjunction can be understood as a reflection of the opera's cultural context, and it is therefore one of its strengths.

As Fidelio, Leonora confounds familial and political stability by disrupting socially prescribed romantic relationships and by opposing the cultural practice of women retreating from agency in the public sphere. Aesthetic disparities arise because while
Fidelio’s actions reflect post-revolutionary mediation, Beethoven’s music remains infused with revolutionary zeal. The result is that the drama operates against the establishment, and the music remains within it.

VERDI’S AMAZONS
Mary Ann Smart
State University of New York, Stony Brook

It is a truism of Verdi scholarship that the “Risorgimento” operas are linked primarily by plot: each focuses on the struggle of an oppressed nation against tyrannical rule. It has less often been remarked that the nationalist orientation is accompanied by a predilection for intimidating female protagonists. The violent Abigaille (Nabucco), the maiden warrior Joan of Arc (Giovanna d’Arco), the Amazon Odabella (Attila), and Lady Macbeth dominate the operas before 1848. However, the dramatic force of these heroines is not always reinforced by a correspondingly vigorous vocal persona. For example, while Odabella’s vocal style is marked by large leaps, loud high notes and jagged rhythms, Giovanna d’Arco adopts an almost simpering idiom lightened with fioritura and lyrical melodies.

The first part of my paper will explore this split between vocal and dramatic characterization by briefly considering the sopranos who originally sang these roles and the influence they may have had on the characters they portrayed. The second part will attempt to relate the intersection of nationalism and the feminine to an iconographic tradition of warlike women that extends from Classical statues of Amazons to epic canvases such as Delacroix’s “Liberty Leading the People.” Opera’s embrace of this archetype could be seen both to support and contradict Catherine Clément’s notion that female characters are “undone” by opera, doomed to sacrifice and death. Verdi’s warlike women are more flexible characters, indeed more human, than the wilting and wistful sopranos preferred by Clément: their vocal personas change with the strengths, weaknesses, and demands of the singers who created them.

AFRICAN-AMERICAN TRADITIONS
Guthrie P. Ramsey, Jr. (Tufts University), Chair

THE GENESIS AND RECEPTION OF BLACK MUSIC
AND BLACK MUSICALS IN 1903
Thomas L. Riis
University of Colorado, Boulder

The first black-cast American musical comedies played on Broadway from 1903 to 1905. While not entirely forgotten nowadays, they are widely viewed as embarrassing holdovers from the burnt-cork minstrel show traditions of the nineteenth century. Yet one such show, In Dahomey, written by dialect poet Paul Laurence Dunbar and the European-trained African-American composer Will Marion Cook, possessed a scenario generated at least partially from bona fide West African—indeed Dahomean—sources. This paper will begin with a brief examination of the roots of In Dahomey.

The musical contents of the show, early ragtime songs and popular dances, typically were characterized by contemporary critics as “vulgar,” “filthy,” and “degenerate.” Yet In Dahomey’s music, in its musical comedy vessel, was greeted happily in England in 1903. By 1904 American critics grudgingly admitted to some of its virtues, and to Londoners,
who enjoyed hundreds of performances, the show seemed to embody all that was fresh and appealing about America. A string of other shows in the same vein followed.

What is the significance of In Dahomey? Does it mark such an obvious stylistic leap that even the blue stockings were forced to take notice? Was the presence of black performers such a distraction for audiences that they were willing to accept or condemn a show on that basis alone? What did the animation of the Black Body on the stage mean for Americans and Britons in 1903? Statements by the show’s creators and critics, other contemporary sources, and musical analysis will be used to shed light on these issues.

DOCTORED STOCK ARRANGEMENTS
FROM THE JOHN ROBICHVAUX ORCHESTRA BAND BOOK
David Chevan
City University of New York Graduate Center

John Robichaux (1886–1938) led one of New Orleans’s leading African-American society bands from 1893 until his death in 1938. His band book—currently held by the Hogan Jazz Archives at Tulane University—is the largest existing music library of an African-American band from this period. It contains approximately 6,000 published arrangements. The Robichaux orchestra performed many styles of music—jazz was only a portion of the repertory. During the peak period of the ensemble, 1912–1928, Robichaux acquired from 109 to 322 stocks a year. As a result, the Robichaux library is an important resource for information on early jazz history and popular music in New Orleans.

This paper will address the musical genres performed by this ensemble and the types of arrangements found in the Robichaux collection. The main focus of this report is a discussion of doctoring found in the stock arrangements. I have identified four basic types:

1) Revisions to the written music
2) Changes to the ordering of sections
3) The addition of a new part: a notated manuscript
4) Added verbal instruction

Jazz was not recorded in New Orleans until 1924, well after musicians from the city had disseminated local musical ideas throughout the country. Descriptions of concepts central to early New Orleans music have been based upon such later recordings. The music in the John Robichaux collection provides us with an earlier witness to musical activities from this period, especially the emergence of jazz.

“MEET YOUR FRIENDS AT DREAMLAND”:
MUSIC, RACE, AND POLITICS AT A CHICAGO CABARET
Jeffrey Taylor
Brooklyn College, City University of New York

On October 7, 1914 the Dreamland Café opened its doors at 3520 South State Street, in the heart of the Chicago’s black entertainment district. For the next fifteen years the club would be one city’s of the most vital performing venues, featuring artists such as the singer Alberta Hunter, the cornetist and bandleader Joe “King” Oliver, and the trumpeter Louis Armstrong. But the Dreamland was more than an important showcase for black talent. After the club was taken over by Bill Bottoms, a charismatic black entrepreneur with considerable political clout, the club became an emblem of black pride and an important social center for South Side residents, hosting a variety of events including, in 1926, a meeting of the Chicago chapter of the N.A.A.C.P. In addition, because the Dreamland permitted the mixing of white and black patrons, the club provided a focus for the study of Chicago’s volatile race relations.
Historians such as William Howland Kenney and Ted Vincent have placed the Dreamland within the complex racial, political and economic structure of Chicago’s black community. Yet they have not examined in detail how these factors influenced the music performed at the club. With the help of contemporary reports, oral histories, and sound recordings, I will discuss the ways in which the Dreamland's unique standing in Chicago's black community directly influenced what took place on the club's stage, with particular emphasis on the demands of its racially mixed audiences.

ELLINGTON AT THE COTTON CLUB: REVISITING THE WORKSHOP
Mark Tucker
Columbia University

Duke Ellington’s tenure at the Cotton Club (December 1927–February 1931) has been characterized as a time of experimentation and artistic advance for him as a composer. Gunther Schuller called it Ellington’s “workshop period,” in which “the personalities of his individual musicians and the sonorities of his orchestra became the instrument upon which [he] learned to play.” Charting Ellington’s compositional progress during these years has usually meant culling evidence from the roughly 150 recordings issued then, among them the celebrated Mood Indigo, Rockin’ in Rhythm, and Old Man Blues.

Approaching Ellington’s Cotton Club music in this way has obscured the functions it served at the Harlem nightclub. This paper proposes an alternative view by examining how music combined with dance, drama, and spectacle to create the Cotton Club’s nightly entertainments. Using extant programs, contemporary reviews, and published sheet music, I begin by identifying which Ellington recordings can be linked to actual Cotton Club productions. Next I consider the functional origins of musical features—flashy introsuctions, arresting orchestral effects, rhythmic gestures—in dance acts and theatrical skits featured at the club. Analysis of a clip from the 1929 film short Black and Tan demonstrates the interdependence of music and dance in a typical production number. Finally I show how extant Cotton Club arrangements suggest a view of Ellington different from that of the recordings—one in which he appears less the innovative composer finding his voice than the pragmatic artisan helping fellow professionals put on a show.

GERMAN RECEPTION OF FRENCH TRADITIONS
Michael C. Tusa (University of Texas, Austin), Chair

THE RECEPTION OF FRENCH POPULAR MELODRAMA IN GERMAN-SPEAKING COUNTRIES: THE MELODRAMAS OF IGNAZ RITTER VON SEYFRIED, E. T. A. HOFFMANN, AND JOSEPH LINDEPAITNER
Monika Schwarz-Danuser
Berlin, Germany

Although academic literature on the German melodrama of the early nineteenth century has assumed that this genre represents a late example of eighteenth-century melodramatic form, this paper furnishes evidence that the melodramas of Ignaz Ritter von Seyfried, E. T. A. Hoffmann, and Joseph Lindpaitner are influenced more by the reception of the French popular melodrama. A study of relevant source manuscripts and copies found in the State Libraries of Munich and Berlin demonstrates that the
melodramas by these composers constitute a genre of their own. Unlike the melodramas of the eighteenth century, usually in one act and dealing with subjects of the ancient world, these melodramas contain several acts in which historic or Old Testament topics predominate.

As exemplified in a typical work by von Seyfried, Roderich, and Kunigunde, several characteristics of this melodrama type can be described: not monologue but dialogue is constitutive; the end is constructed as a lieto fine; the original melodramatic techniques (a combination of spoken language with incidental music) take hold only intermittently; and the music is strongly marked by Lieder, choruses, dances, and marches.

These analytical findings, also supported by the study of works by Hoffmann and Lincklaiter, allow us to recognize the influence of melodrama on incidental music and document the influence of French popular melodrama on German-speaking repertory in the early nineteenth century.

TRANSLATION AND TRANSFORMATION:
FRENCH OPERA IN GERMANY, 1810–1830
Stephen Meyer
State University of New York, Stony Brook

“What the French have done from below” said the Freiherr vom und zu Stein to the Prussian king after his disastrous defeat in 1806, “we must do from above.” Stein and the other bureaucrats who surrounded the king had little use for the ideals of liberty and equality, but they were deeply impressed by the fervor of the Revolutionary and Napoleonic armies. Their power rested ultimately on a renewed sense of national identity, an identity which was expressed not only on the battlefields but also in the opera house.

On the operatic stage this sense of national identity was built up out of the individual emotional ties which bound the characters to one another. The personal was recast as the political: devotion to a father became inseparable from devotion to the fatherland, and individual morality was subtly employed to define nation and class. Opera could thus simultaneously be the voice of inward subjectivity and of the modern nation state. It was a voice uniquely suited to post-war Germany, which constituted its own national identity by simultaneously valorizing both inner emotions and the transpersonal State.

In this paper I shall examine the “German career” of two operas: Isouard’s Cendrillon and Méhul’s Joseph, both of which articulated a social and emotional environment central to the new national culture. The reception of these operas in Germany illuminates the paradox of the new national opera, in which the very idea of nationhood was borrowed from across the Rhine.

W. SCHUBERT AND MENDELSSOHN
Jon W. Finson (University of North Carolina, Chapel Hill), Chair

SCHUBERT’S DIVIDED TONAL WORLD
Charles Fisk
Wellesley College

Schubert’s articulation of tonality in his instrumental music—in particular, his systematic way of investing remote tonal regions with textural, gestural and even thematic autonomy—can be taken to embody musically his struggles with different kinds of
marginality—socioeconomic, musical, and (it now seems) even sexual. The Winterreise poems, with which he strongly identified, explore marginality at its most extreme. So, too, does the text of the song “Der Wanderer,” on which he based his C-major Fantasy, op.15, a work in which the strong articulation of the song’s C# minor in a C-major context is prototypical of the tonal aoratories that Schubert explores more fully and subtly in his later instrumental music. Interestingly, some of the pieces most marked by this kind of tonal conflict also share with the Fantasy an unusual degree of cyclic motivic organization. In the Eb Trio, the C-major Quintet, and the last three piano sonatas, for example, such regions as the parallel minor of the lowered sixth degree and the minor Neapolitan are given a distinct enough gestural identity to suggest their interpretation as outside or excluded regions. The search of their Fremdling occupants for inclusion involves not only the persistent return to and eventual integration of these regions but also a role for their material in motivic integration. After touching on the pieces mentioned, the paper will focus on the extraordinary coherence underlying the disparate and sometimes wild episodes of the late A-major Sonata.

MENDELSSOHN’S SCOTTISH SYMPHONY
AND THE MUSIC OF GERMAN MEMORY
Peter J. Taylor
University of California, Berkeley

While Mendelssohn’s “Scottish” Symphony has been one of his most popular works since its 1842 premier, the coda of its final movement remains enigmatic to many. Cheerfully pompous at best, at worst it seems a ruinous—and formally irrelevant—concession to an insipid Victorian aesthetic.

This coda should be understood in reference to the broader associations of music for accompanied men’s chorus, a genre which it directly invokes. Mendelssohn wrote very few works for this ensemble, mostly occasional pieces for commemorative festivals. The Leipzig public at the symphony’s premiere was familiar with only one of these, the Festgesang composed for the city’s 1840 celebration of Gutenberg’s invention of the printing press. Such festivities were a fixture of German life at the time.

In an altogether unique inspiration, at the same time that the symphony’s coda returns to the material of the opening movement, it appears to constitute an extended melodic reference to the second number of this Festgesang, “Vaterland, in deinen Gauen” (now known as “Hark the Herald Angels Sing”). The symphony’s recollection of its own musical past thus occurs simultaneously with the invocation of a musical topos characteristically associated with the musical commemoration of Germany’s own illustrious past. In an inventive effort to reclaim the symphony for a generation only too aware of its epigonic condition, Mendelssohn has constructed a new symphonic teleology whose ultimate goal lies beyond the conventional point of formal closure, in a recollection of the past which draws attention to its status as a recollection.
RENAISSANCE COMPOSITION
Cristle Collins Judd (University of Pennsylvania), Chair

FROM OCKHAM TO OCHEKHEM:
A CASE FOR THE REALITY OF MODE IN RENAISSANCE POLYPHONY
Steven C. Krantz
St. Anselm College

In a number of recent papers and articles Harold Powers has raised the question, "Is mode real?" To evaluate the premises of that question some philosophical principles from the period in question can be usefully applied.

The principle of *entia non sunt multiplicanda praeter necessitatem*, the maxim of late medieval nominalists such as William of Ockham, appears to underlie Powers' argument against mode and in favor of tonal types. An examination of Ockham's theory of reference reveals that, while he might object to the proposition "mode is real," he would be quite comfortable considering whether a particular work was in a particular mode. This offers a philosophical foundation for critical analysis, since mode may be significant in the analysis of a particular work even if it was not universally employed.

A better philosophical model for Renaissance music theorists would be the neo-Platonic idealism of Marsilio Ficino, who would have asserted that mode, being a Form, has a higher ontological status than a musical work, which is only an imperfect copy of that Form. The theories of Aron and Glarean are best understood not as attempts to describe the practice of Renaissance composers but rather as attempts to identify the Forms that their works instantiate. Whether or not they were successful, neo-Platonic concepts are useful in understanding how the pitch structure of monophonic music informs that of Renaissance polyphony, particularly when a *cantus firmus* is involved. An analysis of Ockeghem's *Alma redemptoris mater* will be offered as illustration.

FROM THE WORKSHOP OF RENAISSANCE COMPOSERS:
SKETCHES, DRAFTS, AND FAIR COPIES
Jessie Ann Owens
Brandeis University

Until recently, Lowinsky's hypothesis that by about 1500 composers had begun to use scores for composing was widely accepted, despite the absence of any scores actually used for composition, not simply for study or performance. My discovery that Cipriano de Rore had used a set of partbooks for drafting and revising three compositions cast doubt on the score hypothesis and led to a new hypothesis about how Renaissance polyphony was composed.

A comprehensive examination of over 40 extant compositional manuscripts now confirms that composers of vocal music did not use scores, but instead used several different formats appropriate to the stage of work. They typically sketched phrases or sections of compositions either in "quasi-score" (voices superimposed, not necessarily in the order high to low, without barlines or alignment) or in separate parts. They drafted entire compositions or substantial portions in separate parts. They prepared fair copies in the format to be used for performance or transmission, either partbooks or choirbook format. Instrumental composers, in contrast, typically used the notation and format customary for the particular instrument.

A consideration of the sources as a group reveals general principles governing Renaissance compositional procedures. The resulting paradigm should prove helpful
for interpreting both the extant sources and those that will surely come to light. Ultimately, a better understanding of how Renaissance music came into existence may yield useful insights into the music itself.

THE DRAFTS OF JODOCUS FABRI AND COMPANY: NEW EVIDENCE OF COMPOSITIONAL PROCESS FROM RENAISSANCE BASEL

John Kmetz
New York City

In 1948 and 1960 Edward Lowinsky published a pair of articles in which he presented one of his most influential theories: that Renaissance composers created their elaborate polyphonic textures by working out each of the parts together in score. Although in 1955 Susanne Clercx published a case for Renaissance composers working with “scores” without barlines and exact vertical alignment of the individual voices, Lowinsky’s idea that the act of composition occurred only within the rigid matrix of a modern-day score still enjoyed widespread acceptance. Indeed, Lowinsky’s theory would appear to have been etched in stone until 1984, when Jessie Anne Owens turned Lowinsky’s theory upside down by arguing that Cipriano de Rore wrote complex polyphony directly into separate parts with the assistance of a cartella, and did not need a score.

In this paper I will present new evidence that supports Clercx’s pseudo-score theory as well as Owens’s for composing in separate parts using a cartella. My evidence consists of five hitherto unknown composer autographs in the University Library of Basel, two of which might well represent the earliest known draft and subsequent fair copy of a composition in the history of Western music. Aside from documenting in detail the genesis of a Renaissance composition from start to finish, these manuscripts show us that two German-speaking composers used pseudo-scores when writing in an imitative style, yet relied on separate parts for compositions that lacked prevailing imitation.

Working from these Basel manuscripts, I shall conclude by re-addressing the issue on how Renaissance composers composed; and, in doing, argue that they tended to bounce between separate parts and pseudo-scores according to the type of music they were composing.

THE SOGGETTO IN MUSICA NOVA: ZARLINO’S THEORY, WILLAERT’S PRACTICE

Michèle Fromson
Berkeley, California

In Le istituzioni harmoniche Zarlino described a phenomenon he called the soggetto—in essence, the thematic material on which a polyphonic composition or one of its sections was based. Whether the soggetto was borrowed or newly created, it comprised the voice (or voices) to which the other parts were accommodated, and it helped establish the mode. Modern readers have had little difficulty understanding how soggetti function in liturgically based polyphony. More obscure is what relationship this term might have to free counterpoint, particularly the music whose principles Zarlino claimed to be explicating: Willaert’s Musica nova (1559), a collection renowned today for its paucity of distinctive and memorable thematic ideas. My talk will address this apparent contradiction.

I shall begin with a brief summary of what Zarlino said about the soggetto. Next, I shall demonstrate that his conception of the term in fact matches some of the most important and most unusual contrapuntal procedures found in the madrigals and free
motets of *Musica nova*. Finally, by comparing these procedures with analogous techniques seen in Willaert's earlier works, I shall shed new light on the novel features of his later collection.

14

POWER AND CREATIVITY IN THE EARLY SEICENTO
Louise K. Stein (University of Michigan), Chair

HALF-VEILED AUTHORSHIP AND THE PARADOX OF FEMALE CREATIVITY:
FRANCESCA CACCINI'S COMPOSITIONAL DEBUT
Suzanne G. Cusick
University of Virginia

In his 1978 dissertation Tim Carter identified the "musica stupenda" that set Michelangelo Buonarrot's 1607 *torneo La Stiava* as Francesca Caccini's "compositional debut". Carter based his attribution on Buonarroti's affirmation of Francesca's authorship in all his communications about the work. Buonarroti's affirmation is in sharp contrast to the silence of all other contemporary documents, including letters by Giulio Caccini about the work's preparation and production. This paper uses newly discovered letters along with familiar documents to show how Buonarroti's revelation of Francesca's authorship and Giulio Caccini's deliberate suppression of it constituted two sides of a single strategy that ensured Francesca a court appointment and an untroubled compositional career in Florence.

Caccini's suppression of Francesca's authorship sustained her father's professional standing at court by ensuring that his household *concerto* fulfilled its commission. More importantly, it preserved Francesca's modesty. Meanwhile, Buonarroti's revelation of her authorship in letters to the Grand Duchess allowed the "musica stupenda" of *La Stiava* to serve as evidence of Francesca's unusual talent. Taken together they provided both patron and composer with a strategy to circumvent the paradox of female authorship. In a world that metaphorically associated female creativity with female sexual license, potential concerns over Francesca's chastity could be avoided by the strategy of the "open secret." This half-veiled authorship was to be the pattern that allowed Francesca to have no other woman of her time achieved—a career as a theatrical composer that posed no danger to her reputation for sexual continence.

L'INCORONAZIONE DI POPPEA:
A NEW READING
Amy Wygant
Johns Hopkins University

*L'incoronazione di Poppea* has recently been the object of much scholarly interest. Yet, for each of the rich contributions of the new *Poppea* studies there has remained the thorny problem of the opera's strange, apparently immoral—or amoral—ending. By means of a close reading of the metaphors through which the allegorical figures of the Prologue invent themselves, the present study argues that *Poppea*’s puzzling ending has been misread as teleological. Although the Prologue appears both to set up a dialectical structure and to program the Roman-historical acts which follow to stage a Triumph of Love, a reading of the Prologue which is informed by contemporary emblematics suggests a very different interpretation: Virtù and Amore create themselves out of metaphorical images which in fact belong to Fortuna. The problematic of this opera is accordingly not primarily that of the moral. Rather, this is an opera con-
cerned to think through the question of how history may be represented, and it concludes that the name of the fantasmatic mechanics of history is Fortuna. *Poppea*’s master image, remarkable for its ekphrastic potential, is Fortuna’s wheel.

This study argues for the importance of emblematists as a parameter of *Poppea*’s reception history and applies critical pressure to push the notion of Fortuna’s musical semiotics beyond the figural, a project begun almost fifty years ago by Lowinsky, to the trans-figural.

**LA FLORA (1628): A SYMBOLIC TRANSFER OF POWER IN EARLY SEVENTEENTH-CENTURY FLORENCE**
Kelley Harness
University of Illinois, Urbana-Champaign

Marco da Gagliano and Jacopo Peri’s opera *La Flora* was commissioned ostensibly for the marriage of Margherita de’ Medici and Duke Odoardo Farnese of Parma. Yet the opera really marked an even more significant development in Florentine politics—the transition from the regency of Maria Maddalena d’Austria and Cristina di Lorena to the rule of Margherita’s brother Ferdinando II.

I have uncovered documentary evidence demonstrating that Archduchess Maria Maddalena planned this event as her last act of musical patronage. The return to myth-based opera after the virgin-martyr spectacles that had dominated her regency symbolized reversion to male succession. But a close reading of Andrea Salvadori’s libretto reveals a plot whose central tension and ultimate resolution hinge on the goddess Venus’s usurpation and eventual restoration of the powers of her son, Cupid: this would surely have been recognized by the Florentine audience as an allegorical representation of the political transition then unfolding. In his music for *La Flora*, Gagliano underscores this allegory in his choices of musical style as well as through his control of declamation, pattern and frequency of cadences, and hexachordal plan, all of which combine to portray Venus differently before and after ceding her authority.

The study of this opera provides examples of the ways in which court-sponsored operas reflected and interpreted political realities. *La Flora* symbolized the abdication of power of Maria Maddalena, who concedes, through Venus, that “invece d’imperare convien m’oggi pregar” (“instead of ruling, today it suits me to beseech”).

**“FOOLISH VIRGINS”: NUNS, MUSIC, AND A COMMEDIA SPIRITUALE OF 1642**
Colleen Reardon
Binghamton University

In the final chapter of his renowned compendium on the most notable citizens of Siena, (*Le pompi sensi*, 1649), Ugugeri Azzolini spoke enthusiastically of the “countless” musically talented women in the city. Of those, he chose to identify four by name, all of the nuns. Thus, as was true for many Italian cities of the time, Siena could boast a thriving musical culture in its convents. Surviving documents make it clear that the nuns performed not only at liturgical services but also in *commedie spirituali* staged during Carnival. The libretto for one such production, based on the parable of the wise and foolish virgins, is of special interest, for it was written at the request of the nuns of Ognissanti, who presented it in 1642. The author, a singer-chaplain at the Cathedral, would appear to have been celebrating the nuns’ prowess by providing them with many opportunities for music making. Nevertheless, the type of music he assigned to various characters and the manner in which he indicated it was to be performed reinforce a dark subtext to which he alluded in the spoken dialogue: a cautionary tale about the dangers that music could pose for monastic women. A reading
of the work reveals the presence of a negative attitude towards the role Sienese holy women played as promoters of secular music and brings to light societal tensions associated with the open display of their talents.

15

MUSIC AND ANTI-SEMITISM
Pamela M. Potter (University of Illinois, Urbana-Champaign), Chair
Richard Taruskin (University of California, Berkeley), Respondent

ANTI-JEWISH THEMES IN MEDIEVAL PROPHETS' PLAYS
Margot Fassler
Yale Institute of Sacred Music

The large and varied repertory of sung Latin church dramas from the Middle Ages contains a small but substantial group of plays for the prophets. These particular music-dramas, commonly performed around Christmas, are based on a sermon "Against the Jews, the Pagans, and the Arians," a work actually by the fifth-century Quodvultdeus, but attributed throughout the Middle Ages to St. Augustine. The plays are little studied and have never been situated in the anti-Jewish polemic proper to the Advent liturgy, where they rightfully belong.

This paper will move rapidly from the real debates between Christian and Jewish exegetes which took place in the third and fourth centuries, and which indirectly inspired the sermon of Quodvultdeus, to the prophets' plays themselves, works offering a variety of positions regarding these earlier arguments. In the early twelfth-century play from the region of Limoges (found in Paris, BN lat. 1139), for example, Old Testament figures are called upon to sing demonstrations that learned Jews predicted Christ's coming. This common exegetical stance is recontextualized in the prophets' scene from the slightly later Ordo representacionis ade: Cain is introduced early in the play, typifying the proto-Jew as Christ-killer and patriarch of an outcast, wandering people. An extreme shift can be seen in the thirteenth-century Christmas play from the Carmina Burana, where the Jews are reconfigured as allies of the Devil through "Archisynagogus," who debates with the prophets and Augustine and provides an ugly caricature of Jewish speech and religious customs.

THE JEW'S BODY:
MAHLER AND ANTI-SEMITISM IN FIN DE SIÈCLE VIENNA
K. M. Knittel
Seton Hall University

Hans Schliessmann's famous caricature of Mahler attempts to depict frenetic motion with seventeen separate images of the composer. Schliessmann's drawings are often viewed as accurate depictions of Mahler's vibrant conducting style. However, the title of the drawing—"ein hypermoderner Dirigent" (An Ultramodern Conductor)—suggests a more sinister possibility. Within the context of fin-de-siècle Vienna the word modern had specific, anti-Semitic connotations. In anti-Semitic literature of the period, Jews exemplified all that was wrong with the modern world, and as Sander Gilman has recently elaborated in relation to Freud, their modernity in turn made them particularly susceptible to the nervous diseases hysteria and neurasthenia.

Whether or not it bears any relation to reality, Schliessmann's drawing is not merely a neutral observation of behavior: in anti-Semitic Vienna, to call attention to Mahler's nervousness—to call him "modern"—was to call him a Jew. Indeed, both the
verbal and pictorial images of Mahler's conducting entwine the vocabularies of anti-modernism and anti-Semitism through evocations of nervous diseases and stereotypes of the Jew's body. I will re-examine these images and illuminate the extent to which anti-Semitism infects the discussions of Mahler's conducting. Descriptions of the conducting styles of Strauss, Richter, and Nikisch will provide the backdrop from which to view the "nervousness" of Mahler's style. Better understanding of the Viennese context of these critiques may also provide a new angle from which to understand reactions not only to Mahler's conducting but to his music as well.

THE PREPARATION FOR VICHY:
ANTI-SEMITISM IN FRENCH MUSICAL CULTURE
BETWEEN THE TWO WORLD WARS
Jane F. Fulcher
Indiana University

Anti-Semitic attacks on Jewish composers were not new to the Vichy Regime, which immediately purged the Conservatoire of any musicians with Jewish blood; rather, the terms of its attacks drew on a discourse that was well established in France, not only in the religious and political, but also in the properly musical press. Prominent from the time of the Dreyfus Affair and then cultivated systematically by Nationalist circles, such diatribes and animadversions crested between the two world wars.

My paper attempts to determine the nature and sources of these attacks as well as the ostensible results for the decisions and careers of French Jewish musicians. It relates the post-war fear of international plots and the weakness of the national "organism" to the notorious attacks on Jean Wiener's concerts (which included works by Schoenberg and "Les Six") in the Courier musical; it examines the differing positions concerning assimilation and self-defense of such composers as Darius Milhaud, Roland-Manuel, and Daniel Lazarus; and it considers how they responded stylistically to what, in this discourse, were considered the traits and thus the essential weaknesses of a quintessentially "Jewish style."

The paper then traces these issues into the decade of the 1930s, first in the context of the conservative and pro-fascist press; but it also examines the increasing presence of this discourse in musical circles and its growing legitimization in France as the political left declined. It analyzes the anti-Semitic views implicit through phrases and "code words" (in this discursive context) articulated by major French musical figures. And finally, it tries to explain the larger intellectual and political context in which such views were condoned by contemporaries and seemed justifiable to the authors themselves.

ANTI-SEMITISM IN GERMAN MUSICOLOGY, 1900-1945:
THEORY AND PRACTICE
Pamela M. Potter
University of Illinois, Urbana-Champaign

Musicological scholarship in Germany exhibited growing nationalism and increased interest in racial sciences in the first half of this century, but even at the height of Hitler's power—as the music press launched virulent attacks on Jewish composers and performers—very few scholars devoted serious study to the alleged negative influence of Jews. Any adoption of anti-Semitic theories in published scholarship was relatively restrained even after 1933. Although Alfred Lorenz was challenging musicologists to study the effects of Jews on German music since Wagner, only one musicologist, Karl Blessinger, indulged in a full-scale anti-Semitic attack. Even those who took a serious
interest in racial theory tended to focus more on outlining German superiority rather than demonstrating Jewish inferiority.

The actual practice of anti-Semitism in academic life was another matter altogether. German universities had a long history of anti-Jewish discrimination, a practice which was legitimized and augmented after 1933. By the time the Nazis’ new civil service law was implemented, only two prominent Jewish musicologists had to be removed from positions as professors, while the majority had to restrict their activities to journalism and librarianship, despite their standing as respected scholars. Alfred Einstein, a prime example of this latter phenomenon, suffered from anti-Jewish discrimination in the German university system as early as the 1910s and would never have been able to devote himself to scholarship had it not been for his forced migration to the United States.

16

JAZZ AND POP
Katherine Bergeron (University of California, Berkeley), Chair

AESTHETICS AND DIALECTICS OF COMPOSITION AND IMPROVISATION
FROM ORNETTE COLEMAN’S SHAPE OF JAZZ TO COME (1959)
TO JOHN COLTRANE’S INTERSTELLAR SPACE (1967)
Eric Churry
University of North Carolina, Greensboro

The years bounded by the earliest studio recordings of Ornette Coleman (1958) and the last recordings of John Coltrane (1967) witnessed the embracing of an aesthetic of musical freedom that was unprecedented. Conceptual models that contained and guided the creative output of a performer were rapidly and consciously dismantled. But to what extent were they dismantled and what, if anything, replaced them? Close examination of the relationship between pre-performance models (compositions) and the in-performance melodic creations (improvisations) that they sparked reveals vivid musical minds actively engaged with an elusive notion, often verbalized by musicians at the time, of freedom in music performance—so-called free improvisation.

The musical paths forged by two of the most influential and inspiring performer/composers of the time led to conceptions of music that continue to elude investigators. By focusing on how the ensemble interacts with pre-performance models, I propose that the rapid changes that took place in Ornette Coleman’s music from 1958 to 1961 were not as radical as both his supporters and critics have claimed. Coleman’s music profoundly touched John Coltrane, whose extraordinary duets recorded in the last months of his life (Interstellar Space) are the culmination of his own increasingly radical and abstract explorations of the notions of composition and improvisation. A detailed examination of the protracted process of the shedding of constraints in Coltrane’s decade-long search will posit a path of continuous growth, rather than stylistic fissure.

NOT GUILTY: GEORGE HARRISON AND THE “LOST” BEATLES ALBUM
Craig H. Russell
California Polytechnic State University, San Luis Obispo

“I’ve got my quota of tunes for the next ten years of albums,” George Harrison told the cameras in January, 1969, during the Beatles’ acrimonious filming of Get Back. “I’d just like to maybe do an album of songs [and hear] what all mine are like, all here
together.” In truth, a large number of Harrison’s songs were being rehearsed—and recorded—by the Beatles at the Abbey Road studios, but unfortunately few were released. An examination of these “out-takes” provides insight into Harrison’s compositional process and the Beatles’ personal interactions. Harrison found himself at an impasse several times in crafting the lyrics to “Something”: one hears McCartney and Lennon providing advice regarding compositional procedure. The various takes for “All Things Must Pass” are an exploration in timbral sonorities. Harrison’s introspective side surfaces in “Let It Down” and “Hear Me Lord.” Harrison’s ability to belt out conventional rock ‘n’ roll is seen in his original compositions “Speak to Me” and “Old Brown Shoe” as well as in the cover versions of “Short Fat Fanny,” “Well All Right,” and “Hitch-Hike.” When Harrison first envisioned “While My Guitar Gently Weeps” it was different in spirit, sonority, and lyrics than the version ultimately released on the White Album. Of all the unreleased material, the most remarkable and polished is “Not Guilty” which was gradually honed through more than a hundred different takes. Harrison worked extensively in refining the phrase structure, transitions, and electronic effects. Collectively, these songs make a “new” and impressive Beatles album.

BROADWAY THE HARD WAY: ASSOCIATIVE MUSIC IN THE WORK OF FRANK ZAPPA
Christopher Smith
Indiana University

This paper explores Frank Zappa’s manipulation of musical idioms in the stage piece Broadway the Hard Way in order to construct a multi-referential musical fabric with clear artistic and political intent. The paper identifies dozens of idiom and style references, traces them to their original contexts, draws conclusions about listener associations which they are intended to evoke, and shows how Zappa deploys them in service of an overall program.

Consisting of both new and older pieces, and arranged and performed during an election year, Broadway the Hard Way sums up Zappa’s political, social, and artistic viewpoints, as presented in seventeen individual numbers performed in concert by an eleven-piece ensemble. Zappa uses techniques drawn from his own work in many idioms, as well as from the larger pool of American vernacular and classical musics.

In Broadway the Hard Way, as in many works for the opera stage, each number intentionally invokes and then manipulates stylistic and idiomatic associations, then interlocking with other numbers on multiple levels. Zappa realizes a sophisticated interpretation of vernacular music which acknowledges the listener’s own musical experience and referents, but which uses that information toward complex expressive ends.

Heard in its entirety, Broadway the Hard Way is a unified, savagely satirical vision of contemporary America, its rogues’ gallery of public figures, its social ills and artistic bankruptcy, and of Zappa’s (the artist’s) role in that society. This paper shows the approaches, explores the compositional technique, and recognizes their artistic effect.

SINGING THE SILENT BODY: TORI AMOS AND THE PERFORMANCE OF GENDER, MUSIC, AND IDENTITY
Bonnie Gordon
University of Pennsylvania

In the video “Silent All These Years,” Tori Amos uses her musical voice to mobilize and challenge a normative system of sex and gender. With her slinky clothes, bright red lipstick and seductive downward gaze, Amos turns singing and playing the
piano into an erotic dance. In effect, she embodies and extends into the realm of sound Judith Butler's contention that gender is a performative act. Butler posits gender and the body as unstable categories but acknowledges that individuals, constrained by social norms, must constitute temporary identities that appear fixed. Identities are then continually crystallizing and dissolving. Amos's performance of gender challenges our tendency to regard music as a codified text, repositioning it as more constructed than essential. Such a flexible understanding of Amos's music, already contingent on the momentary illusion of stability, uncovers the subversive potential of its performance. This exists in the physicality of music addressed by Carolyn Abbate—the sonic force that restrains it from collapsing into the verbal formulations used to describe it.

Narrative dissonances between the aural, verbal and visual spheres of the video clear a space in which the sound of Amos's voice overpowers the objectified and passive sexuality projected by her arresting imagery. I suggest that Amos's vocal presence overturns this visual passivity and replaces it with a body that is active in the emergence of a particular empowered sexuality. Close analysis reveals that music informs the subversive meaning of Amos's body and that she treats both gender and music performatively—as categories that are messier than we once imagined.

17

C.P.E. BACH: FORM, GENRE, GENDER

David Schulenberg (University of North Carolina, Chapel Hill), Chair

FORKEL'S THEORY OF SONATA:
HIS COMMENTARY ON C. P. E. BACH'S
CLAVIER SONATA IN F MINOR (1763), H. 173
Doris B. Powers
University of North Carolina, Chapel Hill

In eighteenth-century treatises applying rhetorical principles to music, few examples exist that explain how and why those principles operate in specific musical works. Johann Nikolaus Forkel's review of C. P. E. Bach's Sonata in F minor, W. 57/6, H. 173, appearing in Musikalischer Almanach für Deutschland (1784), provides a window for viewing this connection. He terms this article on rhetoric and aesthetics both a theory of sonata and a review of Bach's sonata. Further, in his Introduction to Allgemeine Geschichte der Musik (1788) he discusses, though does not illustrate, rhetorical and aesthetic notions.

Drawn from the above-mentioned sources taken in the context of his other writings, this paper examines Forkel's ideas about the sonata, rhetoric, and aesthetics. These ideas are grounded in three principles: 1) expression of feelings is the primary goal of all musical works; 2) compositions are speeches of feeling, whose clarity, order, and connection of musical thoughts are strengthened by effective use of rhetorical structure; 3) form and logic provide a necessary framework to channel the stream of feelings. In the review he also determines that sonatas are grouped into three types of frequently used procedures based on the dynamic course of a single feeling through three movements. Forkel then shows how this particular Bach sonata exemplifies the use of rhetorical and structural principles to create a meaningful flow of feelings. In the Introduction, Forkel's proposal to classify all works by affect rather than by traditional means indicates his continued interest in these concepts.
GENDER AND GENRE IN EIGHTEENTH-CENTURY MUSIC:  
THE CASE OF C.P.E. BACH’S CONCERTO IN C MINOR (H. 474)  
Matthew Head  
New Haven, Connecticut

Concepts of gender were fundamental to eighteenth-century definitions of genre. This has been obscured to date by a rationalist (masculine) preoccupation with purely formal issues. Yet, to eighteenth-century writers on genre, character and expression were at least as important as form, and concepts of gender entered into these definitions of expressive character. For example, in defining the rondo, Koch stressed a “naive and artless” character, evoking an idealized eighteenth-century femininity. Koch’s description is particularly apt for the rondeau and reflects north German suspicions about French virility.

The music of C. P. E. Bach complicates prevailing north German concepts of gender and genre. Bach’s rondos for solo keyboard, for example, at once adopt and reach beyond the narrowly defined femininity and naturalness noted by Koch. In the rondo in E, H. 265 (1779), the returns of the feminine, pastoral refrain are subject to artful improvisatory variations in non-tonic keys. Femininity and naturalness are thus treated as topics in a musical discourse enacting the binary oppositions of feminine/masculine, natural/artificial, amateur/connoisseur that underlie Koch’s definition of the rondo.

North German suspicious about French musical virility are further apparent in J. A. Hiller’s description of symphonic minuets as “effeminate.” What Hiller described as the “serious and virile” F-S-F cycle of the north German symphony is the rule in C. P. E. Bach’s symphonies and concertos. The anomalous concerto in C minor, H. 474, however, conflates this design with an “effeminate” F-S-Minuet sequence (often employed by Wagenseil). Thus Bach’s hybrid F-S-Minuet-F design at once embraces and masters an effeminate minuet associated with other musics: those of France and south Germany.

BARTÓK AND SCHOENBERG  
Michael Cherlin (University of Minnesota), Chair

THE WOODEN PROCESS AND THE MUSICAL MANDARINS:  
BARTÓK’S THIRD STRING QUARTET AND THE CARNIVALESQUE  
Julie Brown  
University of Cambridge

Burlesque and grotesque are common Bartókian conceits even if not always identified as such through plot or title. In the Seconda Parte of the Third String Quartet, for instance, a series of contrapuntal episodes collapses into grating chords and glissandi: counterpoint is reduced to scaffolding for the glissandi, theme to blurred basic shape, playful rhythmic punctuation to celebratory foot-stamping. Musical parody is notoriously difficult to define, but Bartók’s reading of Liszt’s fugato passages (their “monotony” and “empty flashiness”) as “devilish irony” suggests a point of departure.

I argue that an important formal aspect of the quartet is a grotesque structural twinship between Prima and Seconda Parties. The dance-like Seconda Parte is a form of carnivalesque activity (to borrow from Mikhail Bakhtin) that ironically subverts “classical” expressions of musical order. Acting as monstrous double, it debunks with folk humour the structural hegemony of motivic, tonal, and formal processes, turning the quartet into a musical masquerade in which conventions and forms function as
masks, ones that provide Bartók with entrée to Austro-German “high art” privilege, but also serve as disguises for scurrilous critique.

Associating the quartet’s brand of nationalism and avant garde estrangement with traditions of popular subversive discourse can enhance our understanding of the composer’s synthesized, relatively accessible mature style; its demystifying dialogue between Austro-German art music “language” and Hungarian folk music “accent” (or vice versa); and its collapse of arbitrary hierarchies between “high” and “low,” Vienna and Budapest: Bartók’s inter-war voice as Hungarian internationalist.

PROBLEMS OF SYSTEMIC PURITY:
SCHOENBERG AND THE AMERICAN ANALYTICAL TRADITION
Luisa Vilar-Payá
University of California, Berkeley

This paper explores the manner in which the cultural transformations in post-Depression America have influenced the study of Schoenberg’s music. Even when Schoenberg was residing in America, his aesthetic goals, as evidenced by his music, pedagogical writings, and letters, remained resolutely European, more specifically, Viennese. His followers in America, by contrast, adopted his methods in order to ground a new indigenous musical identity.

The copious, highly specialized literature on twelve-tone theory and composition often cites Schoenberg’s music as an authority. For most American theorists, however, the consolidation of systemic purity takes precedence over historical scrutiny. Serial theory since Babbitt has increasingly succeeded in detailing the subtle harmonic fabric of Schoenberg’s twelve-tone output. However, analysis of the Fourth Quartet’s cadences illustrates features of voice leading that work in conjunction with but independent of serial musical processes. The philosophical aspect of this paper examines a number of factors that have helped to perpetuate an ahistorical and purely systematic approach to Schoenberg’s twelve-tone output. Chief among these is the “scientific” prestige of postwar set theory.

AMS STUDY SESSION:
RETHEORIZING MUSIC
Jann Pasler, University of California, San Diego, Moderator
Ethan Nasreddin-Longo, University of California, Riverside
Susan McClary, University of California, Los Angeles
Jennifer Rycenga, University of California, Berkeley
Robert Walser, University of California, Los Angeles
Robert Winter, University of California, Los Angeles

A crisis has been brewing in academic music studies. The divisions of former years—between performance and scholarship, popular and “classical,” Western and non-Western, theory and history, composition and practice, musicology and ethnomusicology—have started to seem less relevant to how our society uses music, and less interesting to a generation of musicians whose upbringing included a wider sampling of music than was validated by their academic studies. Furthermore, postmodern thought and theory embraced by other disciplines has begun at last to make its impact on music.

During fall quarter 1994, a group of University of California faculty and graduate students will gather at the UC Humanities Center to discuss these issues. We aim to extend the meaning and practice of music theory to include critical issues on the cusp of earlier disciplinary divisions, to explore theoretical approaches arising from an interaction between music and anthropology, religious studies, gender and sexuality theory,
literary criticism, computer science, sociology, philosophy and psychology. We hope to help push the discipline in more socially aware and intellectually challenging directions, not toward a unitary "theory of music," but into a multiplicity of ways of theorizing music that will not exclude or privilege any particular repertory or period, any national interest or genre.

At this special session, besides sharing the fruits of our residency, we would like to open the discussion to the field at large.

AMS STUDY SESSION:
THE THESAURUS MUSICARUM LATINARUM AND CANTUS
Moderators: Thomas J. Mathiesen, Indiana University;
Ruth Steiner, Catholic University of America

Computer equipment with overhead projection will be used to discuss and illustrate operation of these two large databases, including searches suggested from the floor. Printed materials will be distributed.

The TML (Thomas J. Mathiesen, director) offers in machine-readable form nearly three million words of text and more than 1000 graphics. All Latin texts in the Coussemaker and Gerbert Scriptores (including versions in the Patrologia Latina); the La Fage Dithéographie; the series CSM, Greek and Latin Music Theory, and the Colorado College Music Press's Critical Texts and Critical Texts and Translations; and a large number of individual editions are currently available world-wide free of charge by the TML. Files of the TML may be retrieved through network connections and searched and displayed on any machine—a mainframe, a Macintosh, a DOS machine, and so on.

CANTUS (Ruth Steiner, director) assembles indices of the chants contained in manuscript and early printed sources of the Divine Office. Each chant in a source is listed as an individual record, including abbreviations for genre and liturgical function, and sigla for important sources in which the chant appears. The records can be sorted and selected from a file without any loss of information. CANTUS currently contains more than 45,000 records of ASCII text, representing Bamberg, Staatsbibliothek, lit. 25; Karlsruhe, Badische Landesbibliothek, Aug. LX; Toledo, Bibl. cap. 44.1 and 44.2; Piacenza, Bibl. cap. 65; Paris, Bibliothèque nationale, nouv. acq. lat. 1535; Cambrai, Bibl. mun. 38 and XVI C 4; and others.
Saturday, 29 October

19

RENAISSANCE TOPICS
M. Jennifer Bloxam (Williams College), Chair

CONTRAST AND COHESION IN SOME MASS MOVEMENTS BY BINCHOIS
Andrew Kirkman
Jesus College, Oxford

Binchois's status as one of the masters of the fifteenth century has traditionally been grounded in his songs. Perception of his work has thus shared much with that of one of the greatest figures of the next generation, Antoine Busnoys. While recent scholarship has seen Busnoys's sacred works assume great historical significance, however, those by Binchois remain largely neglected. Yet a revaluation is even more necessary in the case of the older composer, whose sacred music far outweighs his songs in quantity, and whose large corpus of Mass movements, though uneven in quality, includes some of the masterpieces of his age.

A number of Mass movements and pairs are characterized by a sophisticated network of repetitions and reworkings of material. These range from the manipulation of brief motifs and rhythmic shapes to the recasting of lengthy polyphonic passages. It is tempting to see such practices as evidence of "unified" or "coherent" structuring, and indeed in some cases, such as that of a Sanctus/Agnus Dei pair which will be discussed, these practices do give the movements a compelling tautness. In other cases, such procedures inform only limited parts of the works concerned. This is strikingly demonstrated by a Gloria/Credo pair which constitutes the second focal point of the paper.

Finally, the possible conceptual significance of such procedures for Binchois has to be raised: was he really out to "unify" his pieces, do such features reflect more localized and sporadic experimentation, or are they simply the results of compositional expediency?

MODERN MYOPIA AND THE RENAISSANCE MOTET
Jennifer S. Thomas
University of Cincinnati

Central to the output of most Renaissance composers and preserved by the thousands in surviving sources, the motet provides a better barometer of European response to Renaissance musical innovation and taste than the more conservative Mass or the more localized vernacular genres. Unfortunately, our view of the motet as a genre has depended on non-representative sampling techniques; studies have necessarily focused on particular features of the motet or of Renaissance musical culture. Despite recent re-examination of its aesthetic and liturgical role, our contextual understanding of the motet remains unclear. We have been looking too closely at too little for too long.

Without today's computer technology, assessing the motet repertory as a whole would still be impossible. The foundation of this study is a data base which includes all known motets in sixteenth-century manuscripts and printed anthologies—47,884 separate entries with fifteen data fields. This data base permits sorting on multiple fields to determine such things as, for example, frequency of occurrence, distribution, relationships among texts and sources, and the identification of a core repertory.
Core-repertory methodology (pioneered in other repertories by Richard Crawford) seeks to discover a nucleus of works most valued in a particular culture by determining which ones appear most often in surviving sources, allowing a generalized overview of the function, dissemination, and reproduction of the motet throughout the century. The proposed paper will introduce this data base as a research tool and reference work and present the motet core repertory, comparing it with the current standard repertory.

JOSQUIN DES PREZ AND THE EMERGENCE OF THE HISTORICAL MODEL
Stephanie P. Schlager
University of North Carolina, Chapel Hill

Josquin des Prez is the first major composer whose repertory and reputation vastly outlived their creator. His motets in particular, the most forward-looking of his compositions, remained in circulation throughout most of the sixteenth century. This long-standing interest in Josquin’s motets suggests that later generations still cherished these works although their style became increasingly dated and unfamiliar.

Josquin’s motets served as models for approximately two dozen surviving parody masses and magnificats. The parodies, penned by composers such as Antoine Févin, Orlande de Lassus, and George de la Héle, offer musical documentation of the sixteenth-century reception of Josquin and his motets. Changing interpretations of the composer—his style and his place in history—emerge by comparing selected parodies from several generations. Through their choice of model and the ways in which they elaborate on its specific features, composers of the derived works reveal what they value in Josquin’s music. Moreover, with the passage of time the act of parodying a Josquin work itself takes on new meanings as Master gradually acquires mythic status.

That later generations continue to find interest in Josquin’s music reflects larger trends in Renaissance thought. Musicians, like other contemporary thinkers, became increasingly aware of their past; Josquin came to symbolize that heritage. The parodies, part of a larger study on sixteenth-century Josquin-reception, bear witness to composers confronting the past, giving voice to the notion that old music, while different from current tastes, nevertheless remains valuable to each new generation.

JOSQUIN’S “MISSING YEARS” AND OTHER MILANESE MYSTERIES
Paul Merkley, University of Ottawa
Lora Matthews, Ottawa, Canada

In the course of our work in Milan we have uncovered several documents directly pertaining to Josquin’s activities in the duchy, as well as sources that illuminate the rich artistic and political context of known documents. The research team has made a systematic investigation of the patronage of music in Milan (1450-1520), and this has included a detailed examination of the method of assignment of benefices and the duties of those who were granted ecclesiastical positions. The latter provides a context within which Duke Galeazzo Maria Sforza’s creation of a chapel of ultramontane singers can be better understood.

The new documentation clarifies some of Josquin’s activities during the 1470s and allows for further exploration of the musician/patron relationship. Until now very little was known of the composer’s whereabouts following the so-called “break-up” of the court chapel after the death of Galeazzo or of the nature of his connection to the Milanese court during the important biographical information, for example, concerning the nature of Josquin’s travels when he was granted a pass in 1479 to go to St. Anthony of Vienne. Other materials lend support to recent work, in which scholars have argued convincingly in favor of French sojourns.
NEW ISSUES IN TCHAIKOVSKY AND MAHLER
Robert Bailey (New York University), Chair

HOMOSEXUALITY, SELF-AFFIRMATION, AND STRUCTURE IN
TCHAIKOVSKY’S FOURTH SYMPHONY
Timothy L. Jackson
Connecticut College

In his crisis year (1877), Tchaikovsky regarded homosexuality as a tragic, potentially fatal flaw imposed upon him by capricious and cruel destiny. In planning for the Fifth Symphony, he describes the Allegro as “murmurs, doubts, plaints, reproaches against XXX,” which has been interpreted as a cryptogram for homosexual urges. The central issue in the Fourth Symphony is the portrayal of homosexuality as deviance from established norms and inescapable yet ultimately embraced tragic flaw. Through its concern with voice-leading at deeper levels and the relationship between structure, form, and program, the paper approaches the problem of Tchaikovsky’s homosexuality from a new perspective. Proceeding from a detailed structural analysis of the symphony’s first movement, the author argues that significant departures from the norm in terms of form and harmony—the reversed recapitulation and tonal displacements within the Umlauf—are programatically connected with the composer’s musical representation of triumphant homosexuality sealing his tragic destiny.

The reversed recapitulation, in which the second group is recapitulated in the raised submediant before a transformation of the first group is stated in the tonic, constitutes a tragic “deformation” (to use James Hepokoski’s terminology) of default, standard sonata form. The expected design-structural goal (the tonic supporting the first group) is bypassed at the beginning of the recapitulation on account of cruel and unforgiving destiny. According to Tchaikovsky, “that fateful force prevents the impulse to happiness from attaining its goal” [this writer’s emphasis]. The central tonal problem in this F minor movement is the upward semitoneal displacement of the Umlauf tone 4 to #4 (B flat to B natural) supported by #IV (B major), which sets off a chain of further tonal displacements.

THE DEVALUATION OF SENSUALITY IN EARLY MAHLER RECEPTION
Karen Painter
Columbia University

At the turn of century the increased importance of Klang (timbre and harmonic color) met with great resistance in Austrian and German music criticism. This paper explores the aesthetic and cultural bases for this resistance, and discusses its consequences for analytical thought in early Mahler reception.

Contemporaneous discussions of Klang in Mahler’s music reveal a heightened resistance to sensual pleasure. The “hyperrefined” timbral differentiation and “immoderate” use of instrumental forces aroused concern about excessive “nerve stimulation,” leading critics to extend the Nietzschean concept of musical intoxication to encompass such stronger analogies as opium and orgy. The overstimulated listener, rendered passive, cannot participate in the “logic” of thematic work and forfeits overviewing (überschén) the structure of the composition, which was a central criterion for symphonic music.

For some critics, this “subordination of the whole to its parts” had sociological consequences (loss of societal cohesion) and metaphysical ones (valuing subjectivity
and immediacy above objectivity and permanence). These reviewers, drawing on the cultural criticism of Julius Langbehn and Max Nordau, and echoing responses to artistic and literary Decadence, disparaged Mahler’s orchestration as mere technique influenced by the superficialities of French and American culture, and thus as inimicable to German unity and spirituality.

For other critics, the vocabulary developed from these same cultural models facilitated the understanding of music as an interaction between schematic formal structures and more dynamic timbral and thematic processes. This new approach to form became important in subsequent theoretical writings by August Halm and Ernst Kurth.

MAHLER’S MOTIVES AND MOTIVATION
IN HIS “RESURRECTION” SYMPHONY:
THE APOTHEOSIS OF HANS ROTT
James L. Zychowicz
Madison, Wisconsin

The program Gustav Mahler published for his “Resurrection” Symphony is by implication autobiographical. Yet the recently-discovered Symphony in E (1880) of his colleague Hans Rott (1858–84) suggests alternate approaches to the genesis of Mahler’s program. It is possible to trace Mahler’s musical and programmatic motives for the “Resurrection” Symphony to Rott’s work, which Mahler knew and intended to perform with the Vienna Philharmonic.

Rott was a fellow student, whom Mahler had once acknowledged as more deserving of a prize that he himself had received for a school composition. The program Mahler eventually published for the Second Symphony resembles closely a letter he wrote upon learning that Rott had gone mad in November 1880. He proceeded from mourning the virtual death of his fellow composer to transforming that emotion into an image of resurrected humanity. Mahler anticipates literally the program he would later compose for the Second Symphony.

Mahler also used motives from Rott’s Symphony throughout his Second Symphony. Ideas from Rott’s Scherzo occur in Mahler’s, including the quotation of Wagner’s Ewigkeit motive from Siegfried. The latter motive is a prominent element in both symphonies, but its use by Mahler intensifies the structure of the Finale. Mahler developed the Ewigkeit motive further in his Fourth and Eighth Symphonies, where he proceeded from a more literal meaning of the idea to one that has deeper, personal significance. In those later works Mahler the symphonist may be seen completing what Rott had been able only to begin.

MAHLER’S SEVENTH SYMPHONY AND THE EMERGENCE
OF A POST-TONAL HARMONIC VOCABULARY
Christopher Alan Williams
University of California, Berkeley

After a 1909 performance of Gustav Mahler’s Seventh Symphony, Arnold Schoenberg sent a strikingly confessional letter to the elder composer, in which he gushed, “I am now completely and wholly yours… I reacted to you as a classic. But one who is still a model to me.” References to the Seventh Symphony recur through Schoenberg’s writings, culminating in 1948 in an incongruously heated, public debate with New York Times critic Olin Downes on the work’s merits. This ongoing engagement with the Seventh suggests that Schoenberg’s often cited disavowal of Mahlerian influence in the essay “My Evolution” has been overemphasized in the literature.

This paper explores two aspects of Mahler’s Seventh Symphony that may have captivated Schoenberg and Vienna’s other nascent modernists. In the first movement,
insistent quartal harmonies come to permeate the harmonic fabric, both providing motivic articulation for an extended sonata form and attenuating the power of the triad to create a sense of resolution at its conclusion. In addition, the movement’s long chains of compound chromatic appoggiaturas and agogically-accented dissonant clusters create a supercharged atmosphere of dissonance that persists in the listener’s ear long after the cursory contrapuntal resolution at the movement’s end.

Only one other work from the Viennese musical milieu uses quartal harmony (and intense residual dissonance) similarly in the context of extended symphonic form: Schoenberg’s Kammersymphonie, Op.9, long recognized as a major step in the younger composer’s “emancipation of the dissonance.” While circumstantial evidence that Schoenberg may have seen the score of Mahler’s Seventh before he heard it in performance and while he was still working on the Kammersymphonie is ambiguous, strong structural parallels between the two works nevertheless suggest that both composers were prepared to test the tonal system at the same stress point. In this context, it is not surprising that Theodor W. Adorno, whose aesthetics were greatly shaped by his lifelong involvement with the Schoenberg circle, declared that the Seventh was “the boldest, most gripping, most forward looking piece from Mahler’s hand.”

POLITICAL APPROPRIATIONS
Michael P. Steinberg (Cornell University), Chair

MUSICAL CRITICISM AND THE BLACK LEGEND
ON THE EVE OF THE SPANISH CIVIL WAR
Carol A. Hess
University of California, Davis

On 5 April 1921 the Ballets Russes gave the Spanish premiere of Manuel de Falla’s The Three-Cornered Hat. Based on a popular folk legend, the production called on some of the greatest talent of the day, with scenery by Picasso and choreography by Massine. Although the ballet received enthusiastic notices in London and Paris, the Madrid performance provoked controversy. While some critics hailed The Three-Cornered Hat as a liberating influence on Spanish art, others found it a travesty of the national image. In their remarks on the “absurd caricatures” the ballet conveyed, these disgruntled critics invoked the Black Legend, the centuries-old anti-Hispanic propaganda campaign still very much alive in pre-Civil War politics. All who gave the ballet negative reviews were employed by right-wing newspapers. Spanish traditionalists likewise opposed Bizet’s Carmen and Verdi’s Don Carlos on similar grounds.

Prior to and during the early years of the Franco dictatorship, right-wing propagandists frequently invoked the Black Legend to inspire loyalty to Church and patria. Although it has been argued that Spanish fascism lacked an aesthetic ideology, events like the assassination of Federico García Lorca by Nationalist troops, the diaspora of Spanish intellectuals to Europe and the Americas, and the regime’s strict censorship laws show that it was hardly indifferent to artistic matters. In noting the presence of similar fear-mongering in contemporaneous music criticism I explore the idea of a proto-fascist aesthetic and the more general question of artistic stereotyping.
"IL DIVINO CLAUDIO": MONTEVERDI AND LYRIC NOSTALGIA IN FASCIST ITALY
Andrew Dell’Antonio
Bedford, Massachusetts

Between the world wars Italian musical criticism focused increasingly on a perceived decline in the Italian lyric stage. No inspired figure had come forth to claim the mantle of Verdi and Puccini: new Italian opera was becoming more and more artistically irrelevant. Yet lyricism played a defining role in the aesthetics of Gabriele D’Annunzio, arguably the most influential cultural figure of the decade following the Great War. According to D’Annunzio, the human spirit—and more specifically, the Italian spirit—found its transcendent fulfillment in lyric expression. Rejecting contemporaneous lyrical efforts as decadent, no longer connected to the purity of “natural” expressive gesture, D’Annunzio and his protégé Malipiero “discovered” the early seventeenth century as the birthplace of opera. Specifically, they fashioned Monteverdi—“the divine Claudio”—as visionary proto-lyricist. This nostalgic move, seconded by many other Italian authors through the 1920s and 30s, can be seen as a re-appropriation of a “lyric spirit” from Wagnerian Germany, and as a claim of primacy in the quest for definition of that music/dramatic essence so crucial to D’Annunzio and his followers.

This essay will examine the historiographic rhetoric of the discourse of lyric nostalgia, and the ways in which the historical context of Monteverdi was shaped and cast to support that rhetoric. In its appeal to a past that was as golden as it was fictitious, lyric nostalgia was well suited to certain conservative “seek the future in the past” tendencies of Italian fascism.

THE ANNEXATION OF ANTON BRUCKNER:
NAZI REVISIONISM AND MISAPPROPRIATION
Bryan Gilliam
Duke University

The centerpiece of the Regensburg Bruckner Festival of 1937 was the consecration of a marble bust in the famous Valhalla, an 1841 replica of the Parthenon filled with images of past Teutonic cultural heroes. Participating in the ceremony were officials from the Cultural Ministry, the International Bruckner Society, as well as Joseph Goebbels and the Führer himself. Bruckner the Austrian had been “elevated” to the status of German composer, and, in the short term, the event helped set the stage for the Anschluss eight months later. But there were longer-term ramifications as well: 1936 not only marked an important Bruckner year but also saw Germany on the threshold of mobilization—a period that Goebbels privately characterized as the “danger zone.”

What was it about Bruckner that so attracted the Nazis? There was, of course, Hitler’s own identification with the man and his music; both were Upper Austrians outside the Viennese-bourgeois mainstream. The cliché notion of Bruckner as “Wagner symphonist” also served National Socialist cultural strategies—and, of course, there were important musical reasons. This study, however, focuses on deeper, less obvious connections latent in Goebbels’ keynote Regensburg address. In it the Propaganda Minister recreates a biographical narrative used to condemn the institution of music criticism and, more important, to sustain the notion of Nazism as a religion (Bruckner’s music being its sacred language) in its own right. Goebbels’ decree to abolish Kunstkritik, as well as the governmental establishment of Gottgläubigkeit as an official religious confession both occurred in 1936, the 40th anniversary of Bruckner’s death.
THE SYMPHONY OF THE AIR: MCCARTHYISM AND TOSCANINI'S ORCHESTRA
Donald C. Meyer
University of California, Davis

The Symphony of the Air was a cooperative orchestra formed in New York from the ashes of the recently-dissband NBC Symphony, the orchestra conducted primarily by Toscanini from 1937 to 1954. At first, the Symphony of the Air found success as New York's 'second orchestra.' The players created a summer festival in the Catskills in imitation of Boston's Tanglewood and the orchestra helped launch the careers of Leonard Bernstein and Van Cliburn. In 1955 the State Department sponsored the orchestra on the first tour by a Western orchestra of the Far East. This tour was phenomenally successful both musically and culturally; one ambassador claimed that the orchestra had done more to check the spread of Communism than all the stockpiled weapons in the world.

When the orchestra tried to make plans for a continuation of this success with a tour of the Near East the following year, however, the group unwittingly walked into the political crossfire of the mid-1950s. The orchestra, wrongly accused of being infiltrated by Communists, was denied funding for the tour. Other engagements subsequently dried up, and the orchestra never again found its footing. It finally disbanded in 1963, deep in debt.

This paper presents the first complete history of the Symphony of the Air, combining research at the NBC Archives, the New York Public Library's Toscanini Collection, and local newspaper clippings with interviews with surviving members of the orchestra, now willing to talk for the first time about how McCarthyism caused this orchestra's demise.

ALTERNATIVE VISIONS OF NATIONALISM
Rae Linda Brown (University of California, Irvine), Chair

DVOŘÁK'S HIWATHA OPERA
Michael Beckerman
University of California, Santa Barbara

Shortly after his arrival in the United States in October 1892, Jeanette Thurber gave Antonín Dvořák a copy of Longfellow's Song of Hiawatha. Within six months he completed the symphony "From the New World," and at least two of its movements, the Largo and Scherzo, are related to passages from the poem. Thurber never believed that there was any connection between the symphony and Hiawatha, largely because, as she later put it, "this was related to Dr. Dvořák's opera project."

Dvořák scholarship has concluded that the composer abandoned his Hiawatha opera for lack of interest. My research reveals something quite different, involving the bizarre politics of the National Conservatory. An initial libretto was proposed in 1893, and Dvořák began to make sketches. Within a month the libretto had been rejected by the Conservatory's judging committee. Dvořák stopped working on the project, and another Hiawatha libretto was procured. Dvořák once again got to work on the opera, and a variety of sketch materials remain. But the committee rejected the second libretto, and, as Dvořák's secretary Josef Kovařík put it in his memoirs "Hiawatha was done for."

My study will explore the genesis of the project using sketches, letters, and Kovařík's diary, and will argue that the Hiawatha project played a central role in
Dvořák’s imagination for roughly half of his time in the United States. The presentation will include performances of selected numbers from the opera.

“BREATHEING THE INDIAN SPIRIT”:
ISSUES OF MUSICAL BORROWING IN AMERICAN MUSIC
Tara Browner
University of Wisconsin Centers

Between 1890 and 1920 the songs and imagery of American Indians had substantial influence upon American art music. From MacDowell through Farwell and Cadman, composers associated with the “Indianist” movement borrowed native Indian melodies, recently made available in both transcribed and recorded forms by musicologists and ethnologists. The resulting repertoire brought forth a new, romanticized version of the Indian, mirroring sentiments expressed in popular literature of the era. Upon closer examination, within this larger grouping of “Indianist” composers two major divisions become apparent: those who saw Indian melodies abstractly, as exotic musical raw materials, and a nationalistic school, to whom Native American musics represented a means by which if “idealized” and harmonized, could be the foundation of a distinctly “American” music. Common to both was the synthesis of hyperrealities into a musical product offered as authentic in some way, either by adherence to “real” Native American melodies, or a presentation recalling the function of the song within its tribal context.

This paper will provide a side-by-side consideration of “Indian” works, as well as the writings of composers, to illustrate the divergent musical philosophies of each style, one which expressed the universality of human emotions, and the other national pride via America’s first indigenous music. Both practices borrowed melodies from familiar yet alien cultures, while having little real contact with the societies producing them; both serve to frame the issues of musical ownership currently being debated in connection with cross-cultural borrowings.

BLACK PATTI:
THE ODYSSEY OF AN AFRICAN-AMERICAN SINGER
IN THE EARLY TWENTIETH CENTURY
John Graziano
City College and Graduate Center, CUNY

Although she is not generally remembered today, Matilda Sissieretta Jones (1869–1933), who was known by her contemporaries as the Black Patti, was one of the major vocal artists of her time. As an African-American operatic singer, she had few black role models on which to base her career, which began in the late 1880s and continued for almost thirty years.

Jones was an early representative of the “new Negro” movement of the 1890s; she was educated, articulate, and committed to singing opera. Since she had virtually no opportunity to do so in traditional companies, she formed her own—the Black Patti Troubadours. This troupe, which toured the country forty weeks a year for almost two decades, presented a *mélange* of minstrelsy, vaudeville, and operatic scenes that drew large mixed audiences of all types. During this period, the Troubadours were virtually the only established African-American troupe to appear in the deep South with their popular entertainments. For some of these audiences, who were still caught up in the aftermath of Reconstruction, the Troubadours played an important educational role in demonstrating the range of talents of the “new Negro.”
Through programmes, photos of some of her productions, and two little-known press interviews, this presentation documents the Black Patti's career, the extensive repertory she sang, and her reception by black and white audiences.

REFLECTIONS ON WILLIAM GRANT STILL'S OPERA COSTASO

Catherine Parsons Smith
University of Nevada, Reno

Costaso, completed in 1950 and first performed in 1992, is the fifth of Still's nine operas and was his favorite. Like all of them after Troubled Island, Verna Arvey was the librettist. Set in a remote community in a desert somewhere in Mexico, it involves a search for a lost, golden city and a love triangle, both involving jealousy, murderous intentions, and vengeance. It is presented in four tightly controlled, classically-designed scenes, organized into three acts. Its arias portray distinctive characters; its ensembles convey their interactions. The rigorous organization reinforces the uncanny, almost surreal contrast between inhabited town and the pitiless, isolating desert.

Despite its conventional organization, the treatment of character in Costaso is, like the setting, unconventional. For example, Carmela's actions subvert the usual heroine-as-passive-object portrayed in her aria of love and loyalty to Costaso; her role in the trio with Armont and Costaso is quite aggressive. Eventually she becomes the dea ex machina who brings about and almost Metastasian solution to the drama.

In this paper, I will describe the genesis of Costaso, discuss the collaboration between Still and Arvey, and comment on the opera's position in Still's career. In addition to revealing some of the work's intrinsic beauty, the paper offers fresh insight into the work of a major American composer.

23

MEDIEVAL STUDIES

Anne Walters Robertson (University of Chicago), Chair

PATTERNS OF MODELLING IN EARLY FOURTEENTH-CENTURY MITETS WITH MIDDLE-VOICE TENORS

Virginia Newes
Eastman School of Music

In a few *ars nova* motets of continental origin, the tenor lies in the middle of the texture, sharing with the motetus below it the function of harmonic support. This paper explores interrelationships among five such motets, considering, along with such well-established criteria of modelling as *color* and *talea* structures, apparently intentional replications of harmonic plan and tonal center.

I focus primarily on the *Ite missa est* motet from the Tournai Mass and a Marian motet by Marchetus of Padua that employs a nearly identical tenor melody. I suggest that Marchetus borrowed unique details of the Tournai tenor layout as well as its overall harmonic and tonal plan; features of Marchetto's compositional plan were in turn imitated in a Venetian motet for St. Stephen.

In the Tournai and Marchetus motets, both the temporal layout of the tenor and the line and syllable count of the texts are governed by a pre-determined mathematical scheme, a feature that first appeared in France around 1410–1415. Peculiarities of the Tournai motet's tenor structure (*color* of two *talea* repetitions followed by a shorter "coda") relate it further to two motets by Leech-Wilkinson's putative "master of the royal motets"; rhythmic palindrome in the tenor recalls a motet attributed to Vitry.
dated 1314–1315. These demonstrable links between motets from the French court and the Veneto have important implications for our understanding of the practice of compositional modelling and of the transmission of French repertory to northern Italy during the early *ars nova*.

**CONTRAFACTS, IMPERIAL POLITICS, AND THE FEAST OF ST. CHARLEMAGNE IN AACHEN, C. 1165**
Michael McGrade
University of Chicago

My paper is a contextual study of the sequence *Urbs aquensis, urbs regalis*, composed at the collegiate church of St. Mary in Aachen for the feast of St. Charlemagne (canonized by Frederick Barbarossa on 29 December 1165). The text and music for this sequence drew upon and reconfigured a complex network of high politics, religious values, and local history.

The paper will explore the melodic and textual correspondences between *Urbs aquensis* and *Laudes crucis attolamus*, a sequence for the Invention of the Cross. The shared melody materially expressed close hagiographic and theological relationships between the feast for Charlemagne and the Invention of the Cross, relationships that were central to Frederick Barbarossa’s political and territorial ambitions. By considering contemporaneous imperial charters, ritual documents, and the architecture of Aachen’s church, we shall see that *Urbs aquensis*, through its musical association with *Laudes crucis*—and thus legends of St. Helena and Constantine—was part of a project to align Aachen with Jerusalem, Barbarossa with Constantine, and temporal authority with divine intention.

In short, my presentation will offer a brief example of the ways in which diverse media such as political writing, architecture, and ritual, shaped and were shaped by liturgical music in the Middle Ages.

---

**HERMENEUTIC HISTORIES**
Michael Steinberg (San Francisco Symphony), Chair

**CONNECTING PERFORMANCE, INTERPRETATION, AND MEANING: WHEN IS BEETHOVEN’S FIFTH HEROIC?**
José A. Bowen
University of Southampton, England

While musicologists have begun to contemplate the issues of reception history, performance practice, interpretation, and meaning, the first two have remained exclusively historical while the later two have remained abstract and speculative. Musicologists have begun to focus on more than just the score, but we still too easily distinguish between the “objective” study of the fixed work and the subjective study of its variable performances. Having previously argued that the history of interpretation, for even the most fixed Western genres, is not external to the work, but rather is the history of the changing musical work, I now propose to demonstrate how these four issues (reception history, performance practice, interpretation and meaning) are linked to each other and to the musical work itself. Specifically this paper investigates how the history of meaning and reception are integral to the history of performance practice and interpretation and vice-versa. This study will demonstrate not only that there is a link between the musical work and the way it is performed, but also that
the perceived meaning of the work has an effect on the performance practice and vice versa. In other words, the work is played influences not only what we think the work is, but also what we think it means. Focusing on the performance and hermeneutic history of Beethoven's Fifth Symphony, this paper examines the connection between the perceived "heroic" content of the work and the way the work is played.

THE CHANGING INTERPRETIVE PARADIGM
FOR THE CHOPIN BERCEUSE, OP. 57:
A COMPARATIVE PERFORMANCE STUDY

Jeffrey Hollander
Franklin & Marshall College

Study of recorded performances of individual works offers valuable evidence of the history of interpretation and the development of performance traditions. An excellent test case is Chopin's Berceuse, op. 57; the recordings demonstrate a dramatic pattern of interpretive change at the most fundamental level: choice of tempo and character.

Offering few clues to characterization, Chopin provided only the indication andante. Nineteenth-century written literature suggests contrasting interpretive conceptions: some writers respond to the work's dreamy characteristics, while others, like Honeker, note the work's "astonishing variety of fireworks." Early in this century, the latter conception was predominant in performance: up to the 1930s most pianists saw the Berceuse as fundamentally a brisk piece, and were comfortable with the virtuosic paradigm. Variety and flexibility were principal aesthetic goals. Around mid-century, however, the nocturnal paradigm begins to emerge as the dominant one in performance; this slower Berceuse, less fluid in pulse, placid in character, replaces the brisker conception. For contemporary performers, there is virtual unanimity that the Berceuse is slow and restrained. Clarity and balance, rather than colorful variety, have become important aesthetic goals.

In this paper, I trace the history of this dramatic twentieth-century interpretive change by sampling a number of significant recorded performances and other written evidence. The recordings suggest a limiting of interpretive vision, away from flexibility and variety, which accords with general changes in twentieth-century interpretation, but also suggests an aesthetic stance that fits well with contemporary notions of Chopin as "Profound Composer."

NINETEENTH-CENTURY OPERA

William Ashbrook (Indiana State University), Chair

EXPANSION AND DEVELOPMENT IN THE NARRATIVE ROMANZE OF MERCADANTE'S REFORM OPERAS
Rebecca R. Kowals
Brandeis University

In order to transform the highly conventionalized musical language of the primo ottocento Saverio Mercadante and his contemporaries searched for compositional solutions that would amplify word-text relationships, dramatic effectiveness, and continuity. Scholarly emphasis on structural innovation has tended to mistake the retention of closed forms for anachronism. Romanze from Mercadante's reform operas Il Bravo (1839) and Il Giuramento (1837) however, demonstrate that such closed forms had enormous dramatic potential.
This paper will examine several romanze to illustrate how their internal organization is determined individually and collectively by the dramatic function of the text and character. Mercadante's sensitivity to the linear qualities of narrative romanze is evident in his use of melodic fragmentation, sequencing and textual compression. He exploits and transcends musical techniques inherent to the mid-century lyric form (aaba) to articulate conflict in narratives which progress from idealization, through conflict and ultimately to dramatic resolution. With seemingly regular lyric forms, the composer utilizes motivic and harmonic coherence and construction of register to form an analogue to the narrative text.

In Mercadante's romanze "Tranquillo beato" (Il Bravo) and "Di superbo vincitore" (Il Giuramento), the analyst is obliged to look beyond traditional formal and melodic schemes to understand how Mercadante and his contemporaries melded traditional and novel forms into an increasingly expressive idiom. Mercadante's foremost achievement, though, is seen in the way these romanze bring together musical and poetic features in fluid, expansive and affective representations of characters and their stories.

ONE HALFSTEP AT A TIME:
TONAL TRANPOSITION AND “SPLIT ASSOCIATION” IN ITALIAN OPERA
Harold Powers
Princeton University

In the course of his essay in 19th-Century Music attributing dramatic significance to Puccini's use of certain tonalities in Madama Butterfly, Allan Atlas adverted to the trio near the end of the opera—G major in the first production, Gb Major subsequently—and raised the question of transpositions made by the composer vis-à-vis interpretations attributing dramatic significance to tonalities, citing among other writings Ashbrook and Powers in their book on Turandot on the Act I Finale and Hepokoski in Analyzing Opera on the Act II Quartet in Otello. In an exchange between Roger Parker and Atlas in a later issue of 19th-Century Music Parker questioned Atlas's argument; in his rejoinder Atlas again alluded to the Turandot Act I Finale, in the discussion of which Ashbrook and Powers had already cited Hepokoski's essay.

In his essay Hepokoski had in fact suggested a way out of the apparent dilemma, a solution which neither Atlas nor Parker seem to have noticed, but which was in fact the approach taken by Ashbrook and Powers, allowing the critic to have the cake and eat it too.

The discussion is summarized, elucidated, and continued here, with references to halfstep transpositions arising in the composition of two other Verdi operas, one not heretofore brought into the discussion. In conclusion, a new instance of halfstep transposition, from an aria in Simon Boccanegra, is presented, and suggestions for its interpretations are solicited.

FROM “ADDIO, DEL PASSATO” TO “LE PATATE SON FREDDDE”:
DYING OF CONSUMPTION IN FIN-DE-SIÈCLE ITALIAN OPERA
Arthur Groos
Cornell University

Although consumption was the leading cause of death in the late nineteenth century, its representation in Italian opera involves more than a literal reflex of the “white plague” that devastated Europe. Although the etiology of the disease was common knowledge (for which Simonetta in I Medici is a textbook example), its cause was unknown, then controversial, enabling consumption to function both as a disease and a metaphor for constructing character. As a result, representations of consumptive heroines from Violetta to the two Mimos, while having many symptoms in common,
reflect not only a changing understanding of the disease, but also different artistic goals. Whereas the death of Violetta represents a spiritual transcendence, Puccini’s heroine succumbs to the disease in a more realistic process that inverts the Verdi paradigm. Leoncavallo’s *Bohème* is particularly interesting in its refusal to treat Mimi’s illness as part of a biographical narrative, instead making it part of the Parisian ambience and exemplifying the fate of the Bohemians as a group. Her death not only exemplifies Murger’s “Ballade du désespéré” with which Act IV begins, but reverses the metonymic linking of food and love that structured Act I, underscoring through the drastic contrast between pleasure and poverty, love and death, the unmediated extremes of Bohemian existence, and the tragedy of life on the margins of society.

SIXTUS BECKMESSER: A “JEW IN THE BRAMBLES?”
Hans Rudolf Vaget
Smith College

Controversy about the question of a hidden anti-Semitic agenda in Wagner’s work in general and *Die Meistersinger* in particular is far from exhausted. Recently, Barry Millington in the *Cambridge Opera Journal* (“Nuremberg Trial”) and Paul Lawrence Rose (*Wagner, Race, and Revolution*) have reaffirmed the charge of anti-Semitism, thus vindicating Theodor W. Adorno’s thesis concerning a deep-rooted affinity between *Die Meistersinger* and “The Jew in the Brambles,” a well-known anti-Semitic fairy tale from the Grimm brothers’ collection.

This paper will examine the relationship of the opera to the fairy tale and the relationship of the Grimm brothers’ political aims to Wagner’s anti-Semitism. Since the question cannot be resolved on purely musical grounds, literary analysis—using the concept of intertextuality and the Jaussian theory of “Rezeptionsästhetik”—is applied. Focussing on an allusion to “The Jew in the Brambles” in Walther’s trial song, I will argue for a nuanced reading that in effect undermines the claim that Wagner had an anti-Semitic agenda when drawing the character of Sixtus Beckmesser.

26

NINETEENTH-CENTURY GERMANY AND AUSTRIA
Stephen Hinton (Stanford University), Chair

VORMÄRZ LIBERALISM AND THE FIRST GERMAN MUSIC CONFERENCE
Sanna Pederson
University of Pennsylvania

In 1847 Franz Brendel organized the first *Tonkünstler-Versammlung*, or musicians’ conference, as part of his project to raise music to a science—that is, to establish a *musikalische Wissenschaft*. The convention turned out to be three days of lectures, concerts and discussions of problems in music pedagogy and publishing. Most participants were teachers interested in pragmatic topics, such as standardizing piano teaching and devising proficiency exams. But Brendel and some other young musicians wanted to politicize their meeting and form a musical progressive party that would campaign for “democratic” music.

Democratic music would come about, they believed, with two kinds of change: first, the monarachy would be overthrown and replaced with a constitutional government where music would no longer be a luxury for those who could afford it, but instead be accessible to all. Second, the content (*Inhalt*) of new music would change to reflect democratic beliefs rather than the old, aristocratic affiliations found in Haydn and Mozart.
The emphasis on the role of music in society and its political content pushed aside aesthetic considerations. Brendel explicitly ranked social purpose above artistic value during this time; music was best considered a means to an end.

This paper explores the historical, political and philosophical context of an extraordinary period leading up to the 1848 revolutions, when the hegemony of the bourgeois concept of autonomous art was momentarily disrupted by a call to political action.

RICHARD WAGNER’S PARSIFAL AND THE THEORY OF LATE STYLE
Anthony Barone
Columbia University

Wagner’s Parsifal has historically been received as a “late work,” its characteristics ascribed to the domain of “late style.” Critics of Parsifal have invoked two conflicting historiographic paradigms to assess the work and its composer. The first paradigm represents Wagner’s œuvre as formed during his youth, while the second paradigm distributes his works among stylistic phases punctuated by aesthetic upheavals. The principal corpus of Parsifal criticism—represented by the works of Guido Adler, Paul Bekker, Theodor Adorno, and Carl Dahlhaus—is governed by the second paradigm. This paradigm originates with Goethe, from whom one can trace the development of an organicist teleology of artistic development whose terminus is late style. Understood as a category of biological determinism, late style implied organic decay and artistic decline; understood as a philosophical category, however, late style was invoked to celebrate the transcendental character of art. The history of late style demonstrates how the concept was increasingly invested with metaphysical content so that finally, in Adorno’s Wagner critique, Parsifal could be viewed as a radical Aufhebung of the Wagnerian aesthetic program.

Within a brief history of the concept of late style, the present discussion focuses on the development of a theory of late style by Georg Simmel. It was from Simmel that Adorno may have drawn elements of his Parsifal critique in the 1950s. The metaphysics of late style enabled Adorno’s later, revisionist view of Wagner to come to voice.

Wagner was conscious of his own late style and saw himself as one element in a historical matrix of late styles, in which were also situated the Beethoven of the late quartets and the Goethe of Faust, Part II. The remarks that Wagner and his intimates made during the composition of Parsifal and later in recollection of that period indicate that the composer himself was aware of how important the concept of late style was to his and others’ understanding of his last work.

BRUCKNER’S OFFENBARUNGSMUSIK:
THE F-MAJOR STRING QUINTET
Margaret Notley
Katona, New York

The successful Viennese première of Bruckner’s String Quintet in 1885 marked a breakthrough for the composer in his adopted city. Yet, both his supporters and his critics agreed on the weakness of the work’s “logic.” In a review, Max Kalbeck thus admired the sublime beauty of the Adagio but called the Quintet as a whole “music of divine revelation . . . without any profane addition of worldly logic”—an obvious swipe at Bruckner’s Catholic piety.

Despite its perceived “illogic,” the Quintet quickly became a stable part of the chamber-music repertory in the city, at a time when the Vienna Philharmonic rarely played his symphonies. To some observers the Quintet signified long-delayed “progress” in the chamber genres. Even more than his symphonies, though,
Bruckner's Quintet sparked debates about the propriety of transplanting Wagner's harmonic innovations into instrumental music, and Bruckner was moved to defend his conception of tonality in a University lecture. Quotations from that talk in a newspaper article contrast with statements by Brahms and suggest a fundamentally different understanding.

While the importance of the première to Bruckner's career has always been recognized, the significance of the Quintet in Vienna's musical life has not heretofore been examined. This paper assesses the meanings found in the piece in its own time, laying particular emphasis upon elucidating those features that would have been heard as "illogical," especially in comparison with analogous passages in contemporaneous chamber works by Brahms.

RICHARD STRAUSS'S GUNTRAM
AND THE DISMANTLING OF WAGNERIAN MUSICAL METAPHYSICS
Charles Youmans
Duke University

Guntram (1894), Strauss's first opera, has traditionally been regarded as an immature, epigonic work whose failure can be attributed to its uncompromisingly Wagnerian character. This judgment, ostensibly shared by Strauss himself (who called the opera the work of an "apprentice Wagnerian"), becomes problematic when read against Strauss's aesthetics as demonstrated in his music and correspondence from the years 1885-94. The overtly "modern" quality of his first three tone poems, and his increasingly idiosyncratic understanding of Wagner and Schopenhauer, suggest a need to explore Guntram for evidence of a peculiarly Straussian level of meaning.

The paper presents results of a fresh survey of the relevant primary sources (located mainly at the Richard-Strauss Archiv, Garmisch), and argues that: 1) by 1894 Strauss had long since given up the notion that music offers unique access to metaphysical reality of any sort; 2) Strauss's use of the Wagnerian orchestral and leitmotivic apparatus is avowedly superficial, i.e. declares itself to be philosophically post-Wagnerian; and 3) the controversy surrounding the third act of Guntram demonstrates that to contemporary listeners with an intimate knowledge of Wagner's aesthetics, the opera constituted a bold declaration of independence. By simultaneously appropriating Wagner's technical means and rejecting his artistic ends, Strauss created a work every bit as "modern" as his contemporary orchestral music. The aesthetic struggle found in Guntram has gone unnoticed primarily because of the convincing manner in which Strauss assumed his Wagnerian posture.

AMS SPECIAL SESSION:
CROSS-CANONIC THEMES:
CONSTITUTING, RECORDING, AND DOMESTICATING MUSICAL CANONS
Barry Kernfeld, jazz scholar
Ellen Koskoff, Eastman School of Music
James Parakilas, Bates College

While the need for cultural canons at all is being challenged, musical canons are actually proliferating within Western culture. This session is designed to illuminate the functions of musical canons by comparing three canons at different stages of formation: the old but changing classical canon, a younger jazz canon, and an even younger canon of world music (non-Western music as studied in the West).

The first theme for our discussion is the scope of a canon. Our three traditions exemplify a canon of individual works (classical), a repertory that has itself been
“admitted into the canon” (jazz), and a range of musical cultures (world music), a few of which (West African, North Indian, Indonesian) are being canonized in the West.

Another theme is recording, which theoretically makes all traditions equally available for canonization because it makes all musical sounds available in the same format. But by separating sounds from musical practices and social meanings, recording also affects the evaluation of different musical traditions unequally.

Our third theme is domestications. A canon is by nature a body of works given a new home—metaphorically (each work surrounded by other works in the canon), but also literally, as when music is transplanted to a new continent, to the parlor or car, to the classroom. The inhabitants of these homes (concert-goers, amateur pianists, record collectors, students) appear to have had their canons dictated to them, but they nevertheless create their own uses of canons, discourses about them, and alternatives to them.

RENAISSANCE SECULAR MUSIC
Leeman L. Perkins (Columbia University), Chair

POLIZIANO, PARISINA, AND PERUGIA 431:
NEW LIGHT ON FORTUNA DESPERATA
Honey Meconi
Rice University

The Italian song Fortuna desperata was one of the most popular of all polyphonic models of the Renaissance, leading to dozens of derivative settings by such masters as Josquin, Obrecht, Isaac, Senfl, and many others. Despite extensive scholarly attention over a period of almost seventy years, however (studies by Gombosi, Loeffler, Cumming, and Picker, among others), many basic questions about this piece and its progeny remain unanswered. Through the first examination of all sources of all versions of the work it is now possible to assess the validity of previous arguments for and against Busnois’s authorship and settle the question definitively. Equally important, this paper draws on a previously ignored poetry manuscript—containing the complete original text of the song (significantly different from that previously known through Perugia 431)—to pinpoint the song’s place of origin, establish the probable date and circumstances of its composition, and suggest a possible composer. Finally, by viewing Fortuna desperata and its many reworkings in the context of other major compositional families of the time, we can provide new insights into the phenomenal popularity of this work.

REWITING THE HISTORY OF THE CANZONA:
ALLUSION AND DISPOSITION IN THE INSTRUMENTAL MUSIC
OF ANDREA AND GIOVANNI GABRIELI
Rose Mauro
University of Pennsylvania

The nineteenth- and twentieth-century ideology of absolute music—often summed up in the value-laden phrase “the emancipation of instrumental music”—has affected our histories of the instrumental canzona. Many scholars assume a natural development from chanson transcription to “free” canzona, which culminates in the works of Giovanni Gabrieli. A closer look at sixteenth-century canzonas reveals some problems with this evolution: 1) Only a few examples are ever presented for
its intermediate stage, the free reworking of material from a single chanson; 2) Giovanni Gabrieli’s continuing reliance on chanson themes, even in supposedly free canzonas, is ignored; 3) the Gabriels’ canzonas draw not only on chansons, but on madrigals, whose textual implications are stronger; 4) the “patchwork” construction of some canzonas encourages the transmission of a common stock of vocally-derived themes.

This paper proposes an alternative view of the canzona, based upon the ties of Venetian composers to circles of poetic, rhetorical, and linguistic speculation. Giovanni Gabrieli’s little-studied preface to the Concerti di Andrea, et di Gio. Gabrieli (1587) praises Andrea’s ability to express “words and ideas” ( parole e concetti). I argue that the Gabriels constructed their canzonas from melodies that are referential on two planes, concetto (overall character) and parola (individual word associations). I will present an example of each: the Gabriels’ battaglie (whose concetto is arme) and a provocative series of word-based allusions to Arcadelt’s famous Petrarch setting “Chiare fresche e dolci acque.”

29

GENDER, CONCERT ORGANIZATION, AND PATRONAGE
Linda P. Austern (University of Notre Dame), Chair

“LED BY A WOMAN”: WOMEN CONCERT ORGANIZERS IN EIGHTEENTH-CENTURY LONDON
Alyson McLamore
California Polytechnic State University, San Luis Obispo

Few daughters have suffered as much from parental opposition to their concert activities as Ann Ford (1737–1824), who at one point was arrested and confined, on her father’s orders, in order to prevent her from performing in public. Despite this disapproval, she announced a series of five concerts to take place at the Little Theatre in London’s Haymarket in 1760. Her father retaliated by sending a group of Bow Street Runners to blockade the theatre—and the Runners dispersed only when an aristocratic supporter of Ford threatened to summon the guards. Interestingly, Ford was not the first woman in the eighteenth century to mount a public concert series, nor was she the last. Numerous other female organizers presented a variety of concert formats to the music-thirsty English public, and some of their efforts were elevated to the highest levels of musical prestige. A case in point is the colorful career of Theresa Cornelys (1723–1797), who, as the enterprising impresario of Soho Square, brought together the celebrated partnership of J. C. Bach and C. F. Abel. Cornelys was also the catalyst for a storm of controversy when she proposed building a new concert room in the mercantile district of London; the resulting published debates furnish a glimpse into the social distinctions—and the privileges accorded to each class—of English society of the day. This paper will address the concert careers of both these entrepreneurs, along with six other concert organizers in eighteenth-century London.
PARADOXES OF PATRONAGE:
WOMEN, MEN, AND UNPAID LABOR IN AMERICA'S MUSICAL LIFE
Ralph P. Locke
Eastman School of Music

Music patronage in the "modern" era (since ca. 1880) has been studied less than other forms of philanthropy and unpaid community service. Yet patronage and volunteer work in music are complex, revealing phenomena deserving of multifaceted examination. A musicologist's "reading" of such activities can profit from the insights of social and feminist historians but should not neglect, as scholars sometimes do, the aesthetic aspects that distinguish arts patronage from, say, the establishing of kindergartens and clinics.

My paper focuses on American music patrons, including some women whose stories are told in a book that I am co-editing with Cyrilla Barr: *Cultivating Music in America: Women Patrons and Activists since 1860* (University of California Press). My primary concern here will be not factual but interpretive. How has music patronage changed in America over time? How has it differed from European patterns/models? How did/does women's patronage differ from men's? Regarding bourgeois women ca. 1900: did volunteering function as a second-hand experience (a substitute for the forbidden musical career) or as a valid expression of their devotion to the art? Did it signal their capitulation to patriarchal hegemony or a striving (sometimes successful) for public influence and authority? And, then and now, were/are patrons and volunteers (female or male) fighting for cultural "excellence" or—as Charles Hamm, sociologist Paul DiMaggio, cultural historian Lawrence W. Levine, and others argue regarding the years around 1900—constructing a "ritual mystification" aimed at unifying the upper classes and excluding the less privileged?

30

CULTURAL EXCHANGES
Gary Tomlinson (University of Pennsylvania), Chair

COLONIAL REDISCOVERY: A NEW WORLD ZAPOTEC MASS
Mark Brill
University of California, Davis

Soon after the *Conquista* in 1521 the European musical tradition was introduced to the native populations in colonial Mexico. Initially forcibly imposed, the transplanted style was quickly accepted and thereafter became a staple of the indigenous peoples who easily mastered Chant and polyphonic singing. Native instrumentalists, singers and composers greatly multiplied, and by 1600, the culture was sufficiently diffused that the New World could claim its share of gifted composers and masterpieces. Unfortunately, three hundred years of neglect and willful destruction have severely curtailed the availability of colonial documents. In spite of this, a substantial amount of colonial music has survived, so that enough examples of Neo-Hispanic polyphony still exist to evaluate colonial achievement in terms of style, compositional technique, and even performance methods.

This paper: 1) gives an overview of the development of the Mexican polyphonic tradition; 2) argues the existence of native elements amidst this tradition; and 3) introduces a previously unknown seventeenth-century Mexican manuscript. The four-part mass in the manuscript was composed in 1636, in all probability by a Native Zapotec from the southern part of Mexico. This work raises the question of whether an original
Mexican musical language gradually emerged and infiltrated the transplanted Spanish musical culture. The mass reflects the extent of Spanish domination, as it relies heavily on a Requiem from the Spanish Chant liturgy. Conversely, it also displays elements which reflect an indigenous influence on Neo-Hispanic polyphony. The composer represents a crossroads between two musical traditions, and this mass is the solemn result of a violent clash between two extremely different cultures.

MONTEVERDI AND THE MOORS: A WINDOW TO THE PAST
Martha Farahat
American University, Cairo

Although scholars have recognized important contributions of the Arabs to the development of musical thought during the Renaissance, most notably in the transmission through Arabic of ancient Greek modal theory, little work has been done which documents the much wider influence and interaction that produced many points of convergence, both theoretical and practical, between music of the European Renaissance and music of the Middle East.

This paper examines the evidence for details of the instruments, the formal plans, and, most particularly, the performance practices, especially embellishment procedures, in use in music of the Moors just before 1500 in Spain. Through analysis of twentieth-century performances these fifteenth-century procedures are shown to have many similarities to contemporary practice in traditional Arabic musical presentations. These similarities range from the use of violins as "viola da gamba" or "da braccia" bowed in the old style, to methods of improvisation and embellishment using modulation techniques built on a musical system of tetrachords. More significantly, these practices also correlate as well to the Western European practices of the late Renaissance.

The evidence of similarities in the two traditions is so strong that through contemporary Middle Eastern practices we may have a reflexive window to the performance of the music of the Renaissance and, thereby, we may link two seemingly disparate conceptual frameworks to gain a rare glimpse of correspondence, rather than divergence, between East and West.

PERFORMING POLITICAL IDENTITY
Philip V. Bohlman (University of Chicago), Chair

THE HARMONY OF OUR SPHERE:
NATIONS, PEOPLES, AND JOHN PHILIP SOUSA
Robert Walser
University of California, Los Angeles

In 1890, John Philip Sousa published his collection of *National, Patriotic, and Typical Airs of All Lands*, based on melodies obtained from missionaries, explorers, colonial officials, and, in some cases, published arrangements. This paper analyzes Sousa's volume in terms of its reflection of and contribution to the emerging American national identity of that moment. It focusses on the historical preconditions and musical results of the compilation: when Sousa revised melodies from around the world in order to produce versions for band and piano, supplying harmony where "necessary," he "translated" that music into a Western musical system that still seemed universal. He thus constructed an imperial representation of the world in terms that mirrored his own international success as a performer and composer.
Sousa's version of a national identity, defined in an international context, differed significantly from other schemes of his time—evolutionary hierarchy was a more widely accepted way of ordering the world's inhabitants. However, for Sousa, people everywhere were basically the same, and music, because it seemed not to require translation—because, unlike language, it appeared to be transparent, interpretable by anyone in terms of their own discursive experience—was the perfect vehicle for such a philosophy. Thus Sousa's collection represented other peoples in an inclusive way, but it elided epistemological differences by projecting bourgeois interiority and democratic social space universally. This paper focusses particularly on Native American and South American examples to analyze Sousa's contribution to the project of mapping the world and representing its peoples through music.

CONFRONTING THE NINTH:
BEETHOVEN'S "ODE" AS EUROPEAN ANTHEM
Caryl Clark
University of Toronto

In his article "Resisting the Ninth" (19th-Century Music 12 [1989]), Richard Taruskin concluded:

to make peace with [Beethoven's Ninth Symphony] on its own terms may not be possible in our time. It would signal recovery of an optimism that our century's wars, upheavals, atrocities, and holocausts . . . may have precluded once and for all. Yet the fact that we continue to insult and distort Beethoven's gigantic affirmation shows that it is still under our skins.

One modern-day "distortion" is the adoption of the "Ode to Joy" theme as the anthem of the Council of Europe and subsequently of the European Community (now European Union). This paper outlines briefly the origins and development of the European Union (EU) and traces through official documents the path towards ratiﬁcation of Beethoven's "Ode" as the "European Hymn." The decision of the Council (in 1972) and the European Parliament (in 1986) to adopt as their anthem 48 measures of instrumental music contradicts Beethoven's thirty-year effort to link melody and text and, for political purposes, distorts the choral movement into a song without words. An analysis of how and why these decisions evolved exposes the deep tensions between Enlightenment thought and the political reality of postmodernity. Although the EU cannot officially sanction the use of Schiller's text, whose now "politically incorrect" meanings are compounded by the problematic German language, the Union's original "supranational" aspirations are corroborated in the utopian vision of Beethoven's chorus. To paraphrase Taruskin, Europe remains in the valley of the Ninth.

AMS STUDY SESSION:
ELECTRONIC PUBLISHING AND NEW COMMUNICATION FORMATS
Thomas Walker (Princeton University), Moderator
Fred H. Cate, School of Law, Indiana University
Austin Clarkson, York University
Thomas J. Mathiesen, Indiana University
Willis G. Regier, Director, University of Nebraska Press

The panel will address a series of issues relating to the publication and communication of material by electronic means, including legal ramifications relating to copyright law. Here are some of the starting points for discussion, as indicated by the members of the panel:
On the issue of copyright: an important question concerns the “value” of copyright law to researchers and practitioners. What does the law permit and forbid and what purposes are served by these provisions? It is interesting to consider how broadly permissive copyright law can be, focusing particularly on concepts of “public domain” and “fair use”. Finally, what sorts of alternatives to current copyright law can be provided through the use of contracts or amendments to the law itself?

On the potential of multimedia publishing and multimedia assisted instruction: CD ROM technology opens up opportunities for linking audial and visual text and imagery in new bases of data for musicological research. It enables us to revisit the “musicological juncture” between music and speech about music with a view to moving closer to an imminent critique of music and to including the intersubjective experience of music as a musicological given. Intertextuality among musical works as an auditory experience becomes readily demonstrable in the CD ROM format. But we should also consider the costs and benefits of digital technology. While the digitizing of audial and visual texts makes it possible readily to combine them, we need to be aware of the difference in effect on the reader/listener between the experience of analog and digital images.

On the development of electronic services: any system for the transmission of text, whether as an on-line journal or data base, must be widely available, easy to access, and structured to suit its material. No one model can be presented for every system, but the model developed for the TML has enjoyed wide popularity and will be discussed in the panel.

On “publishing without publishers”: the obvious advantages of speed and economy in electronic information transfer have inspired some prophets to predict that publishers will become either obsolete or merely quaint. Such prophets spoke too soon: the plethora of electronic transmission has exposed a wide array of problems that demonstrate that publishers will be as important as ever. Indeed, there is a danger that their importance will increase.
Sunday, 30 October

32

MEDIEVAL AND RENAISSANCE READINGS
Louise Litterick (Mount Holyoke College), Chair

THE DIVORCE OF MUSIC AND POETRY
Robert Nosow
Cary, North Carolina

In 1332 Antonio da Tempo wrote of Italian sonnets and other poetry that "especially in rhythmic verses upon which sound is to be made, if in relation to any kind of rhythmic verses, the sound did not touch upon the right number of syllables, according to musicians and singers it would never sound right to the ears of the audiences." The 1544 Dialogo of Antonfrancesco Doni concludes with two interlocutors singing sonnets all'improviso to the lira da braccio. Such texts, together with research on late-fifteenth-century improvisatori, including Pietrobono da Ferrara and Serafino dall'Aquila, hint that much of Italian poetry from 1300-1550 may have been sung to unwritten, often improvised melody, and that the divorce of music and poetry did not occur until some 250 years later than commonly thought.

Despite the efforts of scholars following the lead of Nino Pirrotta, the rich opportunities presented by this field of research have only recently begun to be addressed. For the vast output of Italian secular poetry in this period, we do not know which kinds of poetry were sung, under what circumstances, or for which social classes. We have at best a rudimentary knowledge of the kinds of music to which Italian poetry could be sung. The paper will be directed toward formulating questions—not answers—by which the formidable dimensions of the problem may be addressed.

SON MAINTIENG GRACIEUX DE LA TABLE RONDE:
CHIVALRIC IDENTITY IN
THE LATE FOURTEENTH-CENTURY CHANSON
Elizabeth Randell
University of North Carolina, Chapel Hill

The institutions of chivalry played a central role in the production and management of courtly culture in the late middle ages. Historians have revealed the extent to which chivalric virtues permeated aristocratic life, not merely as entertaining fictions but as protocols of behavior.

The Chantilly Codex (F-CH 564) preserves a number of chansons whose texts express chivalric values, among them hardiesse (boldness or courage), prowess (ability, daring, skill) and largesse (generosity). Chief among these chansons is a group of works written in honor of various members of the French royal house—including King Jean II and King Charles V, and the dukes Jean of Berry and Louis of Anjou—and others such as King John I of Aragon and Gaston "Phébus" count of Foix. The poetic texts identify their dedicatees by name or heraldic device and praise the patrons' courtly virtues, comparing them with the fictional Knights of the Round Table and other chivalric exemplars.

An examination of these chansons in the context of recent research into late medieval concepts of chivalry suggests that music played a central role, as yet undocumented by historians, in courtly ceremony and in the formation of the public chivalric identity of princes. Definitions of the Ars Subtilior style, hitherto emphasizing musical
complication, might instead be redirected toward a consideration of the opulence and ornamental qualities of the music as representations in sound of the elegance and skill valued by these princely patrons.

THE ITALIAN MADRIGAL AND RENAISSANCE GAMES
Laura Macy
Pennsylvania State University

Central to all societies, games are isolated arenas in which societal rules are suspended in favor of the internal rules of the game. By creating a safe haven for testing the boundaries of social interaction, games serve a dual purpose, at once allowing for the transgression of social boundaries and helping to define those boundaries. In early sixteenth-century Italy. The most popular were word games, in which, according to Castiglione, “using various ways of concealment, those present revealed their thoughts in allegories” (The Courtier, Bk. I). The Italian madrigal made its first appearance in this world of revelation through concealment. A genre intended for communal singing in the kind of social setting made famous by Castiglione, the madrigal is, in many ways, the ultimate Renaissance game.

In this paper, I draw on both cinquecento and modern literature on game-playing to develop a new framework for understanding the early madrigal. Musical works, like literary texts, share with games the ability to create a boundaryed world with its own rules. The madrigal, in turn, shares with Renaissance games the importance of wordplay, wit, and, I shall argue, self-revelation through allegory. Thinking of the madrigal as a game, with all that implies, opens the door to new avenues for understanding the early history of this complex genre. Specifically, I will present a new theory about early-cinquecento musical literacy and propose game-based models for the madrigal’s poetry and musical style.

MUSIC IN THE PASTORAL LANDSCAPE
Anne MacNeil
Chicago, Illinois

When The Pastoral Landscape was published in 1992, commemorating a symposium and exhibition on pastoralism held at the National Gallery of Art, its authors gave us a wide variety of contexts in which to interpret the symbols of nature. From the study of pastoral images on ancient Roman walls to the analysis of musical formulas in pastoral madrigals, this collection of essays provides a wide-ranging critique of pastoral symbolism and its meanings.

Throughout the collection the concept of pastoralism is depicted as a single, unified theme. In Renaissance theater, however, two diverging strands of pastoralism may be discerned, which reflect a fundamental disparity in the function of music in pastoral plays. Two varieties of pastoral drama result. On the one hand, Virgilian pastorals permit the performance of realistic songs and instrumental compositions where nymphs and shepherds recognize that they are making music and that musical discourse is different from their quotidian mode of speech. In contrast, mythical pastorals, with their Olympian settings and characters, present an otherworldly landscape within which ordinary speech occurs primarily through the medium of music.

This distinction between Virgilian and mythical pastorals engenders new ways of thinking about genre definition and pastoral style in Renaissance theater and is especially significant in the understanding of early seventeenth-century pastoral plays and music dramas. It allows us to derive guidelines for the inclusion of music in pastoral plays where stage directions and incidental texts are not in evidence, and it offers reasoning for composers’ musical decisions in the creation of the first operas.
OPERATIC MOZART
Mary Hunter (Bates College), Chair

MOZART'S LAST HEROINES AND THE QUEST FOR SELF-DISCOVERY
Jessica Waldoff
Cornell University

To all appearances, Vitellia and Pamina could hardly be more dissimilar—one headstrong, scheming, and desperate for revenge, the other even-tempered, loving, and determined to do what is right. In fact, however, Mozart's last two heroines are alike in ways that illuminate a recurrent theme in his operas. And the two operas at hand, *La Clemenza di Tito* and *Die Zauberflöte*, despite apparent differences, draw upon similar strategies of musical language, music and text relations, and interdependence of plot and theme. More important, both operas treat themes of knowledge that possess a special resonance in the Enlightenment. Within plots, as Terence Cave has shown in his recent *Recognitions: A Study in Poetics*, recognition scenes are crucial to the discovery of knowledge. In *Tito* and *Zauberflöte* scenes of self-discovery become the dramatic focus for the governing themes of clemency and enlightenment.

Self-discovery for Mozart's last heroines is a complex operatic process that culminates in two powerful recognition scenes: Vitellia's recitative and aria, "Ecco il punto, o Vitellia... Non Più di fiori," and Pamina's despair and new-awareness at the beginning of the Act II finale. Focusing on an analysis of these scenes (and remembering related scenes for Sesto, Tito, and Tamino), this paper will explore the role of self-discovery in *Tito* and *Zauberflöte* and will conclude by suggesting that self-discovery and the recognition it entails are crucial to understanding not only these two works, but indeed all Mozart's operas.

DESPINA, CUPID, AND THE PASTORAL MODE IN COSÌ FAN TUTTE
Edmund J. Goehringer
University of Georgia

Comic operas in the pastoral mode enjoyed conspicuous success on the Josephine stage in the late 1780s. Though not designated a pastoral opera, *Cosi fan tutte* draws on a fund of pastoral topics to articulate the competing visions of human nature projected by its *dramatis personae*. This paper aims to show how one character, Despina, uses the pastoral style to claim a special understanding of Cupid, the god of love. This reading revises the traditional view of Despina as an uninformed, ineffectual servant and instead places her among the opera's most authoritative figures.

Cupid's prominence in the opera as a symbol of love has not been sufficiently acknowledged, even though almost every character invokes him by name. The *amanti* cast him in the ill-suited role of an advocate of heroic constancy. Despina, however, counters with a far more authoritative view: drawing on a venerable tradition that calls him fickle but unconquerable, she teaches them that Cupid is anything but a champion of fidelity.

Despina's recourse to the musical gestures of the pastoral seals her victory in this debate. From at least the time of Tasso, Cupid has properly resided in the pastoral sphere; Despina's immersion in its language, then, demonstrates the sureness of her understanding of Cupid's nature. A telling measure of Despina's success in this role as Cupid's agent appears in the extraordinary transformation of Dorabella, whose eventual adoption of Despina's pastoral style signals the abandonment of an initially tragic vision of love and her entry into Cupid's realm.
MYTHS AND REALITIES ABOUT TONAL PLANNING
IN MOZART'S OPERAS

John Plott
Trinity College

Claims that Mozart's operas rely extensively on high-level tonal planning, and that
this planning contributes significantly to their unity, are common threads in twentieth-
century analytic writing. One reads that an act or an entire opera is "in" a key, or that
the relationship between the tonics of successive numbers constitutes a "progression";
but the extent and importance of such relationships have never been systematically
explored.

In reconsidering these issues I examine the types and meanings of tonal relation-
ships in a "number" opera. I then report on a detailed statistical analysis of these rela-
tionships in Mozart's operas and in two dozen operas by other composers from the
Viennese repertory of the 1780s. While Mozart consistently used particular keys for
certain types of pieces, his planning of tonal relationships was limited to a few specific
procedures: use of the same key in the overture and the last finale; care that no char-
acter sang two solo numbers in a single key; a somewhat inconsistent use of "chromat-
ic" shifts (thirds, half-steps or diminished 5ths) between successive tonics to mark
changes in the dramatic situation; and a general preference for some key-successions
over others. These do not add up to a substantial contribution to unity in an opera.
Above all, Mozart consistently chose keys for their own significance, rather than for their
role in creating high-level tonal structures.

NEW PERSPECTIVES ON MOZART'S ENSEMBLES

Ronald J. Rabin
Cornell University

Studies of the Mozart–Da Ponte operas have often singled out ensemble numbers
for special praise, even at the expense of arias. Mozart's ensembles have traditionally
been viewed as examples of the inherently "dramatic" nature of sonata form (a synec-
doche for Classical style). In fact, however, only a handful of Mozart's ensembles
approximate instrumental sonata form, and even in these cases significant elements are
often absent or understated. Moreover, the rhetoric of sonata form—movement from
exposition through conflict to resolution—does not accord well with the majority of
these set pieces. Some ensembles depict rapport or unity of purpose between dramatic
figures, others end in confusion or discord. Tonal closure often masks underlying dis-
order.

This paper proposes alternate methods, especially dramaturgical ones, for under-
standing Mozart's ensembles. Così fan tutte serves as a point of departure. Unlike those
in the other Da Ponte operas, the ensembles in Così are often clustered together,
forming sequences or "networks" of set pieces (the opening wager, the departure of
the men, the courting of Dorabella at the beginning of Act II). Thus, not only do
individual numbers largely fail to exhibit sonata form, they also may serve as points of
articulation within a larger dramatic trajectory. The various configurations of dramatic
figures thus created underline the artificial nature of the "scuola degli amanti"; indeed,
the ensembles in Così portray human relations in an alternately mechanistic and
intensely heartfelt manner, contributing in no small part to the ambiguous character of
the opera.
MODERN AND POSTMODERN REPRESENTATIONS
Steven Moore Whiting (University of Michigan), Chair

THE COMMEDIA DELL’ARTE: A CATALYST
FOR MODERNISM IN THE OPERAS OF BUSONI AND STRAUSS
Penny Zokaie
Columbia University

One of the most popular subjects for musical works at the turn of the century was the Italian improvisatory theater known as commedia dell’arte. Although earlier commentators have recognized the prevalence of commedia themes in fin-de-siècle music, particularly opera and ballet, none has suggested how these elements served as impulses for stylistic innovations that extend beyond libretti and scenarios to the very musical fabric. This paper considers the extent to which the commedia was a source for Ferruccio Busoni and Richard Strauss in their operas Arlecchino (1916), Turandot (1917), and Ariadne auf Naxos (1912 and 1916). Both composers assimilated characters and themes from commedia and experimented with the play-within-a-play theatricalism, juxtaposition of comic and serious elements, exaggeration of gesture, and spontaneity of form typical of commedia performance. While Turandot and the 1912 Ariadne are musical adaptations of plays by Gozzi and Molière, Arlecchino and the 1916 Ariadne are original conceptions modeled loosely on Italian and French commedia performance traditions.

Both Busoni and Strauss were aware of commedia tradition through their independent readings of earlier sources and from the contemporary Berlin theater revival of Max Reinhardt. That their decision to embrace commedia themes coincided with their development of a new form of stage work reinforces the argument that the commedia dell’arte served as a catalyst for their experimentation. A comparison of their adaptation and operatic treatment of commedia elements in Arlecchino and the 1916 Ariadne not only illustrates the flexibility of commedia imagery but also reveals how many of the formal and stylistic traits commonly associated with later neoclassical operas were here.

BULLYING THE SILENT YOUNG ORPHEUS:
SERGEI DIAGHILEV’S FINANCIAL DEALINGS WITH GEORGES AURIC
Michael E. Lee
Norman, Oklahoma

On June 4th 1923 Diaghilev witnessed a performance of Auric’s incidental music for Molière’s comédie-ballet Les Fâcheux—a performance that, Auric later recalled, had been greeted with hisses. Despite the chilly reception Diaghilev contracted Auric to expand his incidental music into a complete ballet. Their relationship was symbiotic from the start. In 1923 Diaghilev’s company was reeling after consecutive years of serious financial difficulties. Diaghilev needed a new coterie of talented artists whose services could be had at bargain prices. Auric’s career was in similar disarray. Their collaboration lasted four years, during which time Auric produced five original scores for Diaghilev. This made Auric the Ballets Russes’s most prolific musical collaborator during the 1920s.

While collaboration with Diaghilev’s company offered considerable advantages for Auric, it was not without substantial frustrations. Unpublished correspondence between Auric, Diaghilev, and Kochno housed in the Archive de l’Opéra reveals the nature of Diaghilev’s unscrupulous business dealings. Soon after their association began, Diaghilev utilized tactics akin to blackmail to restrict Auric from working with rival companies. Other bullying tactics followed in rapid succession, culminating in an
outrageous demand for forfeiture of royalties on published scores. Through an observation of the documents pertaining to Diaghilev’s shabby treatment of Auric, we can see a more focused picture of Diaghilev as a man forced to make decisions out of financial need rather than a coherent aesthetic agenda.

STYLE AND FUNCTION IN THE “CLASSICAL” HOLLYWOOD FILM SCORE: THE MALTESE FALCON AND CASABLANCA
Martin Marks
Massachusetts Institute of Technology

The study of film music has recently grown in theoretical sophistication, particularly through works by Gorbman, Flinn, Kalinak and Neumeyer. Also influential are works in cinema studies which view Hollywood studio films of the 1930s-1950s as a “classical” cinema, dependent upon visual and auditory “codes” to communicate every aspect of the narrative.

I propose to refine and sharpen this work through comparison of scores for two Warner Brothers films of the period: The Maltese Falcon and Casablanca, 1941 and 1942, with music by Adolph Deutsch (1897-1980) and Max Steiner (1888-1971). Though the films were nearly contemporaneous products of a single studio, featured the same star (Bogart), and have remained perennially popular, their scores are dissimilar—and neither of them is well-served by being labeled “classical.” Their distinctive qualities will be elucidated through discussion of four key topics: 1) the overall structure of each score, in terms of discrete segments, or “cues”; 2) the employment of “leitmotifs”; 3) functions of “diegetic” and “non-diegetic” segments; and 4) functions of “Main” and “End Titles.” (These comparisons are based on the study of not only the films but also the complete scores and other source materials from the Warner Brothers archives, the Max Steiner collection at Brigham Young, etc.). The result should be a deeper understanding of two enduring landmarks, as well as a firmer theoretical basis for future research into film music.

ANOTHER LOOK AT PHILIP GLASS: ASPECTS OF HARMONIC AND FORMAL STRUCTURE IN EINSTEIN ON THE BEACH
Robert Haskins
Eastman School of Music

The American “minimalist” composer Philip Glass has viewed his music as an alternative—indeed, an antidote—to the modernist school. Similarly, the modernists have vilified minimal music for its iconoclastic simplicity and wholesale embrace of traditional materials. The polemic rancor of this debate has discouraged thoughtful scholarship about minimal music and prevented a reasoned historiography of twentieth-century music in general. Minimal music is more profitably viewed as an imaginative mediation between traditional and modernist aesthetics and techniques. Glass’s Einstein on the Beach (1975), widely regarded both as the most important work of early minimal music and a milestone of late twentieth-century culture, is particularly noteworthy in this regard. In “Dance No. 1,” for example, a number of tonal areas of varying pitch-class density are articulated, and the structure is given coherence through the recurrence of rhythmic figures, a central tonal area, and a ubiquitous trichord. The method of articulation, however, remains resolutely modernistic. In like fashion, perceptible motives—harmonic, rhythmic, and melodic—provide formal cohesion both to conventional designs and original structures in which phrases of ever-increasing length and complexity deny traditional closure. Moreover, Glass’s interest in altering
radically the passage of musical time has positioned him alongside avant-garde composers as diverse as Milton Babbitt and John Cage. This reconciliation of traditional and modernist tendencies gives Glass's early music its characteristic richness and offers us a new lens through which we may view the legacy of twentieth-century Western music.

35

INFORMING THE MASSES
Rey M. Longyear (University of Kentucky), Chair

FESTIVALS DE PLEIN AIR:
CULTURAL NATIONALISM IN FIN-DE-SIÈCLE FRANCE
Elinor Olin
National-Louis University

During the 1880s, the French political arena was enlivened by heated debates between various camps of nationalist sympathizers. In the aftermath of the French of 1870 and the civil war that followed, both the increased urbanization and the economic and political uncertainties of this decade gave rise to the formation of such nationalist leagues as Action française, Ligue de la patrie française, and Ligue des patriotes. Although each of these had its own agenda, fundamental to all was a great uncertainty about the nature of French identity, combined with the aspiration toward a pure, culturally homogeneous society.

Concurrent to the organization of the nationalist leagues, a series of outdoor music and theater festivals was established at the sites of ancient ruins in provincial France. Tragédies antiques and new dramatic works inspired by the Greek model were performed in the ancient amphitheaters of Beziers, Cauterets, Orange and elsewhere. Tremendous popular enthusiasm for plein air performances in these amphitheaters, which included works by Faure, Massenet and Saint-Saëns, allowed for the continuity of annual festivals through the first decade of the new century.

This paper will analyze the means by which the ideology of the nationalist leagues—encompassing notions of race, nationality, patriotism and ancestral lineage—was strengthened by the plein air movement and thus disseminated to the public at large in a non-political context. Through the festivals de plein air, a collective experience of redefined national history was provided for large audiences in the pre-cinematic era.

BETWEEN ANARCHISM AND THE BOX OFFICE:
GUSTAVE CHARPENTIER'S LOUISE
Steven Huebner
McGill University

Gustave Charpentier's Louise (Paris, 1900) is a political paradox. By incorporating into the opera large sections from his earlier Le Couronnement de la Muse—a cantata written for a carnivalesque working-class street celebration in Montmartre called La Vachalcade—as well as the anarchist song La Ravachole, Charpentier showed a distinctly populist stripe. But Louise was premiered at the Opéra-Comique, which catered to a relatively well-heeled clientele. Within that frame, the working-class context of the opera came across to many early critics as urban couleur locale, quaint and colorful exotics from distant lands replaced by the quaint and colorful working-class inhabitants of Montmartre. Critics writing today have often clung to this view and have proposed that Charpentier's characters actually exhibit bourgeois values, or, most recently, that his central aim was to project an ironic attitude not only toward
attempts to democratize high culture but also toward prevailing operatic repertory, most noticeably the works of Wagner.

Using Charpentier’s voluminous papers—long at the Musée du Vieux Montmartre but never before consulted for studies on Louise—this paper will situate the paradox in a repertorial and biographical context. Exploration of a documentary legacy that includes unpublished correspondence and drafts for a stillborn memoir project will show that although ambition and financial imperatives played a role in the unfolding of his career—and although his association with the anarchist political movement in the early 90’s was very distant—Charpentier’s commitment to an ideal of art about and for the people remained sincere throughout the decade. More specifically, the composition of Louise was in good measure fired by the intent to develop the Wagnerian legacy into a form readable by the proletariat.

GUSTAVE CHARPENTIER, MIMI PINSON,
AND FRENCH POPULAR SONG AS SOCIAL PROPAGANDA
Mary Ellen Poole
Millikin University

In the decade before World War I in France, factions from the moralist Right to the socialist Left squabbled over the soul of the working classes. True to French tradition, both extremes saw popular song as a powerful weapon capable simultaneously of elevating and pacifying the people. Around 1900 a number of organizations sprang up in Paris, ostensibly to offer free musical education based on collective singing. Many were aimed at young working women, who were considered most susceptible to edification and corruption alike.

Gustave Charpentier founded his Œuvre de Mimi Pinson—named for Henri Mürger’s dressmaker heroine—in 1900, shortly after the success of his opera Louise. Once exposed to the middle-class pleasures of free theater tickets and music lessons, these “Mimi Pinsons,” he believed, would surely adopt middle-class values. Only a talented few were asked to participate, and they were expected to know their place: the Œuvre offered moral support to young women in the wicked city rather than unrealistic encouragement to seek careers in the performing arts. Charpentier kept his organization alive through the war, but by the 1920s his plan for social transformation through wholesome singing in the fresh air seemed more than a little ingenuous.

His efforts illustrate how crusaders on both ends of the political spectrum, troubled by worldwide labor unrest, sought to channel the energies of the working class—or at least those of its women. Their medium, itself fraught with patriotic and nostalgic resonance, was la bonne et saine chanson française.

THE MODERNIST DILEMMA: POLITICS AND AESTHETICS
IN BATTLE PIECE FOR PIANO BY STEFAN WOLPE
Austin Clarkson
York University

The tension between political ideology and modernist aesthetics informed the career of Stefan Wolpe. In Berlin, Wolpe began in 1929 to compose free twelve-tone settings of texts by Lenin, Mayakovsky, and other Communist authors in the belief that radical politics called for radical musical techniques. He was criticized by Party officials in Berlin for these stylistic experiments, and in the years up to 1933 Wolpe moderated the idiom of his music for left-wing theater and agitprop troupes. Several of his Massenlieder became extremely popular.

After emigration to Palestine in 1935 and the USA in 1938 Wolpe gained a prominent position in the avant-garde while continuing on occasion to compose functional
music for amateur choirs, cabarets, and the theater. Thus, when he visited East Berlin in 1957 and played some recent pieces for his one-time colleagues (including Hanns Eisler), they could not comprehend his new music, recalling the reaction of 28 years before.

Wolpe's music of the forties and early fifties provides an important locus for the interplay between ideology and avant-garde technical developments. The paper proposes an approach to the problem of the political role of the avant-garde by addressing Wolpe's *Battle Piece for Piano* (1943-47), which was given its premiered by David Tudor in 1952. Mr. Tudor's testimony on learning and performing *Battle Piece* helps to frame the interpretation in terms of an intersubjective field of imaginative experience evoked and enacted by the musical text in the context of its reception in the performance event.

36

**MONTEVERDIANA**

Eva Linfield (Colby College), Chair

**A TALE OF TWO LAMENTS:**

**SIGISMONDO D'INDIA, DIDO, AND COMPLICATIONS IN PARMA**

Tim Carter

Royal Holloway College, University of London

Monteverdi's *Lamento d'Arianna* is a well-known example of a piece first written for solo voice and instrumental accompaniment (in 1608) and then published as a five-part madrigal (in 1614 in his Sixth Book). Recent research has uncovered other works starting life as solo songs and then reworked in a polyphonic context (or vice versa). One lesson is that the apparent distinctions of style and genre underpinning modern, textbook views of music in early seventeenth-century Italy bear scant relation to the realities of composition and performance in this period. But there are other points to make here. A partbook in Modena contains the alto part of a setting by Sigismondo d'India (born c. 1582; died before 19 April 1629) of "Infelice Didone", hitherto known only as a solo-voice lament (for soprano and basso continuo) in d'India's *Le musiche...Libro quinto* (Venice, 1623). This hints at a tradition of monodic/polyphonic laments—particularly (and the gender issues are significant) for female characters—and further reveals the techniques involved in translating music from one medium to another. Add to that some letters from d'India to Marquis Enzo Bentivoglio and we can sense the pressures facing the composer at this late stage in his career. This also helps explain why Monteverdi, not d'India, gained the commission for the music for festivities celebrating the marriage of Odoardo Farnese and Margherita de' Medici in Parma in 1628.

**THE DISTRIBUTION AND RECEPTION OF MONTEVERDI'S MUSIC**

**IN SEVENTEENTH-CENTURY GERMANY**

Peter Wollny

Bach-Archiv, Leipzig, Germany

It is generally acknowledged that the development of musical style in seventeenth-century Germany cannot be understood without taking into account the overwhelming influence of the Italian concertato style. Heinrich Schütz's familiarity with Venetian music—and particularly that of Claudio Monteverdi—is well documented; as a whole, however, the phenomenon of German composers using Italian models can be described only in the most general terms, for we lack the basic research necessary to provide access to the pertinent musical and documentary sources.
My paper, which represents one aspect of a large research project concerning the Italian influence on German seventeenth-century music, will discuss the distribution and reception of the works of Claudio Monteverdi in a number of German musical centers between about 1620 and 1690. I shall assess and evaluate the distribution of original prints, the selections of Monteverdi’s compositions appearing in German printed anthologies (such as those published by Ambrosius Profe), and the repertory transmitted in numerous contemporary manuscript collections and inventories. In selected case studies I shall then demonstrate how specific stylistic concepts of Venetian music were adapted and integrated by German composers in such important musical centers as Hamburg, Lübeck, Dresden, Leipzig, and Arnstadt. I hope to show how these concepts increasingly contributed to the crystallization of the sacred concerto.

37

HANDEL
Lowell Lindgren (Massachusetts Institute of Technology), Chair

HANDEL’S BORROWING AND SWIFT’S BEE:
NEOCLASSICAL AESTHETICS AND THE COMPOSITION
OF ACIS AND GALATEA (1718)
John T. Winemiller
State University of New York, Stony Brook

Handel’s routine use of existing musical ideas in new compositions occasions discomfort and misapprehension in critics and biographers. Why, many have asked, should a composer as talented as Handel have needed or bothered to borrow? Such a question, however, implicitly equates borrowing with lack of originality, thereby overlooking the respectability and popularity which the practices of artistic adaptation and rhetorical imitation in fact enjoyed during Handel’s lifetime.

In his Batel of the Books (1704), Swift used the common and ancient image of the bee to illustrate the importance of rhetorical imitation to good composition: as bees transform nectar into honey and wax, so too should artists fuel their invention with borrowed material. This creative process, which may be called transformative imitation, had strong advocates and practitioners among neoclassical poets and painters contemporary with Handel, including Swift, Pope, Gay, Johnson, Richardson, and Reynolds. It also found support with writers on music, such as Kuhnau, Mattheson, and Potter.

In this paper I locate Handel’s borrowing within the aesthetic context of Swift’s apian metaphor, showing that Handel’s extensive reworkings of borrowed material in many ways conforms to the process of transformative imitation. The kinship between Handel’s borrowing and neoclassical aesthetics springs to life in the masque Acis and Galatea (1718), where both Handel’s music and Gay’s text transformed borrowed matter into completely new works. This example demonstrates that borrowing which involved transformation was not a sterile or servile act, but in fact a vibrant, creative one.
HANDEL'S SOLOMON: A NEW INTELLECTUAL CONTEXT
Michael Corn
University of Illinois, Urbana-Champaign

The investigation of the intellectual context surrounding Handel's *Solomon* has uncovered a network of previously unrecognized relationships between certain eighteenth-century writings and the structure and content of the libretto. The earliest of these is from 1708, *Solomon on the Vanity of the World* by Matthew Prior, an ardent and notorious Tory. Using similar writings, plays, and writings by the "pamphleteers," I analyze the character of Solomon within the context of the movement known as Sentimentalism. Sentimentalism attempted to moderate between an upper class increasingly challenged to justify its role as the arbiter of taste and a religious tradition bounded by Pelagianism on one side and Antinomianism on the other. The persistence and importance of the Solomonic tradition in literature and the other arts suggest that the traditional treatment of *Solomon* as symbolic of Whig doctrine is too simple. My paper discusses more complex influences, along with their possible effect upon the music, and argues for their importance for an understanding of the significance of *Solomon* in Handel's Œuvre. This will also provide insight into Handel's political orientation.
### Index of Authors, Panelists, Respondents, and Session Chairs

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ashbrook, William</td>
<td>44</td>
</tr>
<tr>
<td>Auner, Joseph</td>
<td>.7</td>
</tr>
<tr>
<td>Austern, Linda P.</td>
<td>.50</td>
</tr>
<tr>
<td>Bailey, Robert</td>
<td>.36</td>
</tr>
<tr>
<td>Barone, Anthony</td>
<td>.47</td>
</tr>
<tr>
<td>Beckerman, Michael</td>
<td>.40</td>
</tr>
<tr>
<td>Bergeron, Katherine</td>
<td>.28</td>
</tr>
<tr>
<td>Bergquist, Peter</td>
<td>.14</td>
</tr>
<tr>
<td>Bloxam, M. Jennifer</td>
<td>.34</td>
</tr>
<tr>
<td>Bohlman, Philip V.</td>
<td>.52</td>
</tr>
<tr>
<td>Bonds, Mark Evan</td>
<td>.7</td>
</tr>
<tr>
<td>Bowen, José A.</td>
<td>.43</td>
</tr>
<tr>
<td>Brill, Mark</td>
<td>.51</td>
</tr>
<tr>
<td>Brown, Julie</td>
<td>.31</td>
</tr>
<tr>
<td>Brown, Rae Linda</td>
<td>.40</td>
</tr>
<tr>
<td>Browner, Tara</td>
<td>.41</td>
</tr>
<tr>
<td>Burkholder, J. Peter</td>
<td>.7</td>
</tr>
<tr>
<td>Cardamone Jackson, Donna</td>
<td>.14</td>
</tr>
<tr>
<td>Carter, Tim</td>
<td>.63</td>
</tr>
<tr>
<td>Cate, Fred H.</td>
<td>.53</td>
</tr>
<tr>
<td>Charry, Eric</td>
<td>.28</td>
</tr>
<tr>
<td>Cherlin, Michael</td>
<td>.31</td>
</tr>
<tr>
<td>Chevan, David</td>
<td>.18</td>
</tr>
<tr>
<td>Clark, Caryl</td>
<td>.53</td>
</tr>
<tr>
<td>Clarkson, Austin</td>
<td>.53, 62</td>
</tr>
<tr>
<td>Coeyman, Barbara</td>
<td>.1</td>
</tr>
<tr>
<td>Connolly, Thomas</td>
<td>.12</td>
</tr>
<tr>
<td>Corn, Michael</td>
<td>.65</td>
</tr>
<tr>
<td>Cusick, Suzanne G.</td>
<td>.24</td>
</tr>
<tr>
<td>Deahl, Lora</td>
<td>.5</td>
</tr>
<tr>
<td>Dell' Antonio, Andrew</td>
<td>.39</td>
</tr>
<tr>
<td>Di Bacco, Giuliano</td>
<td>.10</td>
</tr>
<tr>
<td>Dubowchik, Rosemary</td>
<td>.13</td>
</tr>
<tr>
<td>Farahat, Martha</td>
<td>.52</td>
</tr>
<tr>
<td>Fassler, Margot</td>
<td>.26</td>
</tr>
<tr>
<td>Finson, Jon</td>
<td>.20</td>
</tr>
<tr>
<td>Fisk, Charles</td>
<td>.20</td>
</tr>
<tr>
<td>Freeman, Daniel E.</td>
<td>.16</td>
</tr>
<tr>
<td>Fromson, Michèle</td>
<td>.23</td>
</tr>
<tr>
<td>Fulcher, Jane F.</td>
<td>.27</td>
</tr>
<tr>
<td>Gavenda, Victor</td>
<td>2</td>
</tr>
<tr>
<td>Gilliam, Bryan</td>
<td>.39</td>
</tr>
<tr>
<td>Goehring, Edmund J.</td>
<td>.57</td>
</tr>
<tr>
<td>Gordon, Bonnie</td>
<td>.29</td>
</tr>
<tr>
<td>Graziano, John</td>
<td>.41</td>
</tr>
<tr>
<td>Groos, Arthur</td>
<td>.45</td>
</tr>
<tr>
<td>Harness, Kelley</td>
<td>.25</td>
</tr>
<tr>
<td>Harris-Warrick, Rebecca</td>
<td>.1</td>
</tr>
<tr>
<td>Haskins, Robert</td>
<td>.60</td>
</tr>
<tr>
<td>Head, Matthew</td>
<td>.31</td>
</tr>
<tr>
<td>Hess, Carol A.</td>
<td>.38</td>
</tr>
<tr>
<td>Hinton, Stephen</td>
<td>.46</td>
</tr>
<tr>
<td>Hollander, Jeffrey</td>
<td>.44</td>
</tr>
<tr>
<td>Huebner, Steven</td>
<td>.61</td>
</tr>
<tr>
<td>Hunter, Mary</td>
<td>.57</td>
</tr>
<tr>
<td>Jackson, Timothy L.</td>
<td>.36</td>
</tr>
<tr>
<td>Judd, Cristle Collins</td>
<td>.22</td>
</tr>
<tr>
<td>Judd, Robert</td>
<td>.8</td>
</tr>
<tr>
<td>Kallberg, Jeffrey</td>
<td>.6</td>
</tr>
<tr>
<td>Kasunic, David</td>
<td>.6</td>
</tr>
<tr>
<td>Kelly, Thomas F.</td>
<td>.12</td>
</tr>
<tr>
<td>Kernfeld, Barry</td>
<td>.48</td>
</tr>
<tr>
<td>Kinderman, William</td>
<td>.3</td>
</tr>
<tr>
<td>Kirkman, Andrew</td>
<td>.34</td>
</tr>
<tr>
<td>Kmetz, John</td>
<td>.23</td>
</tr>
<tr>
<td>Knapp, Janet</td>
<td>.9</td>
</tr>
<tr>
<td>Knittel, K. M.</td>
<td>.26</td>
</tr>
<tr>
<td>Koskoff, Ellen</td>
<td>.48</td>
</tr>
<tr>
<td>Kowals, Rebecca R.</td>
<td>.44</td>
</tr>
<tr>
<td>Kramer, Lawrence</td>
<td>.5</td>
</tr>
<tr>
<td>Krantz, Steven C.</td>
<td>.22</td>
</tr>
<tr>
<td>Lee, Michael E.</td>
<td>.59</td>
</tr>
<tr>
<td>Lindeman, Stephen D.</td>
<td>.5</td>
</tr>
<tr>
<td>Lindgren, Lowell</td>
<td>.64</td>
</tr>
<tr>
<td>Linfield, Eva</td>
<td>.63</td>
</tr>
<tr>
<td>Litterick, Louise</td>
<td>.55</td>
</tr>
<tr>
<td>Lochner, Fabian C.</td>
<td>.12</td>
</tr>
<tr>
<td>Locke, Ralph P.</td>
<td>.51</td>
</tr>
<tr>
<td>Longyear, Rey M.</td>
<td>.61</td>
</tr>
<tr>
<td>MacNeil, Anne</td>
<td>.56</td>
</tr>
<tr>
<td>Macy, Laura</td>
<td>.56</td>
</tr>
<tr>
<td>Marks, Martin</td>
<td>.60</td>
</tr>
<tr>
<td>Mathiesen, Thomas J.</td>
<td>.33, 53</td>
</tr>
<tr>
<td>Matthews, Lora</td>
<td>.35</td>
</tr>
<tr>
<td>Mauro, Rose</td>
<td>.49</td>
</tr>
<tr>
<td>McClary, Susan</td>
<td>.32</td>
</tr>
<tr>
<td>McGrade, Michael</td>
<td>.43</td>
</tr>
<tr>
<td>McLamore, Alyson</td>
<td>.50</td>
</tr>
</tbody>
</table>

66
Meconi, Honey .............................................. 49
Merkley, Paul ................................................. 35
Meyer, Donald C. ................................................ 40
Meyer, Stephen .................................................. 20
Micznik, Vera ................................................. 4
Monson, Craig ..................................................... 15
Morse, Michael William ........................................ 8
Nádas, John ...................................................... 10
Nasreddin-Longo, Ethan ..................................... 32
Newes, Virginia ............................................... 42
Nosow, Robert ................................................... 55
Notley, Margaret ............................................... 47
O'Regan, Noel ................................................... 14
Olin, Elinor ........................................................ 61
Owens, Jessie Ann .............................................. 22
Painter, Karen ................................................... 36
Parakilas, James ............................................... 48
Pasler, Jann ..................................................... 32
Pederson, Sanna ............................................... 46
Perkins, Leeman L .............................................. 49
Pesce, Dolores ................................................... 13
Peters, Gretchen ............................................... 10
Pinegar, Sandra ................................................ 9
Platoff, John .................................................... 58
Poole, Mary Ellen .............................................. 62
Potter, Pamela M ............................................... 26, 27
Powers, Doris B ................................................ 30
Powers, Harold ................................................ 45
Rabin, Ronald J. ............................................... 58
Ramsey, Jr., Guthrie P ......................................... 17
Randell, Elizabeth ............................................ 55
Reardon, Colleen .............................................. 25
Regier, Willis G ................................................. 53
Riis, Thomas L .................................................. 17
Robertson, Anne Walters ................................... 42
Rosow, Lois A .................................................... 1
Rumph, Stephen ................................................ 3
Russell, Craig H ............................................... 28
Rycenga, Jennifer ............................................. 32
Schlagel, Stephanie P ......................................... 35
Schulenberg, David ........................................... 30
Schwarz-Danuser, Monika .................................. 19
Sherr, Richard .................................................. 15
Sisman, Elaine ................................................... 3
Smart, Mary Ann ............................................... 17
Smith, Catherine Parsons .................................. 42
Smith, Christine D ............................................ 16
Smith, Christopher ............................................. 29
Solie, Ruth A .................................................... 16
Starr, Pamela F .................................................. 10
Stein, Louise K .................................................. 24
Steinberg, Michael ........................................... 43
Steinberg, Michael P ........................................... 38
Steiner, Ruth ..................................................... 33
Taruskin, Richard .............................................. 26
Taylor, Jeffrey ................................................... 18
Taylor, Peter J ................................................... 21
Thomas, Jennifer S ............................................ 34
Tomlinson, Gary ............................................... 51
Tucker, Mark .................................................... 19
Tusa, Michael C ................................................ 19
Vaget, Hans Rudolf ........................................... 46
van der Werf, Hendrik J ...................................... 9
Verba, E. Cynthia ............................................. 2
Vilar-Payá, Luisa ............................................... 32
Waldoff, Jessica ................................................ 57
Walker, Thomas ............................................... 53
Walser, Robert .................................................. 32, 52
Whiting, Steven Moore ..................................... 59
Will, Richard .................................................... 4
Williams, Christopher Alan .................................. 37
Winemiller, John T ............................................. 64
Winter, Robert .................................................. 32
Wollny, Peter .................................................... 63
Wygant, Amy ..................................................... 24
Youmans, Charles ............................................. 48
Zokaie, Penny ................................................ 59
Zychowicz, James L .......................................... 37