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Abstracts

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Thursday afternoon, 31 October

STRAVINSKY SKETCHES AND *LES NOCES* (AMS/SMT)
Gretchen Horlacher, Indiana University, Chair

QUESTIONS OF METRIC CONFLICT IN STRAVINSKY'S
HISTOIRE DU SOLDAT (1918), BASED ON A STUDY OF
THE MUSICAL SKETCHES

Maureen A. Carr
Pennsylvania State University

All together there are 188 pages of musical sketches for *Histoire du soldat* in two locations: the Rychenberg Stiftung of the Stadt Bibliothèq̃ue Winterthur (SBW) and the Paul Sacher Foundation (PSF) in Basel. The pages range in size from approximately 11.4 x 17.5 cm. to 25.7 x 21.7 cm. and are almost evenly distributed between the two locations. Some of these sketches are on separate pieces of paper that are gathered together, or in generalized sketchbooks or in two small sketchbooks devoted exclusively to the music for *Histoire du soldat*: one is in Basel, that Stravinsky entitled "Soldat," and which Stravinsky labelled as a "Croquis;" the other is in Winterthur and is entitled by Stravinsky as "the soldier, the violin and the devil" ("le soldat, le violon et le diable") in Russian and in French. It is apparent that Stravinsky worked among various sketch sources simultaneously.

This presentation will focus on metric differences between the sketches and the notation of the printed edition from four different sections of *Histoire du soldat*. These examples speak to different aspects of Stravinsky's compositional practice with regard to meter and rhythm: (1) layering two meters simultaneously (regardless of notation) as in the "Valse" and the "Danse du diable," (2) evidence of Stravinsky's improvisational approach to the "Tango" and (3) his earliest rhythmic ideas for "Marche du soldat" in the sketches for *Anthony and Cleopatra*.

DISTORTION, SUBVERSION, AND EXPRESSIVE HEIGHTENING OF
TEXT IN STRAVINSKY'S *THE RAKE'S PROGRESS*

Chandler Carter
Hofstra University

Richard Taruskin has observed that Stravinsky's habit of distorting natural declamation in his text settings is not the result of oversight or incompetence, but is an integral part of the composer's modernist aesthetic stance. Such "wrong" settings subvert the natural flow of language in the same way that Stravinsky subverts the conventional flow of melody, harmony, or rhythm. This paper will demonstrate a method of analyzing Stravinsky's setting of text so as to better understand where and how he subverts natural declamation, and perhaps more importantly, where he does not. In his opera *The Rake's Progress* (1948–51), Stravinsky follows the natural sense of the text more closely than in any of his previous vocal works. This can be seen in the way he privileges the narrative function of the text, an approach no doubt influenced by the dramaturgy of eighteenth-century opera. Stravinsky's new receptivity to the expressiveness of language is also evident in numerous individual settings. Building on a close examination of the sketches for the opera, this paper analyzes

examples of Stravinsky's seemingly new attitude to setting words—a task that the composer claimed was “calculated to display Wystan Auden's magnificent English text.”

STRAVINSKY, *LES NOCES*, AND THE PROHIBITION AGAINST EXPRESSIVE TIMING

Pieter van den Toorn

University of California, Santa Barbara

In anticipation of performances of Stravinsky's *Les Noces* and the *Symphonies of Wind Instruments* at the joint AMS-SMT meeting, this paper will address several rhythmic issues with broad aesthetic implications, in particular, the tightly-knit 2:3:4 tempo ratios in these works and, in performance, the apparent prohibition against expressive timing. (An early version of the first two scenes of *Les Noces* featured the mechanical piano, the pianola.) The need for exact, metronomic readings of Stravinsky's music has been noted before, and in connection with the composer's modernist style, its brittle, mechanical-like features. Rarely, however, has a rationale been sought along lines more specifically musical. In *Les Noces*, folk-like fragments are repeated relentlessly and literally (ritualistically). They are not varied or developed, strictly speaking, but are cut up and displaced metrically. Typically, the effect of this displacement is a disruption of the meter. Conflicting expectations of metrical parallelism are raised, expectations that catch the listener off guard. And if the disruptive effect is to materialize, then the beat must be held firmly and without expressive nuance.

More to the point here, however, rhythmic processes of this kind can offer a way out of the doomsday aesthetics of “anti-humanism” (Ansermet, T.W. Adorno) with which the inflexible elements of Stravinsky's idiom have been identified. The psychology of metrical entrainment and disruption can speak to the vitality of both *Les Noces* and the *Symphonies*, the ability of this music to excite in ways unrelated to the familiar socio-political equations.

STRAVINSKY'S *SVADEBKA* AND THE PARISIAN ARTISTIC LANDSCAPE

Margarita Mazo

The Ohio State University

Anyone attempting to understand the reasons for the decade-long gestation and compositional history of *Svadebka* is likely to be struck by the seemingly implausible correlation between the “subject matter”—a Russian peasant wedding—and the starkness of the work, particularly in the final orchestration with four pianos. Yet, in its ineluctable way, this final product made perfect sense.

The issues of *Svadebka* as “the Turanian pinnacle” (Taruskin) are profound, but there are other factors—simultaneous, complementary, and no less pivotal. In approaching identity as a scattered and heterogeneous phenomenon that is open to the individual's choice and negotiation, the period of the “Swiss” *Svadebka* can be seen as a time of new identity-construction for Stravinsky, as a Russian composer living in Switzerland and as an international figure situated within the Parisian cultural landscape. Stravinsky both shaped and was shaped by that landscape. Numerous artists representing different factions and living in Paris contemporaneously met and shared ideas. Like a sponge, he absorbed whatever artistic ideas came his way and excited his imagination, transforming them into metaphors of the musical compositional process.

Using *Svadebka*'s sketches, this paper examines the early compositional process through the lenses of four concepts prevalent at the time: reality as just a pretext of “pure art;”

austerity of “the subject” stripped away from the narrative and the descriptive; detachment and the mechanical; and the “pure matter” as the formal means of structuring the whole.

CONTROLLING PASSIONS: WOMEN, MUSIC, AND DESIRE IN EARLY MODERN EUROPE (AMS)

Louise Litterick, Mount Holyoke College, Chair

CHIVALRIC ROMANCE, COURTLY LOVE, AND COURTLY SONG

Jeanice Brooks

University of Southampton

A significant number of early *airs de cour*—vernacular strophic songs from the late sixteenth century—set poems written from a feminine subject position. The personae they represent range from stock comic figures of the peasant class to aristocratic court women. This study concentrates on the latter, examining songs that purport to reflect the experiences of noblewomen in courtly love relationships. I situate these *airs* in the context of the popularity of chivalric romances—particularly *Amadis de Gaule*, the most widely disseminated of such works—a genre often considered by contemporaries as especially or solely suited to a female reading public, to determine how such songs construct musical meditations on the characteristic situations of romance. My main focus is settings of texts dealing with silence and secrecy, which occupy a paradoxical position as sounding performances on the need for women to suffer the pangs of love in silence. I consider their function as representations of women singing, and at the same time, furnish new evidence (derived from contemporary manuscript and print memoirs and poetry) of how songs were realized by female singers and audiences in specific milieus at the French court, particularly in the Neoplatonic salon culture promoted by patrons such as the Comtesse de Retz. Song performance in courtly salons benefited from the commingling of Neoplatonic love theory with the traditions of romance, providing an arena for female musical agency and the expression of feminine sexuality by articulating emotions of longing or desire discouraged in other contexts.

A BIOGRAPHY OF RESISTANCE: MUSIC FOR MARGHERITA FARNESE

Anne MacNeil

University of North Carolina, Chapel Hill

The story of Margherita Farnese’s wedding to Vincenzo Gonzaga in 1581 and its subsequent annulment has never been told accurately or in detail. Marred by a gruesome two years of medical examinations, Margherita’s marriage was initially heralded as a monument to the unification of two of Italy’s most powerful houses. But after two torturous years, Margherita relented to pressures from the Gonzaga family and signed over her dowry as she entered the Monasterio Monalium SS Pauli in Parma.

Documentation of the bride’s journey to Mantua and her brief time at the Gonzaga court is filled with reports of her music-making, dancing lessons, commissions of music, and performances and compositions given in her honor. The cast of characters involved is impressive: court composer Giaches de Wert, dancing master Isaachino da Mantova, members of Alfonso II d’Este’s *concerto delle donne*, and the *commedia dell’arte* troupes led by Isabella Andreini and Vittoria Piisimi.

When Margherita's biography and the entertainments made for her and by her in this period are considered together, a remarkable conception of these works and their significance unfolds. Seen as an expression of Margherita's passions, the styles of music she chooses are shown to be vastly different from those favored by Vincenzo. Moreover, music and dance evolve for her into a kind of resistance to a life that grows increasingly less tolerable. This paper writes a biography of Margherita's passions as seen through her choices of music and entertainment.

"FOR MUSICKE IS THE HANDMAID OF THE LORD":
WOMEN'S MUSIC AND PRIVATE DEVOTION IN
EARLY MODERN ENGLAND

Linda Austern
Northwestern University

Early modern Englishwomen received a mixed message about music, according to virtually all surviving sources. Humanist and Reformation thinkers alike, on the basis of long-standing sacred and secular authority, condemned the public performance of music by women as a dangerous inflamer of the passions. Many even found fault with the private performance of certain genres and styles of music, particularly those with erotic texts, believing them threats to the tender moral faculties of young virgins and chaste wives. However, on the basis of Biblical authority and continuing interpretations of the Church Fathers, women were universally offered one opportunity to exercise their musical skills: psalm settings.

This long-neglected genre offered a rare opportunity for the appropriate exercise of musical skill, personal expression of religious devotion, and a practical means to cure a multitude of spiritual disorders. However, largely because women's psalm performance was consigned to private spaces, it went unremarked by commentators on the controversial musical and theological issues of the era, and has thus remained beyond the purview of modern scholarship. This paper proposes to take the first steps toward reconstructing a neglected aspect of early modern women's culture, self-empowerment, and an unstudied musical repertory. Sources of music and information include manuscripts, diaries, printed collections, and dedications; styles range from simple unaccompanied tunes to elaborate polyphonic settings. As this paper will demonstrate, the private devotional frame around women's psalm performance permitted the subversion of many rules governing women's music, including those about appropriate styles of performance and about composition.

FROM IMPURITY TO PIETY: FRENCH DEVOTIONAL AIRS AND THE
SPIRITUAL CONVERSION OF WOMEN

Catherine Gordon-Seifert
Providence College

With his three books of *airs de devotion* (1656, 1658, 1662), Father François Berthod offered singers the better of two worlds: newly written sacred texts set to pre-existing love songs by prominent French composers. In his dedications, he indicates that his parodies were written for women, enabling them to sing passionate melodies while maintaining their "modesty, piety, and virtue." Inspired by the adopted musical settings, Berthod retained the provocative language of the original texts but directed expressions of concupiscent love toward Jesus, in lieu of mortal man. Drawing on Church documents, devotional treatises, and introductions to sources of sacred music, I show how Berthod's devotional airs, a

repertory virtually ignored by scholars, were part of a Catholic campaign to convert female aristocrats from a life of frivolity and immorality to one of religious devotion. I examine Berthod's choice of airs, his organization of topics, and his parodic procedures as representations of religious "conversions." I also address the debate surrounding his textual transformations that emanated from doubts that women could enter into the spirit of the devotional text without thinking about its "sinful" version. The airs, in fact, embody a central, yet controversial, interpretation of post-Tridentine doctrine: to know what is good, one must know what is not. Ultimately this study reveals that Church leaders believed that by singing *airs de devotion*, a woman, even if married with children, would transcend worldly desire, fantasize amorous conversations with Jesus, and express her love for him "as her true husband."

NINETEENTH-CENTURY OPERA (AMS)

Heather Hadlock, Stanford University, Chair

"AGAINST" AND "BEYOND": THE RHETORIC OF GENRE IN THE HISTORIOGRAPHY OF NINETEENTH-CENTURY OPERA

Emanuele Senici
University of Oxford

The Romantic and specifically Wagnerian genealogy of the modern historiography of opera has been repeatedly noticed of late, more often than not in order to decry its pernicious influences, especially on critical assessments of non-Germanic operatic traditions. I would argue, however, that much of the current critical discourse on nineteenth-century opera is—significantly, if not entirely consciously—still under the Wagnerian spell, perhaps especially (and paradoxically) when dealing with non-Germanic traditions. This is nowhere more evident than in the treatment of the relationship between famous works and their generic contexts, where the standard historiographical maneuver consists in arguing that these works went against and beyond the genres to which they nominally belonged.

In this paper I suggest that this maneuver can be traced back to Wagner, whose notoriously ambivalent attitude toward the expression *Musikdrama* can be imputed, among other reasons, to a certain unease about creating a generic definition for works supposed to go beyond the very notion of genre. Moreover, I explore the modern critical traditions of a few operas of particular historical and historiographical significance from the viewpoint of their treatment of genre, focusing on the often covert ways in which the idea of the breaking free from generic shackles ultimately shapes critical and aesthetic judgment.

THE FAIRY TALE AND THE CENSOR

Kristina Muxfeldt
Yale University

The libretto to Franz Schubert's final opera project, *Der Graf von Gleichen*, by his friend, the playwright Eduard von Bauernfeld, was banned by the Viennese censors for its sentimental treatment of bigamy. Despite the ban, Schubert completed a substantial draft of all the music up to the final scene; friends reported that he remained preoccupied with the opera even on his deathbed. The story of a Count who (with the pope's blessing) takes two wives, a Christian woman and, later, an adolescent Persian girl, had in fact been repeated many times in German literature—even in two earlier operas. A comparison with

influential precedents—including Musäus, Grimm, Goethe and Kotzebue—reveals that Bauernfeld's treatment of the traditional tale differs substantially from previous renderings in its presentation of the count's double marriage as an enlightened solution to his predicament, without any of the usual mitigating circumstances, accidents of plot, or framing strategies. The crux of Schubert's story lies in his characters' psychological journeys, from the initial stirring of feeling, through denial and dissembling, to eventual recognition, definition, and legitimization of the unique bonds between them. In successfully published contemporaneous literature, socially inadmissible relationships appeared only in exemplary tales (with acceptable moral outcomes) or else by means of narrative devices distancing the story from contemporary European culture. With uncompromising idealism Schubert's *Märchenoper* both defies these conventions and allies itself musically with such operatic celebrations of marital fidelity as *Fidelio* and *The Marriage of Figaro*.

THE EXPRESSIVE BODY IN *LA MUETTE DE PORTICI*

Maribeth Clark
New College of Florida

At the premiere of *La Muette de Portici* at the Paris Opéra in 1828, Lise Noblet, the mime who played Fenella, and Adolphe Nourrit, the tenor who created Masaniello, both employed conscious gestures and postures as part of their expressive vocabularies. With the replacement of Nourrit by Gilbert Duprez in 1837, however, critics perceived a shift in Masaniello's expressive means. Instead of emphasizing the body's gesture in connection with the voice, as had Nourrit, Duprez exhibited a natural comportment separate from his strong "Italian" voice, a quality that characterized interpretations of the role thereafter. His debut as Masaniello provided an occasion for the articulation of new aesthetic values associated with the voice and its separation from the body in operatic performances at the Opéra. This perceived separation reveals a new and powerful expressive quality associated with singing, while the male body was identified with the grossest materiality.

Through the reception of Auber's opera as recorded in reviews and memoirs, this paper links the perceived increase in the expressive capacity of the voice with changes in the reception of theatrical dance in Paris, where male dancers fell from favor. Because male voices were musically indispensable, men's theatrical involvement changed less drastically in opera than in ballet. Still, this reconsideration of the role of gesture in grand opera raises questions in regard to the assumed centrality of pantomime to the genre, and the nature of French operatic visual spectacles.

BAYREUTH, *PARSIFAL*, AND HOLY NATIONAL MONUMENTS

James Kennaway
University of California, Los Angeles

This paper will consider the quasi-religious atmosphere that surrounds the Wagner shrine at Bayreuth and the "stage consecration play" *Parsifal* in the light of the national monuments of nineteenth-century Germany.

Bayreuth's status as a shrine has been clear from the first festival. It has acolytes and heretics, an orthodoxy and rites, and there are countless references to it as a "temple." Its location in a Protestant town in Catholic Bavaria in the heart of Germany was highly significant for Wagner and can be compared to so-called *Dombaupatriotismus*, which sought to create a national church that would overcome sectarian divisions during the *Kulturkampf*.

Its relatively rural setting was also not coincidental, reflecting the idea that the “real Germany” was far from the cosmopolitan cities.

This paper will also argue for a broader understanding of the idea of a national monument. Wagner was writing at a time when critical editions of the great German masters were being put together with the telling title of *Denkmäler der deutschen Musik*, “monuments of German music.”

Perhaps more than any of Wagner’s other works, *Parsifal* functioned as a holy national monument. Whereas the score was sacrosanct with previous “works,” the whole production became untouchable in the case of *Parsifal*. *Parsifal* also combines Protestant and Catholic themes in a way reminiscent of “German Christianity.” Its symbolic function has a great deal in common with the kind of national monuments built on mythical themes, especially after 1870, such as Roland or Hermann.

TECHNOLOGY AND EXPRESSION (AMS)

Mark Katz, Peabody Conservatory, Johns Hopkins University, Chair

EXPRESSION THROUGH IMPRESSION: THE KEYBOARD’S EVOLUTION AS A MEDIA TECHNOLOGY

Ivan Raykoff

University of South Carolina

The piano keyboard does not only have a musical history. Between 1830 and 1880 the instrument contributed to broader technological developments as a prototype for the early telegraph and typewriter. Some models of these machines actually utilize a stretch of piano keys as their keyboard. This musical-mechanical interface suggests a fundamental connection between the act of mechanical impression (as in piano-playing or typing) and the ideal of creative expression through music and language.

One motivation for this technological borrowing was the notion that a pianist’s digital facility might translate into ease and speed in relaying textual messages on these new machines. The piano, with its white keys arranged in repeating patterns from A to G, also provided a model for how tactile impressions could transmit expressive messages through the “language” of music. In the early twentieth century, the player piano provided the keyboard a further recording capacity, and anticipated evolving technologies of inscription, information storage, and automatic reproduction such as the phonograph and sound film. The keyboard’s role continues in the “digital” media revolution of recent decades.

Drawing upon the historical and philosophical perspectives Friedrich Kittler explores in *Gramophone, Film, Typewriter* (1986), as well as Carolyn Abbate’s recent work on mechanical musical devices, this paper discusses the piano keyboard’s impact on nineteenth-century communication technologies and the wider implications of this musical-mechanical interface. A secondary focus is how these developments influenced non-musical communications (such as the practice of stenography) in the early twentieth century.

“BECAUSE I HAVE LOVED SO DEEPLY”: MAPPING THE INTERIOR
THROUGH LATE 1950s SENTIMENTAL JAZZ/POP BALLADS

Erik Leidal

University of California, Los Angeles

Though modernist historiography indicates otherwise, the sentimental ballad remains key to understanding popular music's construction and reflection of subjectivities. This paper identifies in the jazz/pop music of the late 1950s significant aspects of an older sentimental style, ranging from late eighteenth-century cultivated sensibilities to the romanticism of Goethe and others. I find in this repertory's expression of sighing and longing not so much a self-indulgent show of “feminine” emotion as an exposure of the sentimental subject's feeling mind, and the music's powerful downward pull of the listener into a deeply desirous state.

Guided by the work of Jerome McGann, Elaine Tyler May, Keir Keightley, Susan McClary, and David Savran, I look in this paper for depths of feeling presented in two songs: “Embraceable You,” recorded by Sarah Vaughan in 1956, and Nina Simone's 1959 recording of “I Got It Bad (And That Ain't Good).” By this time hi-fi stereo technology had substantially enhanced the intimacy between consumers and recorded music. It enabled musicians to construct a permanent record of an interior subjectivity with greater depth than before, affirming listener's desires with new precision and certainty. It also encouraged jazz arrangers to feature thick harmonic texture of stacked thirds and dominants in their reharmonization of popular Broadway show tunes, thus creating jazz/pop's unique dramatic mode. Thus portrayed, the modern subject uses modern tools destined to further question the rigidity of modernism's mind-body relation as well as the interior battles of both the “organization man” and domestic housewife.

SHOWCASING SUPPRESSION:
PIERRE BOULEZ AND TECHNOLOGY IN *RÉPONS*

Dean Smith

State University of New York, Stony Brook

Pierre Boulez intended *Répons* to demonstrate technological developments at the *Institut de Recherche et Coordination Acoustique/Musique*. Yet, I will argue that *Répons* reflects an ambivalent attitude toward technology that characterizes Boulez's career. While his personal investment in IRCAM attests to his commitment to technological development, his associated works reveal anxiety over the potential loss of a “human” element, something he continuously strove to protect. *Répons* reveals this ambivalence by simultaneously showcasing and suppressing the 4X synthesizer, a premiere technology developed at IRCAM. An array of loudspeakers allows the 4X to distribute sounds throughout the performance space, generating both a visual and aural spectacle. However, Boulez implicitly distinguishes the abstract “musical idea” for *Répons* from its implementation and privileges the former over the latter. Within this hierarchy, the 4X is conspicuously subservient to the live instrumentalists, relegated (after its first celebratory entrance) to producing sonic background based on accumulated sounds. The “suspicion/fascination” with technology seen in *Répons* can be linked to larger trajectories in Boulez's career. He often explored the possibilities of using space as a musical element, sometimes with technological help. However, concerns that available technologies restricted performers led him to seek methods that would preserve a degree of performative spontaneity. Before the 4X, no technology provided Boulez with the level of gestural control necessary to preserve this flexibility. With *Répons*, Boulez grants

gestural control to his performers using a technique that maintains the privilege of the human over the machine, a strange achievement for a technological showcase.

PEOPLE BORROWING, BORROWING PEOPLE

David Metzger
University of British Columbia

Studies of borrowing have traditionally examined what, rather than who, is borrowed, that is, the piece that is borrowed rather than the composer or performer of that piece. Recent works demand that we consider the latter query. These pieces emphasize individuality, both that of the musician borrowed from and the one who borrows. For instance, John Oswald's *DAB* (1986) samples Michael Jackson's "Bad." Oswald reveals Jackson to be an assembled package of signature sounds. During the work, he takes apart that package and manipulates the various pieces to create a new Jackson. Oswald's piece amounts to an assertion of individuality or, as some underground musicians have put it, an act of empowerment. Borrowing has traditionally made such a statement, as the borrower proclaims his or her creative presence through the ability to transform the familiar in new ways. That dynamic is heightened when it comes to borrowing a persona, as one creative figure is pitted against another. In her 1990 film *Without You I'm Nothing*, Sandra Bernhard takes on Prince, performing a cover version of "Little Red Corvette." Her performance targets the star's celebrated soulfulness and sexuality. In this deft comic travesty, Bernhard turns Prince's machismo world upside down and makes that world her own. Both this film and *DAB* reveal a new direction in musical borrowing, one vital to a mass-media environment in which songs are ultimately part of a larger media persona. In this new approach, musicians use borrowing to comment on these personas and the cultural issues surrounding them, such as those of race and gender. That commentary in turn allows musicians to assert their presence and to have us see celebrities through their own incisive individual lenses.

MAHLER AND BERG (AMS)

Siglind Bruhn, University of Michigan, Chair

DISCIPLINE OF THE EAR: MAHLER AND MODERNIST DEBATE ABOUT HEARING

Sheryl Zukowski
Mills College

Around 1900, commentators within both arts and sciences began to accord bodily experience an unprecedented degree of influence upon emotion and thought. While cultural historians have traced the role of writers and psychologists in introducing this new belief, the contribution of musicians has remained obscure. In this paper, I situate Gustav Mahler's attitudes about listening and gesture within this development in the history of the body.

During his directorship of the Viennese *Hofoper* (1897–1907), Mahler became obsessed with the compulsion of performers to invent their own mental hearings and gestural interpretations of musical works. Echoing other modernists (Hofmannsthal, Kraus), he suggested that because bodily experience could not authentically be replicated in other people, each of us languished within a solipsistic world that forbade genuine communication. Mahler's unusual practices of direction functioned for performers as exercises in hearing that ostensibly would combat this isolation by disciplining the body to aid, rather than

hamper, communication. For instance, he tied down singers' arms in rehearsal and demanded that they mimic his facial expressions with precision. These practices indicate that Mahler held a unique position within fin-de-siècle debate regarding the body-mind relationship, since many of his contemporaries celebrated, rather than feared, the solipsism of artistic reception. Yet, I argue, Mahler's directing techniques actually did not promote this unmediated communication so much as a modernist reinterpretation of *Verstehen* (to understand) that encouraged the very communicative disconnection he claimed to reject. While scholars often have looked to early Romantic metaphysical philosophy to understand Mahler's work, I argue that his participation within this more immediate fin-de-siècle context reveals how music listening itself is closely tied to contemporaneous cultural directives regarding the senses.

DANCE OF DECADENCE: CLASS, GENDER, AND MODERNITY IN THE SCHERZO OF MAHLER'S NINTH SYMPHONY

Francesca Draughon
University of California, Los Angeles

Critical discussions of Mahler's Ninth Symphony have accounted for the second movement either in terms of an overarching tonal progression or as part of an extended narrative, but never according to its most salient gestural basis in dance. Yet if we are to understand the movement at all, this is where we must begin, with the *ländler* and waltz that engage in ongoing dialogue with each other, beginning with a flirty seduction, continuing with flat-out violent opposition, and ending with a whimper.

The musical characters of this dialogue are perhaps most easily read as male and female: the diatonic purity, musical athleticism, and heavy-footed rhythms of the masculine *ländler* contrast with the sonorously seductive, chromatically slippery, and harmonically convoluted lines of the feminine waltz. With the waltz's increasingly aggressive stance and ability to corrupt the *ländler*'s tonal purity, along with the *ländler*'s closing exhausted moan, the movement provides yet another instance—so common within fin-de-siècle Viennese gender politics—of a seductive *femme fatale* destroying a helpless man.

But Mahler's dances pit not only masculine against feminine, but also countryside against city and tradition against modernity, since the *ländler* is an Austrian folk dance of the countryside, whereas the waltz's home is in Vienna and its ballrooms. A close reading of this movement will situate Mahler alongside such figures as Weininger, Kraus, Beardsley, Kokoschka, and Klimt, and within critical cultural debates of his time involving decadence, nationalism, anti-Semitism, modernism, and the *Körperkultur* movement, which sought to rescue Viennese culture from an encroaching effeminacy.

THE "WOZZECK AFFAIR": MODERNISM AND THE CRISIS OF AUDIENCE IN PRAGUE

Brian Locke
State University of New York, Stony Brook

Throughout the interwar period, the loyalty of European middle-class audiences to new music, particularly opera, was tenuous at best. Critics began to warn modernist composers that they were in danger of losing their public, who were often openly confrontational. This paper explores the controversies that surrounded the Prague premiere of *Wozzeck* in November 1926, in order to understand the contemporary conflict between modernism

and the social responsibility of art. The inseparability of these issues from the rhetoric of Czech nationalism reveals the highly charged atmosphere of this debate.

After the turbulent premiere of *Wozzeck* in Berlin the year before, Berg was genuinely satisfied with the artistic level of the second production under Ostrcil at Prague's National Theatre. Nevertheless, the near-riots from conservative subscribers caused the opera to be banned after the third performance. As a survey of contemporary criticism shows, the subsequent controversy became a touchstone for the Czech musical community, which had a long, ambiguous relationship with European modernism. While most critics defended Berg's music, Ostrcil came to be seen as a heroic figure whose attempts to educate Czech society through modernism had been misunderstood by a reactionary, proto-fascist bourgeoisie. Czech musicians banded together with the notion that a commitment to European modernism was a necessary, moral component of Czech national culture.

Although *Wozzeck* became a flagship work for modernist opera, both in the Czech community and internationally, the controversy it faced in Prague sheds light on the problematic reception of musical modernism in the interwar period and since.

ASCRPTION OF IDENTITY:
THE *BILD* MOTIF AND THE CHARACTER OF LULU

Silvio dos Santos
Brandeis University

Arguably the most controversial aspect of Alban Berg's opera *Lulu*—and one that has generated considerable criticism—is the composer's conception of the protagonist's character. Judith Lochhead, for example, has argued recently that the "primary difficulty in defining and even describing "who Lulu is" has to do with the impossibility of tracing a single, continuous feature that defines her personality." However, Berg offsets the "typological" element in Lulu's characterization by assigning her complex levels of interaction with her portrait, which is continuously present and symbolizes her sense of self-identity and her perception by others. Thus he changed some aspects of Wedekind's plays and created musical structures to represent Lulu as an individual and an object of desire. The most important of these devices is the music associated with Lulu's portrait, which marks significant dramatic and structural moments in the opera.

My paper explores the significance of the Lulu portrait with regard to her characterization in the context of Berg's extensive annotations, found throughout his copies of the plays, the *Lulu* sketches, and the *Particell* of the opera. The portrait and its leitmotivic set pervade the entire opera, serving multiple functions according to the different dramatic situations. Most importantly, they represent for Lulu a vehicle through which she gradually acquires awareness of self. I shall demonstrate that, by engaging the literary tradition that associates women's identities with their reflected images, Berg makes the opera pivot around the portrait music, effecting a transformation in Lulu's sense of self-identity.

STYLE, IDEOLOGY, AND MUSIC OF THE AMERICAS (AMS)

Catherine Parsons Smith, University of Nevada, Reno, Chair

JOAN SANXO—TRACING THE ORIGINS OF CALIFORNIA'S FIRST COMPOSER AND THE EARLY MISSION STYLE

Craig Russell

California Polytechnic State University

In 1802, the Franciscan friar Joan Baptista Sanxo embarked from Palma de Mallorca for Mexico with the dream of venturing as a missionary into the new Californian frontier. Upon his arrival at the Mission San Antonio in coastal California, Sanxo built the most sophisticated orchestra and choir on the West Coast, a magnificent ensemble capable of mastering elaborate and complex compositions. Thanks to biographical documents newly discovered by Antoni Gili, I can now reconstruct much of Sanxo's early background and even trace his family tree back five generations. Furthermore, Sanxo's "Missa clasichs" (which I have reconstructed from uncatalogued sources at the Mission San Fernando) provides a new link between California and Mallorca's Convento de San Francisco. This prestigious institution—where Sanxo had served as chapel master in the late 1790s—trained many of Spain's best musicians in the eighteenth century. The "Missa clasichs" and other compositions clearly link California to a rich Mallorcan musical tradition. Additionally, relationships between new sources at the Mission San Fernando and the rediscovered photostats of Sancho's music that had disappeared from Stanford, establish a larger repertoire that can be attributed with probability to Sanxo. Some previously anonymous song texts praising King Fernando VII match Sanxo's loyalist political sympathies beautifully. Lastly, the wealth of newly uncovered Mission music preserved at San Fernando will be shown to be—in all probability—from Sanxo's music collection, a link that can be established through instrumentation, handwriting, repertoire, and biographical details of Sanxo and his close associate Pedro Cabot.

FOREIGN MUSIC AS NATIONAL SYMBOL: CARLOS GOMES'S OPERA *IL GUARANY* (1870) AS AN ICON OF BRAZILIANNES

Cristina Magaldi

Towson University

Every weekday at 7:00 P.M., all Brazilian radio stations join in a national broadcast entitled *A Voz do Brasil* (The Voice of Brazil), a government-sponsored program publicizing the daily acts of the President and parliament. The program opens with the *sinfonia* from the opera *Il Guarany* (1870) by the Brazilian composer Antônio Carlos Gomes (1836–1896). Substituting for Brazil's national anthem, Gomes's *sinfonia* is thus heard daily from the bustling cities of the coast to the remote villages in Brazil's northern territory.

The use of Gomes's *sinfonia* in such a civic moment has been interpreted by some as inappropriate: despite *Il Guarany's* Indianist plot, there is nothing "Brazilian" about the music. In fact, nationalists have dismissed Gomes as a mere composer of foreign music. Nonetheless, *Il Guarany* remains to this day a symbol of Brazilianness. Validated by Italian audiences at La Scala's premiere, tunes from the opera soon emerged in Rio de Janeiro as fantasies for the piano, as popular dance music, and by the 1930s, as carnival marches.

In this paper, I discuss the ways in which *Il Guarany* has been perceived and transmitted as a symbol of national identity. I show how the image of Gomes's opera was con-

structed over ambiguous nineteenth-century notions of “national” and “foreign.” In a period when writing an opera was an exercise in musically aligning Brazil with Europe, and when the exotic “native” in *Il Guarany* appealed more to Italian than to Brazilian audiences, there was no contradiction in asserting Brazilianness by stressing a European connection.

MANUEL DE FALLA’S “RITUAL FIRE DANCE” AND THE MARKETING OF LATIN MUSIC IN THE UNITED STATES

Carol Hess

Bowling Green State University

Thanks to his austere neoclassical works of the 1920s, Manuel de Falla has been hailed in his native Spain as a leader of the musical avant-garde. Yet in the United States, where his folkloric *El sombrero de tres picos* and *Noches en los jardines de España* figure prominently on pops programs, audiences favor his less esoteric works, prompting critic Michael Steinberg wryly to note Falla’s status as a “high-class pops composer.” In fact, Falla’s image in the United States was largely shaped by the mass marketing of his “Ritual Fire Dance” from the 1915 ballet *El amor brujo*. In 1944, Spanish pianist José Iturbi performed it in the top-grossing MGM musical, *Two Girls and a Sailor*; subsequent film uses include *Carnegie Hall* (1947), with a riveting performance by Artur Rubinstein, and another MGM musical, *Three Daring Daughters* (1948), in which Iturbi woos a middle-aged Jeanette MacDonald by playing the “Ritual Fire Dance” in a Caribbean setting. Throughout the 1950s and 1960s, Fred Waring, the Harmonicats, Tommy Dorsey, and others recorded the work in various pop arrangements.

Each of these realizations of the “Ritual Fire Dance” invites exploration of Falla’s dual status: arch-modernist in Spain versus pops composer in the United States. These opposing views are rooted in culturally based constructions of “popular” and “high” art, constructions that also proved significant during the 1940s “Latin” music craze in the United States, when, along with hits by Xavier Cugat, Desi Arnaz, and Carmen Miranda, the popularity of the “Ritual Fire Dance” soared.

CONSTRUCTING IDENTITY THROUGH THE AVANT-GARDE: ISSUES OF IDEOLOGY AND STYLE IN CARLOS CHÁVEZ’S EARLY MUSICAL OUTPUT

Alejandro Madrid

The Ohio State University

When the post-revolutionary Mexican government constructed its hegemonic, national identity in the 1930s and 1940s, it placed Carlos Chávez at the center of the indigenist movement, and traced his nationalist activities to the early years of the revolutionary regime installed in 1920. This rhetoric developed to validate the post-revolutionary regime and establish the foundation for a uniform ideology. To comply with the revolutionary mythology, Chávez was reduced to a nationalist composer. However, his musical personality was much more complex, synchronically embracing tendencies that would seem contradictory (indigenism, neoclassicism, and avant-gardism) if not understood under the particular circumstances of 1920s Mexico.

In this paper I examine the avant-garde side of Chávez’s personality and music, and explore his relationship with one of the most radical artistic movements in the history of Mexican arts: *estridentismo*, a short-lived futurist trend that had a strong impact in Mexico’s

cultural and political circles between 1921 and 1926. Processes of identity formation continuously intertwine the individual and social experience of the artist, the audience, and their relationships with dominant ideologies. To understand Chávez's construction of identity as a member of an avant-garde subculture I explore his music (including the solo piano piece *H.P.* and *Energía* for chamber ensemble), his public depiction as an avant-garde artist, and the ways he managed the ideological implications of this representation.

RHYTHM, METER, AND CANON (AMS)
Bonnie J. Blackburn, Oxford University, Chair

MIEVEAL PAIRED-BREVE NOTATION: THE PROPER AND
 FRISKY WAYS RECONCILED

Mary Wolinski
 Western Kentucky University

In the early fourteenth century the English theorists Walter Odington and Robert De Handlo described a performance practice that transformed the unequal breves and perfect longs of traditional third rhythmic mode (dotted quarter, eighth, quarter) into equal breves and duple longs (quarter, eighth, eighth) in a quick, frolicsome manner. Should all English music in third mode, even from the thirteenth century, be performed in this way? If not, how can one tell if the rhythm was meant to be triple or duple?

New evidence in understanding this problem is the discovery that a thirteenth-century French motet, long thought to have been in duple third mode, is actually written in English paired-breve notation. This piece, *Amor potest conqueri/Ad amorem sequitur* in the eighth fascicle of Montpellier H196, was copied alongside third- and fifth-mode motets in Franconian notation, leaving no doubt that the scribe considered third-mode breves unequal. Comparison with the Worcester fragments and other sources suggests that in at least fifty compositions English notation did not distinguish between duple or triple versions of third mode.

This study concludes that during the thirteenth century traditional third mode applied both to French and English motets. In the fourteenth century, however, possibly as a result of the innovations of the *ars nova*, polyphony written in third mode could have been performed either in duple or triple rhythm, depending on the inclination of the singers.

THE *MENSURA* OF Φ IN THE WORKS OF DU FAY

Ruth DeFord
 Hunter College

The tempo of Φ has been debated intensely in recent years, but the related question of what note value was equated with the physical beat (*mensura*) in performance has been largely ignored. Fifteenth-century theorists assign the *mensura* of Φ to three different values: semibreve, imperfect breve, and perfect breve. These *mensurae* correspond to three different concepts of Φ . If the (perfect or imperfect) semibreve is the standard *mensura* of integral signs, Φ with a semibreve *mensura* is O at a faster tempo; Φ with an imperfect breve *mensura* is duple proportion of O (two semibreves instead of one per *mensura*); and Φ with a perfect breve *mensura* is duple proportion of C (perfect breve instead of perfect semibreve *mensura*). Du Fay's isorhythmic motets reveal a shift in his understanding of the sign, from duple proportion of C to duple proportion of O , during the 1430s. Although

this might imply a change of *mensura* from the perfect to the imperfect breve, the conceptual meaning of the sign did not always determine the performance *mensura*. Identifying the *mensura* is important for reasons that go beyond determining the speed of the notes. The perceived tempo of a piece depends on the speed of the *mensura*, as well as the speed of the notes. The effects of rhythmic phenomena such as syncopation, hemiola, and the mensural grouping of breves depend on the relation of the rhythms to the *mensura*. Consideration of *mensura* not only sheds light on the tempo of Φ , but also leads to deeper insights into the rhythmic character of music with the problematic sign.

MENSURAL RHYTHM, SYLLABLE PLACEMENT, AND METRICAL HIERARCHY IN SIXTEENTH-CENTURY POLYPHONY

Joshua Veltman
The Ohio State University

This paper investigates the relationship between textual accent and mensural rhythm in a sample of sixteenth-century, Latin-texted motets. Its analytical approach is informed by contemporaneous treatises on text underlay, most notably Kaspar Stocker's *De musica verbali libri duo* (circa 1570). As the most detailed discussion of text underlay of its era, Stocker's treatise has been closely scrutinized for its testimony concerning underlay practices.

Stocker's work offers more than an abundance of rules, however: it also offers a window onto the mental conceptions undergirding those rules, and those conceptions remain little studied. A careful reading of his text reveals what is arguably a rudimentary formulation of metrical hierarchy and its relationship to syllable placement. Systematic analysis of motets by such composers as Willaert, Lasso, and Palestrina supports this formulation. Thus, numerous musical features of the motets are arranged hierarchically, including note onsets, syllable onsets, and cadences; stressed syllables tend to occur in strong mensural position, while unstressed syllables tend to occur in weak position; and textual, agogic, and melodic accent show substantial correlation to one another. Taken together, these findings suggest that analysis of sixteenth-century rhythm has much to gain from recent experimental research in the perception of rhythm and meter in common-practice music.

A LOST COMPOSITIONAL MACHINE IN WILLIAM BATHE'S *A BRIEF INTRODUCTION TO THE SKILL OF SONG* (CIRCA 1596)

Kevin Karnes
University of South Carolina

At the turn of the seventeenth century, mastering the art of canonic composition was one of the greatest technical challenges faced by the aspiring English composer. Those who could compose canonic settings were understandably eager to advertise their inclusion in their publications. Despite the great popularity of the form, however, no one seemed sure of how to teach students to compose in it. As Thomas Morley admitted in 1597, "the forme of making the Canons is so manie and diuers waies altered, that no general rule may be gathered."

In this paper, I will argue that Morley did in fact have one peer, William Bathe, who had somewhat earlier found a way to teach this art. Moreover, Bathe's method is remarkable in that it makes use of a combinatorial algorithm, which the student applies by tracing the moment-to-moment unfolding of the canon on the rows and columns of a numerical table. The process is mechanical, requiring only a minimum of analytical work and a hand-

ful of precompositional decisions, and is thus fundamentally similar to those around which Athanasius Kircher designed his famous compositional machines a half-century later. The rediscovery of Bathe's method, which has escaped the notice of all previous writers on English theory, alerts us to the fact that the sorts of combinatorial compositional procedures typically associated with the German Baroque had already been explored by some in late Tudor England. After describing Bathe's method and contrasting it with those of his English peers, I will conclude by discussing some reasons why his ideas have eluded four centuries of subsequent writers.

TOPICS IN NINETEENTH-CENTURY MUSIC (SMT)

William Rothstein, Queens College and Graduate Center, CUNY, Chair

THE A FLAT-C-E COMPLEX: ASSOCIATION, TONAL STRUCTURE, AND THE DEVELOPMENT OF A COMPOSITIONAL STRATEGY

Matthew Bribitzer-Stull
University of Minnesota

Music theory's lasting fascination with tonal relationships based on major thirds has provided the motivation for countless inquiries. The inspiration for this project is no different, but the conclusion—that Romantic-era composers preferred some third relations over others—introduces a new angle to this field of study. Western composers' predilection for the complex of keys including A flat Major, C Major, and E Major crystallized in the music of the "New German School" compositions of Liszt and Wagner. This complex, in turn, formed the prototype for a compositional strategy whose echoes are audible in many Romantic compositions. By tracing the evolution of the complex from its diatonic underpinnings to its fully chromatic maturity, the bulk of this study attempts to establish both how the three keys—A flat, C, and E—function together on multiple tonal levels, and why these specific keys were singled out for special treatment. Moreover, late-Romantic variations of the basic prototype will be discussed to support the notion that the A flat-C-E complex remained a viable model for post-Wagnerian composers.

THE THEORY AND PRACTICE OF CHROMATIC WEDGE PROGRESSIONS IN ROMANTIC MUSIC

Robert Gauldin
Eastman School of Music

While theorists in the past decade have increasingly directed their attention to various voice-leading practices in nineteenth-century harmony, with a few notable exceptions they have generally neglected the topic of contrary chromatic progressions. This paper confines itself to an investigation and categorization of divergent chromatic-wedge progressions, based on two models that exploit recurring patterns of either even or odd interval-classes between the outer voices. Three- or four-note segments may then be extracted from these models and successively transposed by minor or major thirds to form a complete descending chromatic octave in the bass. The final portion of the paper examines a number of extended wedge progressions extracted from the mature works of Wagner and Tchaikovsky,

two composers especially drawn to this device. In each excerpt the underlying model for the passage is isolated and identified.

LOOKING FOR LOVE IN ALL THE WRONG KEYS:
WOMEN AND ROMANTIC UNCERTAINTY IN LATE
NINETEENTH-CENTURY LIEDER

Richard Bass

University of Connecticut
with Rosalind McGrane, Soprano

In the vast majority of first-person narrative *Lieder* texts that deal with human romance, the speaker is a man singing about love desired, love won, or especially, love lost through separation, rejection, or death. Women's songs approach love from similar perspectives, but they include an additional category as well—songs in which a woman struggles with inner conflict or uncertainty about her romantic situation.

This paper examines three late nineteenth-century settings of such texts—one each by Brahms, Wolf, and Richard Strauss. It explores how composers use tonal contrast to express romantic uncertainty, and how they maintain harmonic coherence despite the confusion such contrasts engender. Whereas portions of the songs use functional harmonic syntax operating within an identifiable tonal background, at times their tonal structures can best be understood from a neo-Riemannian perspective in which harmonic associations are based on cycles of voice-leading transformations. The tonic triads of the tonalities tend to fall into systems that are generated through paired transformations: *Parallel* and *Leittonwechsel* for hexatonic systems, or *Relative* and *Parallel* for octatonic systems.

Each song follows a transformational process through which a young woman attempts to come to terms with a dilemma. The tonal relationships serve an important interpretive function by placing emphasis on aspects of the text in ways that add special insight into the woman's thoughts.

TEMPORAL PLASTICITY AS CONFLICT:
THE ROLE OF DISJUNCTION IN THE FINAL MOVEMENTS OF
BEETHOVEN'S OP. 131

Frank Samarotto

Indiana University

This paper will continue the theoretical explication and the analytical application of the recently introduced concept I have termed *temporal plasticity*. Founded on the Schenkerian approach to tonal and rhythmic structure, this methodology that allows description of musical time in all its variety. The mechanism called the Temporal Plasticity Framework characterizes this variety by the coincidence or conflict of three tonal and three temporal elements; a greater degree of conflict defines greater plasticity. This paper will focus on the possibility for the conflict of plasticity elements to create disjunctions in the musical discourse, from the minute to the cataclysmic. The final three movements of Beethoven's String Quartet in C-sharp minor, Op. 131 will serve as source material for this paper's two aspects: 1) Individual moments will be cited as examples of *plasticity interactions*, i.e., conflicts among elements that can be contextually sorted by degrees of markedness; and 2) a larger narrative will be constructed to show how disjunctive conflicts function within the larger discourse of Beethoven's idiosyncratic late style. This approach illumi-

nates basic aspects of temporality in tonal music, but also takes into account music conflicted and disruptive aspects and foregrounds them as a counterweight to its organic coherence.

RACE AND RECEPTION (SMT)

Ellie Hisama, Brooklyn College and Graduate Center, CUNY, Chair

REVISING BLACKFACE: STEPHEN FOSTER'S PLANTATION MELODIES

Matthew R. Shaftel
Florida State University

Stephen Foster's music became the backbone of the American minstrel show in the 1840s. His first minstrel songs, in contrast with his early ballads, were characterized by simplicity of melodic and harmonic design, propagating the racial stereotypes that were supported by the blackface minstrel tradition. In addition, they were set to texts in an overemphasized dialect that depicted slaves as childish and nonsensical. Many of his songs, however, contain glimmers of a changing perception of slave life. As the antebellum era came to an end, social tensions moved Foster to reflection. In specific, the publication of Harriet Beecher Stowe's *Uncle Tom's Cabin* and the growing abolitionist movement inspired a shift in Foster's compositional style. The songs of this period reflect a growing uneasiness with the minstrel tradition that first leads him to abandon the lucrative minstrel genre altogether, but when his parlor ballads can no longer sustain him financially, he merges the two styles into a new, kinder genre, "the plantation melody." The songs published under this title use musical strategies found in the ballads and focus on nostalgic themes, thus humanizing the image of the oppressed slave. This literature has been virtually ignored, but its importance in disseminating a new view of African Americans merits new examination. Focusing on structure, linear design, and text/music relationships, this study explores the evolution of Foster's minstrel style as it converges with that of his ballads.

REMIXING REICH:

RACE AND RECEPTION HISTORY IN KEN ISHII'S *COME OUT*

Sumanth Gopinath
Yale University

Steve Reich's *Come Out* (1966) for electronic tape is undergoing critical reinvestigation. In a recent essay, Lloyd Whitesell argues that the piece is an abstracted construction of racial "whiteness," an interpretation that can be understood historically as a reaction to the suppression of race within the piece's reception. On the recording *Reich Remixed* (1999), the Japanese techno DJ Ken Ishii offers a remix of *Come Out* that seems to draw attention to issues of race. In this paper, I argue that we might view both forms of commentary as part of a broader reception history of Reich's work.

After briefly charting the reception history of *Come Out* and characterizing a recent reception-historical formation which I have termed the "New Reich Criticism," I analyze Ishii's remix. The timbral, harmonic, rhythmic, and topical treatment of material in this remix can be interpreted as radically altering the original affective character and cultural meaning(s) of Reich's piece. As I argue, Ishii's composition can be understood as a "re-

racialization” of *Come Out* that connects the piece to a broader global-ethnic context through the use of “exotic” signifiers, and as such arguably might be described as a *musical* contribution to the New Reich Criticism. Finally, I offer some speculations on theorizing certain types of remixes as acts of musical reception.

INTERTEXTUALITY AND IMPROVISATION IN POPULAR MUSIC (SMT)

Shaugh O'Donnell, City College, CUNY, Chair

STRATEGIC INTERTEXTUALITY IN THREE OF JOHN LENNON'S LATE BEATLES SONGS

Mark Spicer
Hunter College, CUNY

In a seminal 1985 article, Robert Hatten outlines a theory of musical intertextuality with the potential for a broad range of application. He suggests that intertextuality in music operates on two essential levels: *stylistic* and *strategic*. Stylistic intertextuality occurs when a composer adopts distinctive features of an earlier style without reference to any specific work in that style (such as the appropriation of high-Baroque devices in the string-octet accompaniment to Paul McCartney's “Eleanor Rigby”). Strategic intertextuality is more pointed, occurring only when a composer makes deliberate reference to a *particular* earlier work or works (this can involve a variety of techniques such as quotation, structural modeling, variation, or paraphrase). At the risk of oversimplification, we might say then that the goal of an intertextual analysis is to unravel the many ways in which the stylistic and strategic references contribute to the meaning of the new piece. In this paper, I will offer close analyses of three of John Lennon's late Beatles songs—“All You Need is Love,” “Glass Onion,” and “Because”—as a means of demonstrating how strategic intertextuality can work to enrich a pop-rock song's overall message.

COORDINATED INTENSITIES: THE NEGOTIATION OF METRIC COHERENCE IN OREGON'S FREE IMPROVISATION “TAOS”

John W. White
Ithaca College School of Music

In collective free improvisation, a practice becoming increasingly prevalent, improvisers bind together in one complex skill the acts of composing, listening, and performing. In addition to materials and relationships, improvisers create contexts involving aspects of rhythm and meter. Examining the creation of metric designs in free improvisation illuminates a sophisticated musical technique frequently neglected in scholarly investigation as well as emphasizes the active qualities of form as a *process* that, as a skilled behavior, can be cultivated and refined.

This study examines various procedures for negotiating and shaping metric coherence in “Taos,” a free improvisation recorded by the contemporary ensemble *Oregon*. When listening to the recording, the negotiation of metric coherence in “Taos” is clearly discernible. Its impact is profound, especially because it affects structuring processes in other parameters by (1) providing a unifying element, (2) creating a stable, hierarchical matrix of beats with which to coordinate pitch events, (3) fostering thinking, planning, and shaping

over broad spans of structure, (4) allowing the creation of textural relationships unique to metrical contexts, and (5) allowing players to shape motion along lines of graduated degrees of intensity according to synchronous or asynchronous relationships with prevailing meter. In addition, the fluctuation of metric coherence between degrees of relative stability and instability produces graduated changes in structural motion, and thereby contributes to the improvisation's forward momentum.

Thursday evening, 31 October

SMT SPECIAL SESSION
ROCK, FOLK, AND THE GREAT WHITE WAY: TWENTIETH-CENTURY
POPULAR MUSIC FROM A POST-MILLENNIAL PERSPECTIVE

SMT Popular Music Interest Group
Mark Spicer, Hunter College, CUNY, Chair

SIMULATING COUNTERPOINT IN BROADWAY MUSICALS:
THE QUODLIBET AS COMPOSITIONAL PROCEDURE

William Marvin
Oberlin College Conservatory of Music

The quodlibet, defined as the simultaneous presentation of two or more melodies for humorous or virtuosic purposes, is frequently employed by composers of American and British musicals. Irving Berlin's "You're Just in Love," from the 1950 musical *Call Me Madam*, provides a paradigmatic example: the two melodies combine successfully because they are both composed over the same bassline. I describe several typical compositional strategies from the musical theater canon, and I examine the resultant counterpoint of different composers' melodic combinations. Because the quodlibet procedure is harmonically driven, the contrapuntal relation between the melodies is not the primary compositional concern. By creating simultaneously performed melodies in relation to a chord progression, composers may or may not observe rules of strict counterpoint as the melodies interact with each other or with the bass. My analyses distinguish between the surface counterpoint generated by the quodlibet procedure and the underlying counterpoint based on Fuxian voice-leading rules. Finally, I indicate how recent theoretical models by Bailey, Krebs, Laitz, McCreless, and Meyer can illuminate our understanding of composers' strategies within these pieces.

RE-SOLVING ONE KIND OF METRICAL DISSONANCE

Scott Murphy
University of Kansas

When a dissonant metrical layer is added to a fully consonant metrical structure, one of four scenarios may arise, all of which uphold the sanctity of the preexisting structure. In the first two scenarios, the metrical structure either (1) accommodates, or (2) yields to, the new layer through "transitive consonance." In the last two scenarios, the new layer yields to the metrical structure. This yielding can be (3) passive, in that the new layer simply dissipates, or (4) active, in that the new layer slightly changes frequency midstream to become consonant with the metrical structure. Within a pure duple metrical structure, there are a select number of rhythms that perform this dissonance-ergo-consonance resolution.

The time remaining in the presentation will be devoted to a discussion of these rhythms from among six of the following viewpoints: 1. These rhythms are ubiquitous in twentieth-century American popular music, and their lineage can be traced back to Latin American, African, and Eastern European roots. However, contrary to conventional wisdom, these rhythms are relatively rare among certain Eastern European traditions. 2. The one rhythmic figure that is maximally even is especially suitable for texts in dactylic meter, as demon-

strated through selected American popular songs. 3. These rhythms carry well-worn semantic associations in film and television music. 4. Although less pervasive, other rhythms that perform this same resolution, either over a longer span of time or in a different metrical structure, appear in the repertoire. 5. Any of these rhythms may be displaced forwards or backwards in time relative to the layer whose wavelength equals the span traversed by the figure. 6. This theory of resolution may be applied to other musical spaces, notably diatonic pitch space, embracing a number of common-practice harmonic motions and rock chord progressions.

PHRASE RHYTHM IN PAUL SIMON'S SIMON AND GARFUNKEL SONGS

Anna K. Stephan-Robinson
Eastman School of Music

While the music Paul Simon composed and performed in the 1970s and later has been the subject of harmonic and formal analysis by theorists including Walter Everett and Peter Kaminsky, relatively little attention has been given to his earlier music of the Simon and Garfunkel period. This repertoire, while harmonically simpler than much of his middle-period music and rhythmically more straightforward than his “world music” on albums such as *Graceland* and *Rhythm of the Saints*, shows the beginnings of some advanced compositional techniques, particularly in the area of phrase rhythm.

While the casual listener may not notice it, many of the Simon and Garfunkel songs make use of rhythmic devices such as metrically misleading or ambiguous introductions and altered phrase or section lengths. These may change in each iteration of a section, especially if driven by the lyrics, or they may be derived from normative four- or eight-measure phrases and altered by expansion, contraction, or interpolation. In this paper, I will discuss examples of each of these techniques and posit normative phrase lengths for several of the songs. I will examine some of the reasons Simon uses these techniques as well as their possible influences in earlier and contemporary styles of music. In the final part of this paper, I will draw parallels between this repertoire and some of Simon's later music.

THE PLAGAL STOP CADENCE IN ROCK

David Temperley
Eastman School of Music

A remarkable feature of rock harmony, compared to other kinds of tonal music, is the fact that it does not appear to feature any kind of *cadence*—defined broadly as a stylized harmonic / rhythmic / melodic gesture indicating tonal arrival and closure. Or does it? In this paper I explore a certain musical gesture which seems to function as a kind of cadence in rock (though it does not enjoy the *obligatory* status of the authentic cadence in common-practice music). In this cadence, which normally occurs at the end of each verse-chorus unit in the song, the harmony reaches a major IV chord which is played staccato at the beginning of the measure, the remainder of the measure being “empty” except for the vocal; this is followed by a return to I on the following downbeat. The singer's phrase continues through the empty measure and ends on the downbeat of the following measure, causing a kind of sectional overlap between the chorus and the following verse. Exactly this pattern is found to occur in a large number of rock songs, including a number of very famous ones, from the 1960s through the 1990s. In this paper I will first present the idea of the “plagal stop cadence” in rock, using a straightforward example (Heart's “Barracuda”); I

will then discuss a number of particularly remarkable and original uses of the cadence. I will also speculate as to why this particular cadence may have evolved, and may be especially appropriate, given the harmonic language of rock.

A STUDY OF MAXIMALLY SMOOTH VOICE LEADING IN THE MID-1970S MUSIC OF GENESIS

Kevin Holm-Hudson
University of Kentucky

Recent analytical literature abounds with studies of maximally smooth voice leading. John Roeder (1994) uses “complementary contrary voice leading” to connect otherwise unrelated pairs of PC series in music by Schoenberg and Elliott Carter. Richard Cohn’s studies of “parsimonious” harmonic progression (1996, 1997) apply similar ideas to late-Romantic triadic progressions. A 1998 article by David Lewin offers a generalized taxonomy for tonal and post-tonal voice leading.

These studies all draw on examples from late nineteenth- and early twentieth-century art music, but such progressions were also a distinguishing stylistic feature of the mid-1970s music of the British progressive-rock group Genesis. Between 1971 and 1976, Genesis’s music increasingly employed intricate—often unpredictable—chromatic passages. In fact, a number of songs from *A Trick of the Tail* and *Wind and Wuthering* (both 1976) exhibit the very transformational characteristics that Cohn, Lewin, and Roeder have found in their studies of late Romantic and post-Romantic music.

I will present several examples of such progressions, from the group’s third album, *Nursery Cryme* (1971) to *Wind and Wuthering* (1976). These excerpts will be analyzed following the taxonomies of chromatic voice leading given by Lewin (1998). I conclude with a close study of “Mad Man Moon” from *A Trick of the Tail*.

SMT SPECIAL SESSION MUSIC THEORY IN GERMANY: ORIGINS, CONCEPTIONS, AND INSTITUTIONS Thomas Christensen, University of Chicago, Chair

Contemporary Germany music theory scholarship is little known by most members of the Society for Music Theory. This is ironic given how large historical German music theory looms in our discipline. Partly this ignorance is due to linguistic barriers. However, it may also be due to a lack of institutional prominence and academic prestige in the German *Hochschulen* where most music theorists work. With the establishment last year of the first German Society for Music Theory (*Die Deutsche Gesellschaft für Musiktheorie*) and the successful running of its first conference (in Dresden, October 2001), German music theorists finally have an organization within which to unite, and a platform upon which to present their research. The present special session has been organized to present to North American theorists some of the preeminent voices of this new generation of German music theory. (Two of the participants are in fact leading officers of the German Society for Music Theory.) The theme of this session, however, will not concern the latest and most advanced research to be found in German music theory today. Rather, it will focus on the historical background of German music theory. How is it that music theory in Germany for so much of the twentieth century seemingly remained at the periphery of academic musicology? The fascinating story that we will hear is both philosophical and

social; it has an epistemological component, as well as an institutional subplot. The hope of our participants is that this panel will constitute the beginning of a sustained and fruitful dialogue between members of SMT and DGMT.

MUSIC THEORY AND *MUSIKWISSENSCHAFT*:
THE FOUNDATIONS OF GERMAN SYSTEMATIC MUSICOLOGY

Stefan Rohringer
University of Munich

To understand the current institutional predicament and disputed academic status of music theory in Germany today, it is necessary to know something of its conceptual origins and historical development. In my paper, I will attempt to outline some of the major historical developments in German music theory as a scholarly discipline in the nineteenth century—the period in which the modern character and academic position of music theory became fixed in Germany.

Writings of seminal founders of German musicology (from Forkel to Riemann) will be drawn upon to fill out this picture. We will see that the fundamental issue was one of resolving the epistemological status of music theory in relation to historical musicology, whose own character was also very much in dispute at the time. This debate need be understood in the context of a broader epistemological tension between the claims of natural science (*Naturwissenschaft*) and the humanistic disciplines (*Geisteswissenschaft*) that animated German intellectuals through the last half of the nineteenth century. By the end of the nineteenth century, German historical musicologists were able to gain the upper hand institutionally by alining their work successfully with the philosophical and historicist school which dominated German Universities at the turn of the twentieth century, leaving the status of music theory as an academic discipline in a precarious state, reduced largely to a practical pedagogy—*Tonsatzlehre*—in the music conservatories.

GERMAN MUSIC THEORY BETWEEN *WANDERVOGEL*
AND THE THIRD REICH

Ludwig Holtmeier
Hochschule “Carl Maria von Weber,” Dresden

The period between 1900 and 1930 was a “golden age” in German speculative music theory. Never before had there more music theoretical activity in evidence in Germany than in the first third of the twentieth century. Not only had Hugo Riemann bequeathed a host of theoretical questions that were heatedly debated by his followers, a prominent school of musical “energetics” founded by August Halm and Ernst Kurth generated much interesting literature. But little of this rich activity continued into the catastrophic period of Nazism.

While the National Socialists generally accepted the instructional tradition of practical music theory—the so-called *Tonsatzlehre*—within their pedagogical curriculums, it was overlaid with the dominating Nazi ideology of folk music. At the same time, the kind of systematic—and often speculative—theorizing of the preceding generation of scholars was discouraged given the explicit anti-intellectualism proclaimed by National Socialism, not to mention the almost complete suppression of the writings of Jewish theorists (above all, Kurth and Schenker). In addition, the Nazi youth movement (itself stemming from the older youth organization of the *Wandervogel*—a movement through which practically all German music theorists since August Halm were socialized culturally and politically) played

an important role in music-theoretical instruction during the Third Reich—again one that emphasized folk music and practical pedagogy. From this impoverished legacy, then, the post-war “pragmatic” music theory in Germany was born. It was shaped and led by individuals (such as Hermann Grabner, Wilhelm Maler, and Paul Schenk) who were themselves partly responsible for the decline of the discipline during the Third Reich, and is still to be detected today in the persistence of anti-theoretical sentiments among many German music educators.

GERMAN MUSIC THEORY IN POST-WAR EXILE

Michael Polth

Hochschule der Bildenden Künste, Berlin

In the period immediately following World War II, music theory in Germany split into two parts, one situated within the Universities, the other in the music conservatories (Hochschulen). This institutional division was critical in the reconfiguration of music theory as a discipline. In the music Hochschulen, music theory was designated as *Tonsatz* and was by and large restricted to instructions in musical skills useful for practicing musicians (dictation, keyboard, solfège, and some elementary analysis). In the Universities, however, music theory was treated as a historical subject (within the general paradigm of *Systematische Musikwissenschaft*), and its research carried out under the rubrik of the “History of Music Theory” (*Geschichte der Musiktheorie*). This situation had both positive and negative consequences. In general, the limitations of pedagogical music theory (“*Tonsatz*”) within a normative and non-historical propaedeutic thwarted its development in the *Musikhochschulen*. At the same time, “music theory” as taught in the Universities was largely historical in nature. In the 1970s, however, one could detect the beginnings of a *Rapprochement*. In a few music conservatories, some music theorists began to take greater account of historical scholarship (such as Dieter de la Motte, who mediated the subject matter of practical pedagogy with the historical perspective of *Musikwissenschaft*). Yet despite such moments, to this day, the institutional separation of music theory in the Hochschulen from the program of historical musicology in the Universities has continued to stymie the growth and acceptance in Germany of music theory as a fully-legitimate intellectual discipline of study.

CONTEMPORARY GERMAN RECEPTION OF AMERICAN MUSIC THEORY

Oliver Schwab-Felisch

Technische Universität, Berlin

German music theory today is without question in a period of great change. Emerging from a state of comparative stagnation—although by no means neglect—in relation to its robust growth and cultivation elsewhere over the past thirty years, much of the attention and energy of German music theorists in recent years has been expended in acquainting themselves with much of this new research—above all, from music-theoretical developments in the United States. In this paper, an attempt will be made to analyze empirically the extent and nature of this reception. A wide variety of sources will be inventoried for citations and relevant discussions: German music periodicals, scholarly books, encyclopedia entries (above all, in the new edition of *Die Musik in Geschichte und Gegenwart*), course descriptions and syllabi from major conservatories and universities, and surveys of members of the *Deutsche Gesellschaft für Musiktheorie*. While of course intellectual influences can

never be determined and quantified with absolute certainty, it should be possible to at least identify what American writings, theorists, and indigenous theoretical topics have received attention among German scholars in recent years. More interesting—although problematic to analyze—will be the reception of those theoretical subjects cultivated by American music theorists that have intellectual roots in traditional German music theory such as Schenkerian analysis and “neo-Riemannian” theory. (The presumption that Schenker was virtually ignored in Germany until American theorists helped to awaken interest in it on the continent proves to be something of an urban myth.) Still, there is no doubt that renewed attention in the USA upon the writings of Schenker and Riemann have proven catalytic to German reassessments of these seminal historical figures.

Friday morning, 1 November

PRIMO OTTOCENTO OPERA AND BEYOND (AMS)

Hilary Poriss, University of Cincinnati, College-Conservatory of Music, Chair

VOCAL DRAMA IN MEYERBEER'S *IL CROCIATO IN EGITTO*

Naomi André

University of Michigan

Armando, the central character of Meyerbeer's last Italian opera, *Il Crociato in Egitto* (Venice, 1824), is frequently cited as the last role by a major composer for a castrato. Less remarked are two of the other leading roles in the opera, Adriano and Felicia, whose positions in the opera create a dramatic commentary that goes beyond their function in the plot. Adriano, the Grand Master of the Knights of Rhodes, is the leading tenor role. Though he does not have a romantic love interest, he displays the virility of the hero. Felicia spends the opera cross-dressed as a Knight of Rhodes and evokes the female travesti tradition; however, she portrays a female character throughout the opera, despite her continual appearance in men's clothing.

Meyerbeer stages an aural drama with these three leading voices. In an examination of the first act duet between Armando and Adriano and the trio of "white voices" with Armando, Felicia and Palmide (soprano), I will illustrate how Meyerbeer expresses a fluidity in the representation of gender and character. I engage the instability between the changing configurations of "masculine" and "feminine" sounds as they are projected from the eighteenth century onto the primo ottocento stage. What emerges is a richly-textured interaction among erotic desire, gender, voice, singer and character.

"THIS WOMAN IS NO GODDESS:"

AGENCY AND AUTONOMY IN ROSSINI'S *MAOMETTO II*

Gary Mouldsdales

Cornell University

In the nine operas he composed for Naples between 1815 and 1822, Rossini followed a local practice, and composed orchestral accompaniments for all the recitatives. Most of the time he used only the string orchestra, but at times he scored the recitatives more fully; he occasionally generated a similar vocal and orchestral texture, too, in his experiments with declamation in the kinetic, linking sections of closed lyric numbers. But what do these broader orchestral gestures mean in this fluid context? Marco Beghelli has identified a mode of "full" or "heightened" speech in early nineteenth-century Italian opera, a declamatory mode linked to ritual, agency and autonomy. But this mode is a male idiom: in Rossini, female characters, even sovereigns, have little access to it. I argue that *Maometto II* (1820) corroborates the general rule by flaunting it, allowing a female character access to the musical signs of autonomy usually reserved for men. During a siege, the protagonist, Anna Erisso, promises her father she will take her own life before surrendering; she promises to show him "how closely the daughter resembles the father." When she keeps this promise, Rossini argues this resemblance, granting her access to the musical gestures and resources associated with her father. Anna Erisso allows us to open up the wider topic of gendered aspects of lyricism and declamation, and helps us to meet one of the goals of recent Rossini

criticism: to see in Rossini a musical and rhetorical cogency beyond the level of the individual number.

LAUGHTER BETWEEN TWO REVOLUTIONS:
SOCIAL AND POLITICAL IMPLICATIONS IN OPERA BUFFA OF
THE *RISORGIMENTO*

Francesco Izzo
New York University

With the exception of Donizetti's two comic masterworks *L'elisir d'amore* and *Don Pasquale*, opera buffa of the post-Rossinian era has been afforded only marginal attention by Italian opera scholars. Even though the most prominent composers of the second quarter of the nineteenth century generally avoided the comic genre, opera buffa remained extremely vital during that period. Rossini's *buffa* masterworks were essential components of the operatic canon, and numerous librettists and composers cultivated opera buffa with some regularity.

In this paper I suggest that opera buffa played an important role in fostering the ideals of the *risorgimento* during the period between the upheavals that shook much of Italy in 1831 and in 1848. In the context of Italy's struggle for political independence and unification, the reversals typical of comedy acquired new connotations of subverting the conventional order of morality and reason, as well as, in the words of librettist Jacopo Ferretti, of delivering "eloquent lessons against social defects and ridiculous customs."

My discussion of the political and social implications of opera buffa of the *risorgimento* focuses first on the verbal and musical contrast among individuals and groups of different nationalities in Luigi Ricci's *Il nuovo Figaro* (1832) and in two Italian versions of Donizetti's *La Fille du régiment* (1840), and next on the significance of military themes in several works of that period. In conclusion, I examine the contemporary discourse on opera buffa. Many mid nineteenth-century commentators praised this genre as a quintessential expression of Italy's cultural identity, and pointed out that opera buffa, no longer the entertaining absurdity it had been in the age of absolutism, was closely associated with the concepts of truth and civilization promoted by the intellectuals of the *risorgimento*.

DONIZETTI, WAGNER AND *OPÉRA DE GENRE*:
MUSIC DRAMA AT THE THÉÂTRE DE LA RENAISSANCE, 1838–1840

Mark Everist
University of Southampton

In the late 1830s, the Théâtre de la Renaissance was granted a license to mount productions of music drama, and did this only by exploiting what were effectively new types: the *vaudeville avec airs nouveaux* and *opéra de genre*. Although contemporary critics and the theatre's licenses constantly refer to *opéra de genre* as a discrete type, its generic profile was less than obvious. The term was used to define a type of music drama that fell between *grand opéra* and *opéra comique*, and found its clearest expression in a range of works that included Albert Grisar's *L'Eau Merveilleuse* and the theatre's arrangement of Donizetti's *Lucia di Lammermoor* mounted in August 1839.

Donizetti's *Lucie de Lammermoor* was frequently performed at the Théâtre de la Renaissance, and the composer wrote *L'Ange de Nisida* for the theatre before it abandoned music drama in April 1840 (the work was transformed into *La Favorite* for the Académie Royale de Musique). Other foreign composers were important at the theatre, as were young French composers. Under Meyerbeer's auspices, Wagner's *Das Liebesverbot* was translated

into French for the theatre, and a few numbers were rehearsed around the time that the Renaissance abandoned music drama. Early 1840 saw both Donizetti and Wagner contesting the same aesthetic territory—*opéra de genre*—and suffering the same fate at an institution whose history spins an important thread in the web of institutional culture that supported music drama in nineteenth-century Paris.

BEETHOVEN AND FREEDOM (AMS)
Scott Burnham, Princeton University, Chair

BEETHOVEN AND FREEDOM:
 HISTORICIZING THE POLITICAL CONNECTION

Sanna Pederson
 University of Oklahoma

When the Berlin Philharmonic came to New York last year less than a month after the September 11 attacks, their programs were changed so that each concert would include a symphony by Beethoven. The orchestra's management explained that Beethoven, "a composer who believed in liberty and freedom," was a more appropriate choice in the wake of the terrorist attacks than the originally planned Mahler and Webern.

Beethoven's music has a long history of being used in a political context as a symbol of freedom. Recent scholarship has documented Beethoven's effectiveness as propaganda for frighteningly disparate political agendas that have all proclaimed this goal. In an attempt to understand why Beethoven remains such a powerful symbol of freedom—whatever that may be—this paper poses two questions. First, to what extent does the propagandistic use of the composer and his music have a basis in the concept of freedom as understood during Beethoven's lifetime? The answer to this question involves reviewing Enlightenment politics, the philosophy of Kant, and the aesthetic theory of Schiller. The second question asks: how do current philosophical and critical-theoretical approaches explain Beethoven's ongoing role as a symbol of freedom? I will focus on the sociologist Zygmunt Bauman's analysis of modern Western freedom as inseparable from capitalism and the birth of the "individual" as one current perspective on this topic.

LEONORE/FIDELIO AND THE QUESTION OF LIBERTY

John Deathridge
 King's College, London

Critical discussions of the various versions of Beethoven's only opera have not progressed much beyond a fundamental disagreement about whether *Leonore* (1805/6) is merely a maladroït step on the way to *Fidelio* (1814) or a significant work in its own right in which its subject is approached from an altogether different perspective. In this paper I want to take another look at the issue via the memoirs of the story's inventor, Jean Nicolas Bouilly, and Alexis de Tocqueville's essay "Political and Social Condition of France," both published in 1836. Strikingly contrasted in style though they are, both publications offer retrospective views of the French Revolution that help to place *Leonore/Fidelio* in the context of the formidable nineteenth-century debate about liberty and its "correct" definition that began to unfold in earnest soon after Beethoven's death. I do not want to suggest that *Leonore/Fidelio* is a precise anticipation of that debate in sonic and theatrical terms. But I do want to pursue the idea that Beethoven's decision at the beginning of his so-called heroic decade

to combine the complexities of Viennese Classicism with the boldly simple formulas of French Revolutionary music—an amalgam that in *Leonore/Fidelio* is at its most brilliant and problematic—was a powerful, but also contradictory response to radically opposed notions of liberty in French Revolutionary politics, and to the potential for tyranny, later famously analyzed by Tocqueville, in modern democracies which adamantly demand liberty and equality, but not, unlike Beethoven's heroine Leonore, the tenacity of high moral ground.

“ODE TO FREEDOM”: BERNSTEIN'S NINTH AT THE BERLIN WALL

Alexander Rehding
Emmanuel College, Cambridge

In 1989, on the occasion of the fall of the Berlin Wall, Leonard Bernstein conducted Beethoven's Ninth Symphony in both parts of the formerly divided city. To heighten the unique historical moment, Bernstein decided to change Schiller's words so as to turn the symphony into an “Ode to Freedom.” Bernstein pointed out that his notion of freedom was not philosophically grounded but rather based on the ingenuous euphoria that prevailed in 1989. Nevertheless, this change makes a reading of the work possible that can shed light on the transformation that idealist notions of freedom, espoused by Schiller and Beethoven, had undergone by 1989.

Schiller's letters *Über die ästhetische Erziehung des Menschen* have long been read as the theoretical backbone on the basis of which the differences between the two versions of “An die Freude” (1785/1803) can be explained: the latter version, which Beethoven set, is distinctly less voluble about the ideals of the French Revolution. In the wake of Jacobin terror, Schiller's understanding of freedom became markedly ambivalent, and he drew attention to the potential dangers lurking in enlightenment notions of freedom. I will show how aspects of Beethoven's setting—its supposed formlessness especially—can be seen to resonate with these concerns: as Nottebohm pointed out, Beethoven paid particular attention to Schiller's unsettling verse “und wer's nie gekonnt, der stehle weinend sich aus diesem Bund” (this verse summed up, for Adorno, the coercive gregariousness of the Enlightenment). When viewed from this angle, the Symphony becomes a critical commentary on Bernstein's aesthetics, the culture industry, and the historical situation of the work in 1989.

BEETHOVEN AND THE ABSOLUTE CHAINS OF FREEDOM

Daniel K. L. Chua
King's College, London

“Beethoven and freedom” is a familiar cultural trope. Yet the nature of this freedom has been ambiguous, with opposing political and philosophical ideologies adopting Beethoven's music as their mouthpiece. What is the nature of this freedom? And why does it generate such an ambivalent history? Part of the explanation lies in the equation in the nineteenth century between an absolute freedom, inspired by the abstract and universal liberty of the French Revolution, and an absolute music attributed to Beethoven's compositions; both absolutes generate empty signs whose posture of autonomy only serves to mask the various ideologies that wish to fill them.

This musical freedom may amount to nothing more than a slogan, yet many commentators have tried to work out, even in the technical processes of Beethoven's music, the sounds of individual freedom and social harmony that create an ethical totality or some semblance of it—ideas that have recently resurfaced in musicology due to the interest in Adorno. This freedom, however, is not necessarily free; it excludes elements antithetical to

its absolute agenda, indeed, even to Beethoven's music. A closer examination of his works reveals a tension between such universals and the contingent, concrete elements that they wish to exclude, presenting a different concept of freedom that might reshape a familiar trope.

MUSICAL LANDSCAPES AND ECOLOGIES (AMS)
Mitchell Morris, University of California, Los Angeles, Chair

HEINRICH, FRY, BRISTOW, AND GROFÉ: A QUARTET OF NIAGARAS
 Denise Von Glahn
 Florida State University

As early as 1697 Niagara Falls captured the imagination of visual artists. Over the next two centuries hundreds of engravings, woodcuts, panoramas, and paintings testified to the power of the natural phenomenon as a national symbol. Writers were similarly moved and added their essays, odes, poems, and sermons to the growing collection of artworks.

What inspired this outpouring went beyond the physical site itself. Coincident with the very first engraving, the Falls became *the* symbol of the new found land; images adorned biscuit boxes and theater curtains, postcards and stock certificates. As the nation went from wilderness outpost to industrial epicenter, Niagara's symbolic value morphed in response.

While the written and visual arts established themselves relatively early in the fledgling nation, music took longer. Even so, in the 1840s the Falls inspired composer Anthony Philip Heinrich to write *The War of the Elements and the Thundering of Niagara*. It was followed in 1854 by William Henry Fry's *Niagara* Symphony, George Frederick Bristow's *Niagara: A Grand Symphony* of 1893, and finally Ferde Grofé's *Niagara Suite* in 1961. Although none of these pieces achieved the fame accorded many of the visual renderings of Niagara, collectively they point to music's participation in this larger national preoccupation.

This paper considers these four little known but closely related works for what they can tell us about America's developing symphonic tradition, the ways music reflected larger cultural concerns, and the nation's fascination with its archetypal iconographic place.

"ECO-ING" IN THE CANYON: TESTING AN ECOCRITICAL
 MUSICOLOGY ON FERDE GROFÉ'S *GRAND CANYON SUITE*

Brooks Toliver
 University of Akron

In this paper I undertake two related projects: 1) finding convergences between musicology and the literary field of ecocriticism, and within that, 2) understanding how Grofé's *Grand Canyon Suite* reinforced contemporary impressions of the National Park Service in general and Grand Canyon in particular.

Carl Dahlhaus writes that nature "is almost always defined negatively" in music, in the sense that "the music remains riveted to the spot motivically and harmonically." After identifying this practice in *Grand Canyon Suite*, I tie it conceptually to the work of ecocritic Christopher Manes, who has written on the silencing of nature in western culture. That tradition amounts to an objectification of nature, which—whatever its larger significance over time—is in keeping with the National Park Service's management of Grand Canyon in the late 1910s and 1920s.

The nascent National Park Service offered the public an aestheticized wilderness experience, one whose roots Alison Byerly traces to the picturesque movement; in short, Grand Canyon was “packaged” into discrete visual highlights through magazine exposés, coffee-table publications, and the carefully planned vistas along its southern rim. Grofé—who came to know Grand Canyon during this time—similarly offers up snapshots or picture-postcards (“Sunrise,” “Painted Desert,” etc.). Furthermore, by invoking the genre of suite, Grofé provides a musical equivalent of the National Park Service itself: the public understood the latter’s mission as one of collecting and presenting “nature’s greatest hits,” so to speak; likewise, the suite carries with it a “best of” connotation.

LANDSCAPE AS IDEOLOGY: MUSIC, NATURE AND GRIEG’S “CULTURE OF SOUND”

Daniel Grimley
University of Surrey

Grieg’s music is rich in evocations of nature and of open space. Mountain echoes, herding calls, and distantly heard folk melodies saturate his work, and are among the most characteristic features of his music. Commonly understood within the context of the Romantic *Naturklang*, such depictions of nature function as a simulacrum of different, and often contradictory, cultural constructions. Landscape in Grieg’s music invokes dualities of gender, national and ethnic identity, authenticity and musical purity that were especially vital given contemporary debates about the Norwegian language and political independence at the end of the nineteenth century.

A closer study of Grieg’s *Norwegian Folksongs* op. 66, and the song cycle *Haugtussa*, op. 67, however, suggests that such landscape devices can also be understood from a more abstract perspective. In common with the music of other contemporary Nordic composers such as Sibelius, landscape often functions as a static, contemplative object within the internal structuralist discourse of Grieg’s work. For Grieg, landscape is not merely concerned with pictorial evocation, but is a defining element of what W. Dean Sutcliffe has called his “ideology or culture of sound.”

MUSIC AND THE IDYLLIC SUBLIME

Michael Beckerman
University of California, Santa Barbara

The famous opening scene of *Shane* features the image of a tiny horse and rider moving through an enormous valley against the backdrop of the Grand Teton Mountains. The accompanying music does not, as we might have imagined, reflect the loneliness of the great valley or the jagged peaks above it. Rather it is couched in a musical dialect centuries old with a new twist: a kind of wistful, clip-clop-inflected pastoral.

This paper looks at passages from Beethoven’s “Pastoral” Symphony, Dvořák’s “New World” Largo, and Vaughan Williams’s *Sinfonia antartica*, and offers clips (but not clops) from such films as *Shane*, *Princess Mononoke*, *The Big Country*, *The Sound of Music*, and the spaghetti western *For a Few Dollars More* to explore the varied ways in which an essentially intimate musical language is combined with vast landscapes populated by tiny figures. It is argued that such visions represent a distinct subset of the pastoral mode that I term the “idyllic sublime.” In this formulation, the music both domesticates the wildness of the open space and drenches it in a particular tone of nostalgia that has become an essential color of our expressive palette.

POPULAR SONG AND JAZZ (AMS)

Guthrie P. Ramsey, Jr., University of Pennsylvania, Chair

RACE, NATIONALITY, AND GENDER IN
SNYDER AND BERLIN'S "THAT OPERA RAG"Larry Hamberlin
Brandeis University

Modern scholarship has paid little attention to the surprisingly large number of American popular songs from the early twentieth century that quote European opera. Understanding the significance of such quotations is no simple matter. This paper suggests that word-music relationships, dramatic context, and performance styles all had strong and sometimes conflicting effects on how audiences perceived a song's meaning. As a case study, Ted Snyder and Irving Berlin's "That Opera Rag" (1910) reveals multiple levels of signification with each shift in methodological focus.

As a work in the "coon song" genre, "That Opera Rag" uses opera to represent a high culture inaccessible to African Americans, and thus it may be considered a racist reaction to the cultural aspirations of the turn-of-the-century New Negro movement. Yet the song's original performance context, in the Booth Tarkington-Leon Wilson farce-comedy *Getting a Polish*, imposes a dramatic situation in which opera signifies the cultural gap between Europeans and white Americans, the latter now personified by the song's black protagonist. Moreover, an interpretation of "That Opera Rag" must take into consideration the persona of May Irwin, the comedienne who introduced the song onstage. A pioneering "coon shouter," Irwin appropriated African American vocal styles as part of her embodiment of a new model of femininity, one of uninhibited sexuality that did not conform to social norms of age and beauty. Invoking the Euro-American image of the prima donna as *femme libre*, Irwin's singing of "That Opera Rag" casts the song's operatic quotations in yet another light.

LOUIS ARMSTRONG AND THE SOUND OF MIGRATION

Charles Garrett
University of California, Los Angeles

The trumpet fanfare that opens Louis Armstrong's 1927 recording of "Gully Low Blues" remains equally striking today, its arresting rhythmic snap compelling audiences then and now to listen up. Jazz historians have traced the musical development of such curtain-raisers to Armstrong's contemporaneous involvement with theater and cabaret orchestras, groups that often used punchy flourishes to usher in the next tune. Indeed, recent scholarship makes clear that the young Armstrong drew upon a wide variety of musical techniques he first encountered in Chicago and New York. What tends to be left out, however, is an attempt to account for the cultural work performed by Armstrong's music, the meanings it offered to the people whose support most sustained his early recording career: the African American record-buying public.

This paper places Armstrong of the late 1920s in the context of the Great Migration by African Americans to Northern industrial cities. Not only did Armstrong's own journey from New Orleans to Chicago influence his lyrics and his trumpet-playing, but recordings like "Gully Low Blues" reflect an attempt to come to terms with a set of gender relations unique to his new urban surroundings. Although mixed reception to Armstrong's music reveals deep class tensions in the black community, many listeners were inspired by the

brand of masculinity offered by Armstrong and by his professionalism, creativity, and musical vision. What is more, this paper's conclusion argues that musicians such as Armstrong were instrumental in promoting and sustaining the Great Migration itself.

DUETS FOR ONE:
LOUIS ARMSTRONG AND THE TRANSFORMATION OF
AMERICAN POPULAR SINGING

Benjamin Givan
Yale University

Though Louis Armstrong's influence on American popular singing is widely regarded as foundational, existing scholarly literature focuses almost exclusively on his trumpet playing. This paper begins by examining Armstrong's transference of musical Africanisms into the mainstream arena of Tin Pan Alley song during the late 1920s. His interpretations represent near-unprecedented assertions of the performer's prerogative over the composer's. Armstrong's 1931 recording of "All of Me" exemplifies his utilization of vocal techniques that are far closer to vernacular speech than was then the norm. In particular, Armstrong's tendency to flatten a song's melodic contours and to truncate its prolonged tones creates space between phrases that he fills with scatted interpolations (an approach which the critic Gary Giddins likens to call-and-response). The paper draws a parallel between this procedure and Armstrong's subsequent use, during the 1950s, of overdubbing to create more literal illusions of vocal self-duets. His 1955 overdubbed rendition of "I've Got a Feeling I'm Falling" presents a very different intersection of performer, song, and mechanical reproduction, suggesting a retreat from some of his most radical earlier innovations. Rather than privileging spontaneity—which is often considered essential to the jazz idiom—in the manner of "All of Me," the overdubbed recording instead highlights its status as a static technological construction with no pretense of documenting a single real-time performance. Furthermore, by permitting Armstrong to engage in a one-man musical dialogue without substantially transforming the original song, "I've Got a Feeling I'm Falling" reaffirms the composer's authority, which the earlier recording had problematized.

HISTORICAL TREASURES AND TESTAMENTS BETRAYED:
THE PUBLICATION OF THELONIOUS MONK'S
LIVE RECORDINGS AT THE FIVE SPOT, 1958

Gabriel Solis
University of Illinois

Hours of outtakes and alternate takes are included on jazz reissues (and increasingly on new jazz recordings) yearly. These recordings generally meet with admiration in the critical press and among jazz fans, but musicians often view them with ambivalence—their release carries with it a certain amount of cultural capital as an emblem of having "made it," but it often involves making available to audiences unsatisfactory performances and mistakes. This paper considers alternate takes from a live recording made by Thelonious Monk in 1958 released posthumously in contradiction to Monk's explicit wishes, along with outtakes from other recording sessions, arguing that in addition to providing a window onto the creative process the release of these materials raises ethical and metaphysical questions. Such recordings embody—like the publication, for example, of Kafka marginalia—a fetishistic desire to close the gap between reality and virtuality, the distance invariably left

between performance and playback felt in listening to a recording. Drawing on interviews with jazz musicians and producers and on the growing literature regarding popular music recordings, I focus on the kinds of virtualities created by these recordings, working critically with Derrida's destabilization of the "metaphysics of presence." As a complement to this theoretical focus, I maintain an ethnographic concern for understanding the ways different modernist discourses about "high art" inform divergent reactions to the publication of this and similar material.

SEVENTEENTH-CENTURY TOPICS (AMS)

Margaret Murata, University of California, Irvine, Chair

MUSIC AND THE SPATIAL POLITICS OF THE LORD MAYOR'S SHOW OF 1605

Myfanwy Walters

Royal Holloway, University of London

The Lord Mayor's Show was, by the early seventeenth century, an important annual pageant through the streets of London: having traveled to Westminster to take his oath of office, the new Lord Mayor would return accompanied by pageantry. It is acknowledged that music, provided by the royal trumpeters and the city waits, had a role in embellishing these entertainments, but little evidence survives beyond incidental references and records of payments to musicians.

This paper explores the Lord Mayor's Show of 1605 by analyzing the use of music to articulate images of civic and royal power, and demonstrates that the role of music was more sophisticated than previously acknowledged. It is shown that urban spatial and hierarchical issues pervade the pageant, with a hierarchical division existing within the pageant between "real" and "traditional" elements that can be identified with the city, and sophisticated allegorical elements that remain explicitly grounded within the domain of king and court. These are reinforced by the differentiated use of music.

The implications of this division were significant for the images of the city and court, and will be examined in the light of the city's own perceived role as an extension of the royal chamber. It demonstrates not only that interfaces existed between the city and court on both practical and theoretical levels, but also that the royal image-making program was operational beyond the traditional confines of the "court," and that music had a vital role in this expression of culture in the streets of London.

OPERA PRODUCTION IN FLORENCE IN 1625 AND THE REVIVAL OF *LA REGINA SANT'ORSOLA*

Kelley Harness

University of Minnesota

Much of our information about the production process of early seventeenth-century opera comes from prescriptive treatises that assume cooperative participants and ideal surroundings. That actual performances fell short of these goals is no surprise. But few documents survive that describe the on-going preparations—and problems—of an actual performance. An exception is the correspondence between Maria Magdalena, Grand Duchess of Tuscany, and Ferdinando Saracinelli. Saracinelli was responsible for overseeing a revival

of the sacred opera *La regina Sant'Orsola* in January 1625, and these ten letters from late 1624 demonstrate not only the backstage squabbles that accompanied such a production but confirm that several composers often contributed to a single performance.

The first performance of *Sant'Orsola* was on 6 October 1624, and its libretto names Marco da Gagliano as its composer. Yet according to Saracinelli, Francesca Caccini claimed to have composed the music sung by her students, and she insisted on having a voice in any recasting, over the objections of Gagliano and the librettist Andrea Salvadori. None of the participants in this dispute challenged Caccini's contributions to the 1624 performance, and Saracinelli noted that Jacopo Peri and Mutio Effrem also had composed music for the title role, adding that he had been told that Gagliano's setting was a *pasticcio* of his previous works. While his amusing account of backstage intrigues offers insight into the problems undoubtedly typical of opera preparations at this time, it also reminds us that surviving libretti and scores may only rarely represent actual performances.

COMEDY AND THE POLITICS OF RELIGION: RE-INTERPRETING ROSPIGLIOSI'S *IL SANT'ALESSIO*

Maria Anne Purciello
Princeton University

In 1632, Giulio Rospigliosi's first libretto, *Il Sant'Alessio*, was presented to Roman audiences under the auspices of the Barberini family and Pope Urban VIII. In its earliest manifestation, *Il Sant'Alessio* was a generically mixed work that appropriated both the subject matter of the *sacra rappresentazione* of the fifteenth and sixteenth centuries and the psychological drama of Greek tragedy while working within the boundaries of a literary language designed to accommodate the developing musical conventions of the day. Written as an endorsement of Urban VIII's religious program, the 1631 rendering of *Il Sant'Alessio* is arguably the first opera whose dramatic action is driven almost entirely by a socio-political ideology—one that becomes increasingly explicit with the work's 1634 revision. When viewed together, these two versions mark an important juncture in the development of comedy, laying the foundation for a new comic rubric for the still-developing operatic genre.

This paper examines the legend of Saint Alexis and its historic potential for reinterpretation in light of contemporary religious and political goals. In it I explore how the opera's comic revisions become the driving force behind a significant political statement, and demonstrate how the conflation of genres within such an overtly religious drama broadens our conventional conception of comedy in early opera as comic relief. A consideration of some of the controversial political and religious decisions made by Urban VIII during the years between Rospigliosi's revisions reveals how early operatic comedy was used to mirror political decisions and religious doctrine while providing thought-provoking commentary on current events.

NEW LIGHT IN THE FOREST: A CONTEXT FOR THE SOLO MOTETS IN CLAUDIO MONTEVERDI'S *SELVA MORALE ET SPIRITUALE* (1641)

Andrew H. Weaver
Yale University

Despite recent scholarly interest in Monteverdi's *Selva morale et spirituale* (1641), many aspects of this large and complex print remain enigmatic. The intended context for much of the music in this collection, for instance, has long been a matter of pure conjecture. Proceeding from the dedication to Eleonora Gonzaga, widow of Holy Roman Emperor

Ferdinand II, this paper places the most puzzling component of the *Selva*, the solo motets, into the context of the Habsburg court in Vienna during the reign of Ferdinand III (1637–1657).

Monteverdi's long and profitable association with the imperial court is already well known. More unfamiliar is his extended artistic rivalry with Giovanni Felice Sances (ca. 1600–1679), who though known today only to scholars of seventeenth-century music was in his day an international star and one of Ferdinand III's prize composers. This paper reveals that Monteverdi used one of Sances's publications as a model for his *Selva*, which is evident through parallels such as structural correspondences, motets on identical texts, and musical similarities. These resemblances, furthermore, relate directly to the religious and political context of mid-century Vienna and the unique Habsburg *Pietas Austriaca*. Among other things, each print contains a setting of an unusual text that liturgical and other primary sources show to be central for Ferdinand III's most important religious symbol, the Immaculate Conception of the Blessed Virgin. In addition to answering questions about a perplexing print, this paper also sheds important new light onto Monteverdi's compositional influences and artistic connections toward the end of his life.

MEDIEVAL TOPICS (AMS)

Judith A. Peraino, Cornell University, Chair

STRIKING ORNAMENTS: COMPLEXITIES OF SENSE AND SONG IN AQUITANIAN *VERSUS*

Rachel Carlson
Arizona State University

The Aquitanian *versus* are known as among the earliest examples of polyphonic song. These twelfth-century works utilize a newly emerging poetic style, featuring rhymed, regular, sacred texts in Latin. Much research has focused on transcription methods, possible rhythmic interpretations, sources, and transmission of these compelling pieces. While the poetic style of the Aquitanian *versus* is recognized as innovative, the meaning of the pieces has received less attention.

A close examination of textual content reveals several key points that illuminate the *versus*' meaning and function. First, the sense of the texts betrays a pronounced Marian focus that places the *versus* firmly within the realm of the twelfth-century Marian cult. Second, within the context of Marian devotion, *versus* exhibit curiosities of language and image that prove puzzling. Unconventional themes take the form of striking imagery, Biblical allusion, and erotic roles for the Virgin Mary and Christ.

In this paper, I contextualize some of the more enigmatic textual references within the contemporaneous Marian cult and the monastic traditions of scriptural study. Moreover, I argue that these arresting textual features prompted correspondingly gestural musical settings that emphasize the Marian features of the text through ornamentation, pitch climax, cadential gesture and musical elaboration. Overall, I argue that both textual and musical features serve as "striking ornaments" that help to arrest the ear and attract the mind towards the Marian theologies present in the texts.

ARS MEMORIAE AND THE CREATION OF PARISIAN ORGANUM

Jennifer Roth-Burnette
New York University

The Parisian two-voice organa for the Divine Office constitute a distinct corpus within the larger organum repertory. Like the Mass organa, they exhibit a complex array of interrelationships that have been used to establish family groups within the corpus. Yet they also contain other types of recurrent musical material for which clear patterns of relationship or transmission have heretofore proven elusive. However, certain aspects of the construction and notation of these organa offer clues about the underlying system whereby these pieces were structured and, I believe, recreated from memory in performance and written transmission. The organizational strategies at work in these organa are closely analogous to principles laid out in writings on the memorial arts, which were considered foundational to learning and education in the Parisian schools of the twelfth and thirteenth centuries. These principles, which were generally applied not only to the memorization of known works, but also to the creation of new ones from known models, find a musical analogue in Guido's *Micrologus*, and are implicit in the material set forth in the Vatican Organum Treatise. This paper examines the organa of one family [O2-O7-O13-O24-O25] in all of their known transmissions, considering the underlying plainchants, the harmonic frameworks that are formed in their organal realizations, and the melodic embellishment then applied to those frameworks. This analysis yields information that illuminates the processes by which these organa were created, and the kinship of these creative processes to those of the *ars memoriae*.

"...BELLE, BONNE, ET SAGE...": MARIE DE BRABANT AND
THE ORIGINS OF THE MONTPELLIER CODEX

Catherine Parsoneault
Texas Higher Education Coordinating Board

Marie de Brabant, Queen of France (1275–1285) led the revival of secular art, entertainment, and manuscript patronage at the royal court following the death of Louis IX. Previously unremarked evidence from the *Grandes Chroniques de France* offers new perspectives about motet performance in Paris, especially in the account of Marie's coronation, and prompts the question whether the famed motet anthology, the Montpellier Codex (*Mo*), could have been associated with Marie or her husband, Phillippe III. Although such an attribution would contradict the manuscript's assumed origin within clerical or university circles, and no unequivocal evidence of ownership or patronage has emerged, internal evidence dates the oldest layer of *Mo* firmly within the years of Marie's reign, and historical events offer a surprisingly reasonable setting for the manuscript's creation and patronage within court circles.

The allegorical *Li dis dou cerf amoureux* (ca. 1250–1285) is the earliest extant poem to relate the activities of the hunt to Love's pursuit of the Beloved. The conceits in the poem parallel the hunting images within the folios of the Old Corpus of *Mo*. Moreover, the baying of the hounds in Love's hunting pack (described in the *dis*) is likened to the very polyphonic motets (... *De trebles, de motés, de cans* ...) that make up the contents of *Mo*. The poetic imagery of the *dis* provides a striking key for "reading" many of the images in *Mo*, and strengthens already compelling evidence for a personal connection between the royal couple and the Montpellier Codex.

CONFLICTING GENDER AND GENRE IN THE COMPLAINTE:
STAGING THE FAILURE OF THE *ARS ANTIQUA* IN
MACHAUT'S *REMEDE DE FORTUNE*

John Andrew Bailey
University of Pennsylvania

The complainte in Machaut's *Remede de Fortune* is well known as a feat of erudition and virtuosic poetic technique: its content and diction are the epitome of privileged male courtly and clerkly discourse. Paradoxically, the complainte, I argue, appropriates the poetic and musical style of laments for the dead that peasant women sang. I will explicate these borrowed traits, including melodic profile, patterns of repetition, and patterns of verbal formulae. I show evidence for these traits in the lament practice in Machaut's time from representations of laments in religious drama and the liturgy. Because the church was anxious to quell the belief that lamenting women lead the dead to the afterlife, it portrayed laments as futile and lamenting women as irrational and misguided. For Machaut, the lament is not futile; it is sinister. It can indeed transport the soul, but only to a bad end. When the protagonist sings the complainte, his soul effectively departs: he becomes ill, loses his five senses, and falls into a death-like trance.

Thus, Machaut shows the complainte to fail—despite its elevated discourse—because its poetic and musical resources, those of the *ars antiqua*, fail effectively to harness the power of music over the soul. Later in *Remede de Fortune*, *ars nova* lyrics are contrastingly successful in harnessing poetic and musical power. Thus, Machaut argues for the *ars nova* not for its notational expedience, but because it is better able to control the effective power of music.

SCHUBERT STUDIES (SMT)
Charles Fisk, Wellesley College, Chair

THE “PROBLEM” OF SCHUBERT’S C MAJOR STRING QUINTET

James William Sobaskie
University of Wisconsin-Stevens Point

The deeper we probe his *œuvre*, without preconceptions or prejudices, the clearer Franz Schubert emerges as a revolutionary in the realm of musical structure. Nowhere is this more evident than in his late instrumental works, which often feature innovative contextual processes that produce arresting impressions of purely musical drama. Schubert's C Major Quintet (D. 956, 1828) features a remarkable contextual process that unfolds over four movements and transcends ordinary cyclicism and programmaticism by virtue of its extreme sophistication. This process may be most readily understood in terms of Arnold Schoenberg's concept of “tonal problem,” and perhaps is best characterized as a “quest” for a satisfactory “solution.”

This presentation will illuminate the unique contextual process that distinguishes Schubert's C Major Quintet. Through close examination of the composition's “problem,” its gradual progress toward a self-determined “solution,” and the much-anticipated *dénouement* of the closing bars, I shall demonstrate how Schoenberg's concept may serve in the analysis of dramatic content in music. In addition, I shall show how it may complement more familiar techniques of Schenkerian, formal, and motivic analysis. Finally, the “problem” of Schubert's C Major String Quintet will contribute to the ongoing refinement

of the composer's image by providing even more convincing evidence of his startling originality.

COMPARING TRIAD SETS IN SCHUBERT'S STRING QUINTET (D. 956)

Michael Siciliano
University of Chicago

A capacity to compare sets of triads can help us uncover otherwise unobvious relations between passages of music. The LR circle, a figure derived from Neo-Riemannian theory, gives us a visual framework for making such comparisons. Using this framework, this paper will illustrate several types of unobvious relations in Franz Schubert's String Quintet in C Major, D. 956. Specifically, we can use the LR circle to help us notice that triad sets are of the same "set class," i.e. have the same shape; we can use Transposition and Inversion operations on the LR circle to relate such triad set classes; and we can use the LR circle to see how the *Schritt* and *Wechsel* operations relate triad sets of different set classes. This ability to relate triad sets will help us better characterize some relations among passages from the *Andante* of the Quintet.

DISTANT VARIATIONS: SCHUBERT'S MODULATING VARIATION FORM MOVEMENTS

Jeffrey Perry
Louisiana State University

In the last years of his life, Franz Schubert composed four instrumental movements that form a distinct repertoire: the "Trout" Quintet D. 667/IV; the Octet D. 803/IV; Piano Sonata in A minor, D. 845/II; and the Impromptu in B flat, D. 935/III. Each of them comprises a set of variations on a major-key theme. Each includes (not unexpectedly) one variation in the parallel minor and (more remarkably) a variation in flat VI followed by a retransition that prepares the final tonic-key variation. Although Maurice Brown (1954) wrote a monograph on Schubert's variations, there has been no study of these four works as a set, nor any critical assessment of the formal and affective implications of Schubert's insertion of his signature flat VI into a variation movement.

These four works may be approached as studies in distance, evincing a Romantic sensibility of absence, loss, memory, and regret. Each of them engages similar affective topics, begs similar questions concerning narrative and intertextuality, and enacts common formal processes. In them Schubert joins musical aspects of distance — from the theme, from a home key, from a home register — to distance in its poetic aspects — from the past, from home, from old loves and places. I will use Schenkerian, rhetorical, hermeneutic and contextual methodologies to illustrate the narrative of distance that underlies each work and makes of it a formal and expressive whole.

SCHUBERT AND THE MUSIC-RHETORICAL TRADITION: THE LYRIC AS DISCURSIVE PARADIGM

Su Yin Mak
The Hong Kong Academy for Performing Arts

Formal and harmonic anomalies in Schubert's instrumental music have been characterized as "lyrical" even in the earliest analytical studies on the composer, and are often

measured against a “dramatic” model of sonata form that is assumed to represent the main stream of compositional practice, and against which the composer’s idiosyncrasies are often subsumed and normalized. The present paper aims to offer, from the perspective of musical rhetoric, an alternative interpretative paradigm for Schubert’s instrumental practice.

I begin by examining the traditional metaphor of musical rhetoric with reference to historical perspectives offered by Burmeister, Mattheson and Koch, as well as their modern re-interpretations by Leonard Ratner and others. Next, I propose a discursive analytical model that reconciles the rhetorical metaphor with the Schenkerian paradigm of tonal structure, and argue that the lyric can be understood as an alternative rhetorical paradigm for tonal discourse, with characteristic formal and syntactical techniques that differ from those typical of the sonata. As an illustration of how the lyrical paradigm might inform analysis, I present a close reading of Schubert’s *Moment Musical* in Ab major, D. 780 No. 2. Finally, I explore the theoretical implications of the lyrical paradigm with respect to the sonata archetype, and suggest ways in which Schubert’s lyricism may be viewed as a means of critical engagement with its conventions.

TRANSFORMATIONAL THEORY (SMT) **Richard Cohn, University of Chicago, Chair**

THREE SHORT PAPERS ABOUT DAVID LEWIN

Robert C. Cook
Iowa City, Iowa

My paper takes the form of three short essays, each addressed to an aspect of the rich, subtle negotiation between intuition and formalism in David Lewin’s work. (The questions I consider are particularly relevant to his transformational theory, which is officially the same age as SMT.) The first essay, entitled “Composing,” explores Lewin’s idea of musical intuition, and finds its roots in his early engagement with the music of Schoenberg. Next, “Figuring” looks at the place of mathematics in Lewin’s theory, and asserts a critical function for the algebra of groups—in other words, a role in “clarifying the . . . advantages and limitations” of an analytical model. I also connect Lewin’s “figures”—network illustrations—with both mathematics and the metaphors of space and motion central to his idea of musical intuition. The final essay, “Performing,” traces Lewin’s admonition that we practice analysis as a “poetic” (creative) endeavor through a selection of his analytical papers, culminating in the magisterial “Amfortas’s Prayer to Titurel and the Role of D in Parsifal.”

GOOD ANALYSIS, BAD GRAPH: REMARKS ON THE PATH CONSISTENCY CONDITION AND THE FOUNDATIONS OF TRANSFORMATION THEORY

Julian L. Hook
Penn State University

David Lewin’s definitions of transformation graphs and networks require that the products of transformations along any two paths from one node to another must be identical. This condition, here called *path consistency*, is designed to ensure a sort of mathematical coherence in a transformation graph, but it is argued here that as a universal requirement

for transformation graphs it is unnecessarily restrictive. Several alternative conditions are formulated: (1) *strong path consistency* requires consistency of paths even if some arrows are traversed in reverse; (2) a transformation graph is *realizable* if some assignment of objects to its nodes is consistent with the transformations; (3) a transformation graph is *universally realizable* if whenever any one node is labeled arbitrarily there will always be a consistent labeling of the other nodes. Relationships among these conditions are studied, as well as correspondences with Lewin's notion of *isography*. A variety of examples demonstrate that non-path-consistent, and even unrealizable, transformation graphs may be musically illuminating; some large-scale hierarchical relationships, in particular, can be effectively modeled only by non-path-consistent networks.

DIE ZEIT IST DA: ROTATIONAL FORM AND HEXATONIC/OCTATONIC MAGIC IN ACT II SCENE I OF *PARSIFAL*

Warren Darcy
Oberlin College

In Act II Scene 1 of Richard Wagner's opera *Parsifal*, the evil sorcerer Klingsor lures Parsifal to his magic castle and conjures up the seductress Kundry to be the agent of the boy's undoing. Although the dramatic power of this scene is indisputable, its structure has stubbornly resisted traditional methods of formal/tonal analysis.

This paper proposes that the scene may profitably be viewed through two new analytical lenses: the theory of rotational form developed by James Hepokoski and Warren Darcy, and the theory of hexatonic systems elaborated by Richard Cohn. In the analytical framework advanced here, these two musical processes (one formal, the other harmonic) are seen as intimately connected, and coordinated at every moment with the dramatic/poetic content.

This scene unfolds in four broad rotations. Just as Klingsor's goal is to lure Parsifal to his castle, so the musical goal of this scene is to bring forth the diatonic Parsifal motive through a process of teleological genesis. The thematic seed of this theme is planted in Rotation 1; the motive resurfaces in an expanded form in Rotation 3, and is fully unfurled in Rotation 4, as Klingsor describes how Parsifal storms the castle and appears on the ramparts.

The music associated with Klingsor and Kundry is heavily hexatonic/octatonic/enneatonic and for the most part harmonically non-functional, whereas the Parsifal music is diatonic and firmly anchored in functional harmony. Thus the process of teleological genesis operative in this scene involves not merely a thematic growth, but a transformation of harmonic language: the "magical" hexatonic/octatonic/enneatonic matrix ultimately gives birth to the "heroic" diatonic Parsifal motive.

NEO-RIEMANNIAN THEORY AND THE ANALYSIS OF POP-ROCK MUSIC

Guy Capuzzo
Texas Tech University

With the exception of Callender (1998) and Santa (2001), analytic applications of Neo-Riemannian theory have focused on the repertory it was designed for—chromatic triadic progressions in concert music of the late nineteenth and early twentieth centuries. This paper demonstrates that Neo-Riemannian theory has much of value to say about chord progressions in pop-rock music as well.

While Neo-Riemannian triadic transformations can be adopted wholesale to many common pop-rock chord progressions, the voice-leading tendencies of pop-rock music are idiosyncratic and require explanation. Parsimonious voice-leading is not always realized in the performance of these progressions since the chord voicings favored by rock musicians frequently produce parallel fifths and octaves. Nonetheless, Neo-Riemannian transformations provide the analyst with a powerful set of tools that can accommodate the different types of chord progressions—some diatonic, some not—that may occur within a single pop-rock song.

The paper presents analyses of chord progressions in songs by Credence Clearwater Revival, Ozzy Osbourne, Soundgarden, Radiohead, and other artists.

SMT SPECIAL SESSION
THE COGNITION OF LISTENING AND PERFORMANCE—
AN OHIO PERSPECTIVE
Don Gibson, The Ohio State University, Chair

SOME INFLUENCES ON ATTENDING TO MUSIC-LIKE PATTERNS

Mari Riess Jones
The Ohio State University

The talk will address the respective influences of general attentional orientation to listening to auditory events as well as specific orientations (e.g. when people must listen for a particular item in a musical pattern). The former considers issues surrounding the engagement of future-oriented attending whereas the latter discusses a mode of attending we have termed analytic attending. Recent research addressed to influences on these attending modes considers training, instructional set and the role of musical structure itself (e.g., melody, rhythm) in guiding attending in either a future-oriented or analytical fashion.

INTERPRETIVE INFLUENCES ON PERFORMERS' MEMORY

Caroline Palmer
The Ohio State University

Recent advances in music technology have allowed researchers to measure music performance at a microstructural level. We use this technology to examine the psychological processes that enable performers to produce a particular musical interpretation. The focus of this talk is on how performers' verbalized interpretive preferences influence their memory for music, as measured in their performances. I will describe experiments in which skilled pianists performed the same musical piece with different interpretations of tactus, phrase structure, melodic emphasis, or with different intended tempi. I will discuss the types of memory errors that occurred, how they changed as performers' interpretive goals altered, and how they indicate the relative salience of events that were just performed, events currently being performed, and events soon to be performed. We propose a model of how performers retrieve musical events from memory, based on a metrical framework that predicts the conceptual similarity among events. Empirical approaches to study of performance can offer novel evidence of how interpretations influence performers' conceptions of similarity among events.

AURAL SKILLS AS MUSIC COGNITION

David Butler
The Ohio State University

This tutorial review focuses on research, conducted primarily over the past two decades, that describes not only some of the complex and often covert cognitive processes that can determine success or failure in aural skills acquisition, but that also may be affecting aural skills pedagogy itself. The presentation ends with several suggestions for future research.

LISTENING STYLES AND LISTENING STRATEGIES

David Huron
The Ohio State University

Listening to music engages a wealth of cognitive and perceptual processes, both active and passive. Over the past decade a number of empirical and experimental studies have provided insights pertaining to listening styles, listening strategies, and the effects of enculturation. This presentation provides a tutorial review of this research, emphasizing several studies that have not yet appeared in print. The presentation addresses questions of form, texture, style, and rhetorical treatment. It also addresses comparative experimental research on cross-cultural listening behaviors, as well as approaches to investigating historically defunct patterns of listening. Finally, some thoughts are offered as to new ways listeners might be able to experience music, and how music cognition research might help composers identify as yet unexplored cognitive terrain.

Friday afternoon, 1 November

WONDROUS VOICES (AMS)

Robert L. Kendrick, University of Chicago, Chair

THE QUEST FOR THE SOPRANO VOICE:
CASTRATI IN SIXTEENTH-CENTURY ITALY

Giuseppe Gerbino
Columbia University

It is well known that the most famous sopranos of the eighteenth century were almost all castrated male singers. Since then, castration continued to be associated with one country, Italy, and one theatrical form, opera. There is overwhelming evidence, however, that castrato singers were already employed in the sixteenth century. The purpose of this study is to re-integrate the figure of the castrato in the social and cultural landscape of Renaissance Italy.

At the core of my investigation is the reconstruction of the biographies of ten castrati employed in Rome, Mantua, Ferrara and Florence between the 1550s and 1600. Astonishing patterns of patronage and social behavior have emerged from this still fragmentary scenario. In this paper, I will discuss the somewhat enigmatic invisibility of castrato singers in the social fabric of the sixteenth century, the nationalistic anxiety that seems to have shaped their professional identity (until the last quarter of the century none of them was Italian), the question of the emergence of castrati “produced” and trained in Italy as well as the Renaissance concern with an ideal of soprano voice that needed to be constantly reinvented and artificially fabricated. Through the analysis of a hitherto neglected document that prohibited marriages involving castrati (Sixtus V’s Bull *Cum frequenter*), I will also offer new insights on the position of the ecclesiastical authority. This reconfigured view of the practice of castration in the sixteenth century challenges concepts central to our understanding of Renaissance musical culture.

CASTRATI AS ART/NATURE

Bonnie Gordon
State University of New York, Stony Brook

Produced by surgical alteration and rigorous training, castrati represented stunning feats of seventeenth-century technology and art. Their stunted vocal cords resonated through expanded ribs to produce incredible sounds. This paper considers the castrato’s voice as an artificially manipulated natural phenomenon that musically and physically embodied the emerging dynamic relationship between science and art, technology and nature. Beyond the gender ambiguities or erotic appeal of the castrato’s voice, its pleasures derived from the seventeenth-century fascination with these dynamics. The castrato’s popularity thus related to the appreciation of both scientific and artistic experimentation. It also illuminates shifting boundaries between the disciplines and activities of music and science.

The castrato’s rise to prominence coincided with the erosion by natural philosophers—Galileo, Cesi, Bacon, and Descartes—of Aristotelian distinctions between art and nature. An amalgamation of nature’s beauty and human ingenuity, the castrato phenomenon reflects seventeenth-century cultural practices devoted to the understanding, mechanization, manipulation, and control of the natural world. The castrato’s voice relates to the

manipulation and mastery of nature enacted by technological developments such as the microscope and the clock. Similarly, the display of those voices is analogous to the display of natural and artificial phenomena in the museums that flourished in Florence, Venice and Naples. Because castrati exaggerated more general musical trends—the increased emphasis on vocal and instrumental virtuosity, the centrality of artifice, and the objective approach to musical affect—this consideration of their pleasures in terms of natural philosophy adds a scientific and technological context to seventeenth-century music-making.

A VIRTUOSO PERFORMANCE: A CASTRATO IN THE FRENCH COURT

Roger Freitas
Eastman School of Music

Although the rise of the virtuoso is often seen as characteristic of the seventeenth century, musicologists like Anthony Newcomb and John Rosselli have asserted the almost hybrid status of these early stars, who “exist[ed] in [a] no man’s land somewhere between the courtier and the professional musician.” The career of the castrato Atto Melani (1626–1714), who gradually transformed his identity from servant-musician to gentleman-diplomat, precisely illustrates this condition.

In this paper, I focus primarily on Atto’s complex relationship to the French court, as revealed in his voluminous correspondence. Early in his career, Atto recognized the paradox that, although brilliant singing might be his avenue to success, it also marked him as socially inferior to the aristocratic class he aimed to join. And so he tried to walk a fine line: although a castrato, he affected the reticence of an amateur; although trained to sing, he sought out duties in diplomacy; and although outwardly obsequious, he regularly disobeyed his masters’ orders. Whether conducting Mazarin’s espionage in Germany or intriguing to get back to France from less favorable assignments, Atto aspired to the behavior of any good courtier, exploiting his native talents to advance personal designs. Despite setbacks, the singer’s strategy ultimately succeeded, as his political (rather than vocal) acumen earned him land, wealth, and titles. Atto’s case illuminates both the social stigma of the musical profession and the ways some musicians, even castratos, could manipulate their careers to overcome this obstacle.

RETHINKING THE INTERMEDI FOR *LA PELLEGRINA*: TECHNOLOGIES OF THE VOICE AND THE AESTHETIC OF WONDER

Nina Treadwell
Grinnell College

The music for the Florentine intermedi for *La pellegrina* (1589) has been afforded particular attention by music scholars in part because of its close proximity to the beginnings of opera. Frequently, however, the intermedi’s solo songs have been regarded as puzzling anomalies for their apparent disregard of the aesthetic aims of musical humanism, particularly their lack of attention to text clarity; indeed, polemics by composers who railed against the excesses of improvised *fiortura* are used to support this view.

In this paper I demonstrate how the elaborately embellished songs rendered by such virtuosi as Vittoria Archilei and Jacopo Peri can be best understood through an aesthetic of wonder that was readily articulated and “performed” in contemporaneous literary and artistic cultures as well as the natural sciences and philosophy. Recent discussion of the intermedi’s capacity to inspire *meraviglia* has been largely confined to the visual dimension, particularly

to machine-generated marvels. Drawing on descriptions of the intermedi including eyewitness accounts, I show how the technical and imaginative powers of the virtuoso singer—the *meraviglia*-inspiring echo effects or rapid glottal articulations employed to execute intricate *passaggi*—resonated with a broader cultural fascination with *effetti meravigliosi*. Further, the virtuoso's ability to inspire wonder was closely related to the contemporary notion of *ingegno*, the imaginative capacity to invent or fashion the new, regarded in literary circles as a poetic faculty *par excellence*.

POULENC, BRITTEN, AND THE (HOMO)EROTIC (AMS)
Stephen McClatchie, University of Regina, Chair

“UNE OEUVRE MONSTREUSE”:
 HIDDEN AGENDAS IN POULENC'S *LA VOIX HUMAINE*

Keith Clifton
 University of Central Arkansas

Francis Poulenc's *Dialogues des Carmélites* (1957) has been consistently identified as the summit of his operatic works. Such an assessment has assured that *La Voix humaine* (1959)—his final opera, based on Jean Cocteau's 1930 monodrama—has been overlooked, the impetus for its composition inadequately defined. Employing one character, “Elle,” the work dramatizes a failed relationship from the feminine perspective: the male lover never appears, his disembodied voice personified by a mute telephone.

Musically, *La Voix humaine* exhibits a vocal complexity and “sustained tonal ambiguity” (Daniel, 1982) unprecedented in Poulenc's compositional arsenal. Rather than advancing the interpretation that Poulenc composed *Voix* out of loyalty to Cocteau, I propose that the opera represents Poulenc's final, desperate attempt to come to terms with his own homosexuality. Numerous references in private correspondence—much previously suppressed or ignored—expose the opera as a mirror of Poulenc's emotional life. He labeled it “a monstrous work” and, most tellingly, a “musical confession.” The emotional outbursts and hysterics of “Elle” exhibit clear, documented parallels with Poulenc's guilt and frustration regarding his sexual identity.

Finally, using excerpts from the opera and the Cocteau play, I will situate *La Voix humaine* within the larger context of Poulenc's role as a musical outsider, a position he occupies to the present day. A closer examination of this neglected work uncovers new insights into Poulenc's troubled and elusive personality, rendering his famous dictum “my music is my portrait” all the more intriguing.

HUMOR, MELANCHOLY, AND EROTICISM IN
POULENC'S SETTINGS OF MAX JACOB

Stephen Downes
 University of Surrey

The poetry of Max Jacob (1876–1944) is comparable with the work of his more famous contemporaries Guillaume Apollinaire and Jean Cocteau in its exploration of fragmented, decentered subjectivities through techniques of dissociation and parody and images of an urban, highly erotic pastoral. In Jacob's texts these features characteristically coexist with melancholic, nostalgic desire for a return/rebirth of the lost lyrical expressive subject. Two

of Poulenc's settings of Jacob will be considered in detail: "Souric et Mouric" (1931) and "Jouer du Bugle" (1954). By drawing upon theories of the work of elegy (Zeiger), humor (Freud, Eco), the contingency of language (Rorty), influence (Whitesell) and camp subjectivity (Travers, Meyer), this paper demonstrates that the selected songs are works of mourning in which the play of humor, nostalgia and eroticism creates a context for the precarious survival or redemption of the authorial voice.

STRANGE MEETINGS IN BRITTEN

Lloyd Whitesell
McGill University

One hypothesis pursued in contemporary queer musicology argues that music provides an arena for reflection on a composer's experience of a marginal sexual identity. The music of Benjamin Britten has furnished material for a recent outpouring of such criticism. Much of this work, however, addresses covert meanings constrained by censorship and directed toward a minority audience of initiates or sympathizers; its impact on Britten reception in general remains unclear. I propose that Britten's music dramatizes a deviant perspective in fundamental ways, resulting in a queer aesthetic whose import extends to all listeners. This aesthetic is felt throughout the dramatic works; I focus on the popular *Turn of the Screw* and *War Requiem*.

Britten composes dramas of psychological reorientation from these elements: 1) the appearance of a stranger, a figure of worldly or spiritual initiation (Quint, the German soldier), in opposition to the familiar protagonist. 2) The setting in a limbo between worlds (Bly, the magic forest, "ambiguous Venice"), making possible 3) uncanny meetings whose vocal exchanges convey erotic knowledge (Quint's seductive arabesques, the soldier's "wild beauty"). 4) This confrontation of different perspectives casts the protagonist into disorientation, and leads to 5) bonds of identification across incompatible positions (the governess's assumption of Quint's music, Aschenbach's transformation into fop, the soldiers' conversion to friends). Through the protagonist's perspective, such effects of fey enlightenment or cross-identification extend to the audience. Britten's queer aesthetic is not so much defiant or antagonistic as Socratic-based on a logic of persuasion and transformative dialogue.

MIMESIS AND SUPER-MIMESIS IN BENJAMIN BRITTEN'S *DEATH IN VENICE*

Ruth Longobardi
Columbia University

Many studies of Benjamin Britten's *Death in Venice* (1973) illustrate the numerous ways in which the score supports the protagonist Aschenbach's stream-of-consciousness account of his journey through Venice. Such analyses detail correspondences between the libretto's events and the music's use of harmonies, leitmotifs, instrumentation and texture.

Certain musical elements in *Death in Venice*, however, have no simple correlation to Aschenbach's world of experience. A distinction can be made, in fact, between two different kinds of music that coexist in the score: *mimetic* music—which imitates the events of the fictive world it goes along with—and what I will call *super-mimetic* music—which distances itself from such imitation in order to amplify other themes and ideas that are faint or absent in the libretto. One important category of super-mimetic music in *Death in Venice* is *repetition and return*. These two musical elements are overstated in the score. Rather than

support the story's progression, they instead illuminate and expand upon a single aspect of the protagonist's character, one about which he himself is unaware: a stuttering writer's block that is brought about by his preoccupation with artistic form. This super-mimetic music sounds and resounds throughout the opera even as the protagonist is transformed and the story moves forward.

It is my hope that this study, in addition to underscoring the masterful thematic density of *Death in Venice*, will model an approach to opera analysis that incorporates inconsistencies between libretto and music, and so permits the music to speak about, rather than simply with, its accompanying text.

GLOBAL HYBRIDITIES (AMS)

Kay Kaufman Shelemay, Harvard University, Chair

CRIOLLISMO AS HYBRIDITY, ARRANGEMENT AS CREATION: BLAS TARDÍO'S REPERTORY FOR CHUQUISACA CATHEDRAL (1745–1762)

Bernardo Illari

University of North Texas

Some scholars have enthusiastically embraced postcolonial theory to approach the musics of colonial Latin America, using the notion of hybridity to conceptualize Mestizo products. Yet they sometimes downplay the complexity of Iberian colonial societies by excluding the groups of Criollos, local-born descendants of the conquistadors that pursued agendas and carved identities of their own. Criollo cultures differ from other hybrid colonial cultures in their fluent dialogue with European trends and very limited acceptance of native elements.

Here I examine the repertory of Blas Tardío de Guzmán, the earliest local-born chapelmaster at the cathedral of Chuquisaca (or Sucre, Bolivia), as a Criollo hybrid. The repertory, identified by means of manuscript data among the mass of 1300 cathedral compositions, is not composed of original music, but rather of arrangements. Yet Tardío's arrangements are always creative, often to the point of becoming original in and of themselves. A dozen of these pieces combine elements from the older Spanish Baroque tradition with a newer Italianate style. They mainly result in either a recasting of the Italian (functional) tonality into the non-functional ways of the Spanish tradition, or the simple (and brutal) juxtaposition of stylistically diverse sections. While they use Western languages, they nevertheless subvert the Western preference for unity. Consequently, Tardío's repertory breaks down the dichotomy that construes Latin American "art" music as either an imitation of the European or a Mestizo crossbreed by creating a musical "third space." Finally, as this Criollo music is hybrid but not Indian influenced, it questions the applicability of postcolonial theories to Latin American music.

VANGUARDISM IN THE TROPICS: A CUBAN MASQUERADE

Tamara Levitz

McGill University

On 29 November 1925, Amadeo Roldán's *Obertura sobre temas cubanos* premiered in Havana, initiating the twentieth-century tradition of Cuban vanguard music. Roldán and his colleague, Alejandro Garcia Caturla, spent the next fifteen years (until their early deaths

in 1939 and 1940, respectively) establishing a national vanguard style that brought together the rhythms, melodies and instruments of Afro-Cuban music with the aesthetic ideals of European Neoclassicism (as revealed in the works of Stravinsky, De Falla, and Milhaud). Their spokesman, Alejo Carpentier, encouraged them to improve on works like Stravinsky's *Le Sacre* and *Les Noces* by composing ballets that drew on "the more interesting" rhythms of Cuba.

In this paper, I describe what happened when European visions of the musically exotic and primitive came home to Cuba in the late 1920s. Focusing on Roldán's *Motivos de Son* and García Caturla's *La Rumba*, and drawing on a wide range of rare journals, photographs, newspapers, recordings, scores, and archival documents gathered in Berlin and Havana, I relate how the white Cuban vanguard internalized colonialist visions of the primitive by putting on the musical masks of the Afro-Cuban for their American and European audiences. The resulting "national" music and ballet remained imaginary, known through an illustrious secondary literature, yet rarely performed and never seen or heard by most Cubans. Behind the powerful myths about this silent tradition, I discover a music wrought with painful disruptions and torn by contentious encounters between conflicting styles. These compositions tell us much about Cuban society and about twentieth-century modernism.

BETWEEN THE TWO VOICES:
SINGING AND SPEAKING, STAGE AND SCREEN IN *CHUNHYANG*

Jeongwon Joe
University of Nevada, Reno

"It combines drama and music in organic ways and the effect is akin to that of Wagner's music-dramas," said David Denby in his *New Yorker* review of *Chunhyang* (2000), a recent Korean opera-film. *Chunhyang* is a cinematization of a *p'ansori*, traditional Korean "opera" in the broad sense that music is a main discourse through which the story is articulated in a theatrical setting. What distinguishes *Chunhyang* from other opera-films is most of all its double voicing: namely, the employment of the speaking voice enunciated by cinematic actors and actresses, which is heard in addition to, or occasionally simultaneously with, the operatic singing voice. This paper examines intriguing interplays between the two voices—operatic and cinematic, singing and speaking.

I will discuss how this double voicing destabilizes the discursive hierarchy and gendered dynamics between singing and speaking in operatic and cinematic conventions (e.g., the dichotomy between speech and singing in *Moses und Aron* and the silencing of the speaking, as opposed to singing, woman in classical sound cinema, as explored by Amy Lawrence in her book *Echo and Narcissus*). In *Chunhyang*, the space of the film's diegesis is not unified as in other opera-films but rendered schizophrenic through the crosscutting of a mock stage performance of a *p'ansori* and the cinematic visualization of the *p'ansori* narrative. This schizophrenia, I will show, serves to reverse the standard practice of mainstream cinema by privileging the diegetic space of operatic (*p'ansori*) performance over that of narrative screen images—in other words, by privileging the audible over the visible.

BEETHOVEN AND CONFUCIUS:
A CASE STUDY IN THE TRANSMISSION OF CULTURAL VALUES

Chien Chang Yang
University of Chicago

In his celebrated *Beethoven Hero* (1995), Scott Burnham demonstrates how a “heroic style” became a cultural paradigm in Europe through Beethoven’s music. Burnham’s thesis is a rejoinder to Hans Heinrich Eggebrecht’s path-breaking *Zur Geschichte der Beethoven-Rezeption* (1970; revised 1994), in which aesthetic topoi such as *Leidensnotwendigkeit* (the necessity of suffering), *Überwindung* (overcoming) became essential attributes associated with Beethoven’s heroic style. As Burnham argues, eventually Beethoven’s heroic music becomes identical with Beethoven the composer, who embodies the highest value of European music.

However, while today the understanding of Beethoven as a cultural hero is self-evident worldwide, the idea of composer as the representative of cultural values has not always been universal. For instance, in pre-modern China not only the idea of “composer” did not exist, a “heroic style” in arts had never been highly regarded. Yet interestingly, heroic values in European culture such as *Leidensnotwendigkeit* and *Überwindung* were essential attributes in the Chinese Confucian tradition.

This paper argues that the early reception of Beethoven in modern China involves a process of transforming Beethoven the hero into a Confucian sage. By examining writings of Chinese intellectuals in the early twentieth century, this paper demonstrates that it was not Beethoven’s music itself, but its associated moral implication that made Beethoven accepted by Chinese intelligentsia, especially at the time when concerts, recordings, and printed music were not accessible even for cultural elites. This paper intends to shed light on the social history of cultural transmission in musical globalization.

AESTHETICS AND THE LATE NINETEENTH-CENTURY SYMPHONY

Alain Frogley, University of Connecticut, Chair

TCHAIKOVSKY’S SYMPHONIC AESTHETIC AND ITS
APPROPRIATION

David Haas
University of Georgia

Tchaikovsky’s importance to the aesthetic of the symphony has long been acknowledged in Russia, where three generations of scholars have had access to the key texts in their original contexts. Perceptions in the West, however, are less than unanimous, since scholarly views have long been hampered by an overreliance on the familiar epigrammatic statements about seams, acorns, and Fate motives, largely drawn from his correspondence with Nadezhda von Meck.

The first intent of this paper is to advance a more contextually defensible interpretation of Tchaikovsky’s aesthetic, in which the statements in the von Meck letters are augmented by the views expressed in letters to the composer Sergei Taneyev. The remainder of the paper is concerned with the resurfacing of Tchaikovsky’s ideas of symphonic form in the writings of two highly influential twentieth-century Russian aestheticians. Boleslav Yavorsky (1877–1942) received the essential idea content directly from his teacher Taneyev. On the basis of his knowledge of Tchaikovsky’s music and thought, he postulated a late nineteenth-

century “psychological” epoch of symphonic composition, involving a profound rethinking of the nature and function of musical form. Boris Asafyev (1884–1949) drew heavily upon his extensive knowledge of the composer’s writings in developing a dualistic view of form and an explication of the quality of “symphonism” in music as articulated in the book *Musical Form as a Process*. My final comments will concern the curious coexistence of imported and native (Tchaikovskian) aesthetics at the Moscow and St. Petersburg Conservatories at a time of great compositional vitality.

THE EVOLUTION OF THE *DURCHBRUCH* IDEA:
ADORNO, MAHLER, BEETHOVEN AND THE
NINETEENTH-CENTURY CRITICAL TRADITION

Katarina Stokes
Brandeis University

The concept of the *Durchbruch* (breakthrough), introduced into Mahler scholarship by Paul Bekker and Theodor Adorno, has sparked numerous recent musicological discussions among scholars such as Bernd Sponheuer, Hans Eggebrecht, and James Buhler. Although the concept is most often associated with Adorno, I will show in this paper that the idea of a sudden rupture in the musical flow, or the *Durchbruch*, is not a novel formal concept in Mahler’s music, but originates, in fact, in the nineteenth-century musical, literary and critical tradition that emerged in response to Beethoven’s music. In 1838, W. R. Griepenkerl, for example, describes the climax of the syncopated passage in the development section of the first movement of Beethoven’s Eroica Symphony (mm. 244–284) as “the tremendous breakthrough of the basses” through which music attains the “heavenly spheres of E and A minor.”

By tracing the idea of the *Durchbruch* through the Romantic writings on music by Tieck, Griepenkerl, Hoffmann, Oulibicheff, A.B. Marx, and Wagner, I will show that they all observed moments of “otherness” and structural disruption in Beethoven’s symphonies. Mahler’s own written and spoken references to the *Durchbruch*, as well as his annotated conducting scores of Beethoven’s symphonies, reveal that his notion of the *Durchbruch* was steeped in Romantic aesthetics as filtered through Wagner and was strikingly manifested in his controversial Beethoven interpretations. The understanding of the evolution of the *Durchbruch* and Mahler’s own reading of this idea gives insight into how this concept affected the idiosyncratic musical processes of Mahler’s own symphonies.

ERNST BLOCH’S CONCEPT OF THE *TEPPICH*
AND SYMPHONIC CRITICISM

Benjamin Korstvedt
Clark University

This paper takes up questions about the aesthetic and cultural meanings of the symphony by elaborating Ernst Bloch’s use of the image of the *Teppich* (carpet or tapestry) in his discussion of music in his *Geist der Utopie* (1918, revised 1923). The concept of the *Teppich*, which Bloch derived from the early works of Georg Lukács, stands as a symbol of “pure form” which is both constructive and “constraining in nature.” The impulse to pure abstract form, inherent in all art, is necessarily and productively countered by a need to engage with the “atmospheric quality” and “uncertainty” of “empirical life” (Lukács, *Soul and Form* [1910]). In Bloch’s sketch, the late Romantic symphony could secure legitimacy and

authenticity by “venturing out” into the “active, ‘effective,’ real domain” of “life” while preserving something of the absolute musicality of the “chamber music carpet.”

This paper fleshes out Bloch’s framework, which is by turns penetrating and cryptic. It explicates its terminology, extracts its system of evaluation, and pursues its musical observations through analysis of pertinent passages in the works of Brahms and Bruckner. It demonstrates how Bloch’s approach crystallizes the turn-of-the-century discourse about the relative symphonic values of the chamber-music ideal and the epic impulse. Finally, it considers how ideas drawn from this conceptually dense, and too rarely discussed, critical tradition can be employed to open fresh perspectives on issues central to the criticism of the nineteenth-century symphony, especially the competing claims of formality, subjectivity, and direct rhetorical expression.

VAUGHAN WILLIAMS AND THE
AUSTRO-GERMAN SYMPHONIC TRADITION:
TONAL PAIRING AND DIRECTIONAL TONALITY IN *A SEA SYMPHONY*

Julian Onderdonk
West Chester University

Commentators consistently de-emphasize the influence of the Austro-German tradition on Vaughan Williams. Encouraged by his own anti-German statements, they argue that he erected a style based almost entirely on early English and (less so) contemporaneous French sources. There is some justification for this, since Vaughan Williams evolved a musical discourse based less on fragmentary development and variation than on seamless extension and rhapsody. But it is also true that he was extensively exposed to Austro-German masters in his early training, and that many apprenticeship works are directly modeled on this music. Even after he had developed his personal idiom, he remained temperamentally drawn to the spiritual dynamism of the Beethoven symphonic tradition, as his nine symphonies and many concerti attest.

A Sea Symphony (1903–1909) offers a revealing look at the lingering effects of Vaughan Williams’s German apprenticeship. A work of his first maturity, it merges folksong modality with Debussyan harmonic experiment, and demonstrates a ready grasp of English choral traditions. But it also relies heavily on Austro-German developmental process and embodies in its four movements a spiritual journey that owes much to nineteenth-century musical aesthetics. Perhaps most significant, the work communicates this journey via a controlled manipulation of paired tonics and directional tonality that directly relates to the large-scale structural innovations of Brahms, Wagner and Mahler. My paper traces the *Sea Symphony*’s various debts to Austro-German music and argues the continued importance of tonal ambiguity in Vaughan Williams’s later works, when his superficial reliance on Central-European techniques had largely disappeared.

THE PRACTICE OF PERFORMANCE (AMS)
José Bowen, Georgetown University, Chair

HAYDN'S STRING QUARTETS AND THE IDEA OF THE PERFORMER

Mary Hunter
 Bowdoin College

It is well known that Haydn included some fingering indications in the first violin parts of his string quartets. William Drabkin has read some of these as helpful hints to the players and some as indicators of musical special effects. The "special effect" passages, which require the performer to slide between notes on one finger, to play passages on one string, or to use open strings in surprising places, are all clearly audible, to some extent visible in live performance, and in one way or another, grotesque.

These moments are jokes, of a sort. But they also participate in the contemporary discussion of the relative roles of composer and performer, carried out in performance treatises by Leopold Mozart, C.P.E. Bach, and Francesco Galeazzi, among others, and in more broadly aesthetic writings by Rousseau, J.A.P. Schulz, and Johann Heinrich Gottlieb Heusinger, and others. Reading these musical moments against pertinent passages in the treatises, I want to argue on the broadest level that music "itself" can raise issues about the circulations of musical power as pertinently and provocatively as prose. On a more specific level I suggest that while there is no single message encoded in these moments, they both illuminate and problematize particular topics in the larger discussion: namely, the allocation of audience attention between the work and the performance, and the role of the performer's bodily display in constituting the work "itself."

THEODORE THOMAS, BOWINGS, AND THE *DEUX TEMPS* WALTZ:
 AN AMERICAN CONDUCTOR AND
 THE LOST EUROPEAN WALTZ TRADITION

Sin Yan Hedy Law
 University of Chicago

Theodore Thomas, founding conductor of the Chicago Symphony Orchestra, whose extraordinary career as a conductor of American symphonic organizations was fundamental to the formation of American high music culture between 1860 and 1905, assembled a collection of over 2000 orchestral scores and parts, many in first editions. This collection, now available in the Chicago Symphony Archives and still poorly known, bears witness to most of the orchestral music performed in North America under Thomas's baton.

In an article inserted into the *Entr'acte* section of a program booklet for the Chicago Symphony Orchestra during the 1890s, the annotator, evidently under Thomas's supervision, lamented the general ignorance of Johann Strauss Jr.'s influence and the significance of his use of the cross-rhythms in the waltz genre. This description directs us to the heretofore-ignored introduction of the *deux temps* waltz in European dance history and its influence on other symphonic music. Through a study of the conductor's bowings for this music in scores from the Thomas collection, it is now possible to see how he used unusual bowings to highlight cross-rhythms in order to emphasize the aural effect of the *deux temps* waltz. The reciprocal relations between Thomas's bowings, the analytical essay in *Entr'acte*, and the waltz reformation all help to illuminate a lost European waltz tradition. The result of this examination illustrates Thomas's endeavor to generate public admiration of European

music in late nineteenth-century America. Furthermore, it reveals the intriguing social, musical, and theoretical relationship between dance, music and nineteenth-century European etiquette.

“HOW PADEREWSKI PLAYS”: *CHANT D’AMOUR* AND
THE AESTHETICISM OF AMERICA’S GILDED AGE

Maja Trochimczyk
University of Southern California

Before a patriotic campaign on behalf of Poland’s independence during World War I changed Paderewski into a “living immortal,” the pianist was viewed as an “archangel” (painters Edward Burne-Jones, Laurence Alma-Tadema) and a “master of harmonies” whose magic broke borders between the arts (poet Richard W. Gilder). As Gilder wrote in *How Paderewski Plays*, the poet would capture the pianist’s extraordinary gift only “If words were perfume, color, wild desire / If poet’s song were fire / That burned to blood in purple-pulsing veins...” The aesthetes’s visions of the charismatic pianist were partly influenced by their cultural preoccupations and partly by his selection of repertoire. One of Paderewski’s favorite encores during his American tours, heard at over sixty concerts in 1907–08, was *Chant d’amour* by Zygmunt Stojowski (1870–1946). *Chant* and its sylvan counterpart, *By the Brookside*, recorded by Paderewski in the 1910s, belonged to the domain of “aestheticism” typified by the paintings of Thomas Wilmer Dewing. The music’s elegant sentimentality contributed to the idealization of the virtuoso as an embodiment of love and beauty—equally cherished by his female public and by the artists who constructed Paderewski’s “otherworldly” image.

In this paper, Paderewski’s idealization is examined on the basis of poetry, painting, and press reports found in various Polish and Polish-American archives, including a newly discovered Stojowski Collection in New York. The author draws inspiration from Kallberg’s study of the “gendered” reception of Chopin and points to the similarities and differences in the cultural representations of both artists.

THE LISZT *PAEDAGOGIUM* AND
TWENTIETH-CENTURY PERFORMANCE STYLES

Kenneth Hamilton
Birmingham University

The Liszt *Paedagogium* is a compendium of notes taken by various students at his piano masterclasses. Compiled and edited by Lina Ramann soon after Liszt’s death, it provides some of the most important and specific information we have on the manner in which he wished his piano works to be performed. Although excerpts from the *Paedagogium* have appeared in the *New Liszt Edition*, the publication as a whole has received little detailed attention and scarcely affected the interpretative approach of most pianists today. If we collate this material with reminiscences of pupils such as Friedheim, Lamond, Rosenthal and Sauer, and also study recordings by these and other Liszt students, we can come to a new understanding of the stylistic ambit within which he intended his music to be played, and even gain detailed knowledge of his performance practice for certain well-known pieces. Much of this information conflicts fundamentally with performance traditions that have grown up in the twentieth century, and can radically change our view of the score at all levels—from the actual notes themselves and their interpretation to issues of structural balance and overall design. This presentation, featuring several illustrations at the keyboard,

will focus on *Funérailles*, the second *Franciscan Legend*, *Feux-follets* and the Sonata, and will demonstrate how distant many of our contemporary performance habits are from Liszt's documented intentions.

RENAISSANCE TOPICS (AMS)
David Kidger, Oakland University, Chair

TINCTORIS AND THE VALUE OF *VARIETAS*
IN THE FIFTEENTH CENTURY

Sean Gallagher
Harvard University

Johannes Tinctoris's discussion of *varietas* in the final chapter of his *Liber de arte contrapuncti* (1477) is one of the most frequently cited passages from fifteenth-century writings on music. Comparatively little consideration has been given, however, to the significance of Tinctoris's mention of six specific works (by Du Fay, Faugues, Regis, Busnoys, Ockeghem and Caron) that are, in his view, models of *varietas*. Attempting to determine which features of the four surviving works from his list might have motivated Tinctoris's assessment prompts a closer examination both of the ways in which he adapts a guiding concept of classical rhetoric to his own purposes, and of the broader reception of the idea of *varietas* in the fifteenth century, as reflected in writings on subjects as diverse as theology and painting.

Previous discussions of Tinctoris's counterpoint treatise have characterized his chapter on *varietas* as a simple description of a general principle, or as his way of delineating a hierarchy of genres. The present paper argues instead that what distinguishes this passage—and makes it potentially so valuable—is his adaptation of the idea of *varietas* so as to allow it to function in two distinct, if related, senses. *Varietas* thus serves both to define an aesthetic/compositional goal and to describe certain technical means of achieving that goal. In this reading, the chapter offers new insight into what the best informed theorist of the time valued in the music of Ockeghem and his contemporaries, and in turn, suggests ways we might better understand the aesthetic priorities that shaped these musicians' approaches to composition.

“TEACHING LITTLE FINGERS TO SING”:
MORE CLUES TO MUSICAL LEARNING IN THE EARLY MODERN ERA

Susan Weiss
Peabody Conservatory, Johns Hopkins University

In recent years greater attention has focused on the subjects of musical learning and literacy in the early modern era. Studies such as those by Owens and Judd examine how composers and theorists “read” and learned from Renaissance musical manuscripts and prints. With rare exceptions, less is known about the musical education of beginners and amateurs. In the sixteenth century, numerous printed texts were designed as practical rather than theoretical sources and were geared to these students and to those required to teach them the rudiments of music, particularly singing.

This paper will focus on a variety of sixteenth- and early-seventeenth-century Western musical primers and explore their models, syntax, illustrations, memory aids and other

didactic tools. Annotations in the margins of many extant copies of works, such as those in Hugo von Reutlingen's *Flores Musicae*, Adam von Fulda's *Opusculum*, Andreas Ornithoparcus's *Musice active micrologus*, Bonaventura da Brescia's *Breviloquium musicale*, Orazio Scaletta's *Scala di musica molto necessaria per principati*, and Adam Gumpeltzhaimer's *Compendium musicae latino-germanicum*, reveal patterns and stages of musical learning. These comments, some clearly the scribbles of younger learners, and others demonstrating comfort (and discomfort!) with the skills involved, give us hints as to how these treatises were used. Some marginalia reveal critical skills pointing to a long tradition of ownership by professional musicians, one of whom, Padre Martini, may have used his copies to teach the young Mozart the "art of singing."

UNCOVERING THE "HIDDEN AND BURIED" MODELS IN LASSO'S EARLY MADRIGALS

Sarah Stoycos
Bowdoin College

Orlando di Lasso (1532–94), like so many of his contemporaries, frequently modeled his compositions on those of other composers. This certainly holds true for the works published in his *Primo Libro di Madrigali à cinque voci* (Gardano, 1555), the weightiest of his early madrigal publications. A study of Lasso's musical borrowings in these pieces reveals that certain madrigals by the Venetian master Adrian Willaert, first published in his renowned *Musica nova* of 1559, seem to have held a particular allure for the young composer in his formative years. His modeling included a wide range of practices, from exact melodic, rhythmic and harmonic quotation to a more general imitation of a variety of compositional techniques. Scholars have in the past cited Willaert as having an important impact on Lasso's early works, based solely on general stylistic comparisons. Yet it has also been assumed that Lasso, who to our knowledge neither knew Willaert personally nor traveled to Venice in his youth, could not possibly have been familiar with the highly-coveted madrigals of *Musica nova* in the years leading up to the publication of his Book I à 5. After all, these pieces by Willaert were, according to the print's dedication, "hidden and buried" prior to their initial publication in 1559. In light of Lasso's extensive modeling on these works, we are forced to reconsider this assumption and re-examine the ways in which unpublished music was transmitted in the sixteenth century.

THE EUCHARIST AND SAINT FRANCIS: IMAGES OF MUSICAL AFFECT AND RAPTURE IN COUNTER-REFORMATION ITALY

Andrew Dell'Antonio
University of Texas, Austin

A key concept used by early seventeenth-century Catholic commentators to justify the increasing focus on the recipient of artistic works (rather than the creator or performer) was the expression of *affetto*—a notion, loosely translatable as "affect"—that reaches to the ineffable emotional and spiritual message of a musical, verbal, or visual artwork. Such a focus (often Jesuit-inspired, and certainly fostered by the "teaching orders" in their mission to consolidate understanding and support for the message of the Roman church) underlined the primary importance of the effect that art has on its recipient(s), thus emphasizing the indispensable role played by a well-disposed listener in the meaning and success of a sacred work of music.

This paper will discuss connections between the various uses of *affetto* in Counter-Reformation commentary on music, spiritual practice, and the visual arts, particularly in the evocation and contemplation of mystical delight. It will then focus on musical manifestations associated with the presentation of the Eucharist, the moment in the Mass considered most crucial to early-modern reformed Catholic spirituality. The paper will explore descriptions of the role played by music in creating a state of rapture to enhance a listener's spiritual awareness, with particular reference to a specific image of mystical transport through instrumental music: the iconography of the ecstasy of St. Francis, who is often depicted in this period as swooning to the sound of a violin-playing angel.

TWELVE-TONE TOPICS (SMT)

Martha Hyde, State University of New York, Buffalo, Chair

THE PALINDROMIC "IDEAL" AND COHERENCE OF THE WHOLE IN SCHOENBERG'S PRELUDE, OP. 25

Jack Boss

University of Oregon

Most analyses of Schoenberg's Prelude Op. 25, just as with his other twelve-tone music, tend not to be concerned with the coherence of the whole. Usually, brief excerpts from the piece are considered to support placing it somewhere in the transition between atonal and serial music, or to demonstrate significant characteristics such as the balance arising from collectional invariance between rows. The aim of my presentation is different—to show that the piece as a whole projects a single large shape somewhat like what Schoenberg called "musical idea," by means of the number and salience of the dyad palindromes created by collectionally-invariant pairs of rows.

In the Prelude, Schoenberg uses fifteen pairings from the eight row transformations characteristic of Op. 25 (P₄, I₄, P₁₀, I₁₀ and their retrogrades). These pairings create anywhere from 0 to 6 places in which a dyad from one row form is mirrored by its retrograde in the other form. Asserting that Schoenberg considers a row pair that creates six palindromes to be an "ideal," I show how the Prelude suggests, obscures, strives toward, approximates, reveals, and then again obscures this ideal. Both the number of palindromes each row pair creates and the way they are projected on the musical surface are shown to contribute significantly to the piece's overall shape.

COMPOSITION WITH A SINGLE ROW FORM? PARTITIONING SCHEMES IN WEBERN'S "SCHATZERL KLEIN" OP. 18, NO. 1

Mark Sallmen

University of Toronto

Webern's "Schatzerl klein" for voice, E flat clarinet, and guitar is one of Webern's earliest twelve-tone serial works. On the surface, the row structure is straightforward: the vocal and instrumental lines collaborate to articulate 22 consecutive statements of a single row form, T₀P. Such simplicity may initially seem disappointing when viewed in the context of Webern's subtle and careful manipulation of multiple row forms in later serial works. However, the voice and clarinet do indeed make veiled references to row forms other than T₀P. These references are never exact, complete copies of T_n(I)P; rather they omit pcs,

embellish with extra pcs, and provide slight re-orderings. Viewed in this context, “Schatzerl klein” is not disappointingly simple after all, but rather offers a rich network of row-related associations. Aware of such musical depth, we can sense the profound compositional skill that we are accustomed to hearing in Webern’s later serial works.

DALLAPICCOLA’S SERIAL ODYSSEY

Brian Alegant

Oberlin College Conservatory of Music

This paper presents a new way of looking at Luigi Dallapiccola’s twelve-tone repertory and development. It challenges and extends the “received wisdom” on his music in three ways: it traces the influence and interpenetration of “Webernian” and “Schoenbergian” characteristics throughout his serial *oeuvre*; it divides his output into four discrete stages instead of two; and, most significantly, it shows how his compositional style evolves from a Webernian conception to a Schoenbergian one. Part I of the talk defines the Webernian and Schoenbergian traits of Dallapiccola’s music and outlines his four style-periods. Part II illustrates the techniques and soundscapes of each period with analyses of representative compositions.

PITCH-CLASS DUPLICATION IN SERIAL MUSIC: PARTITIONS OF THE DOUBLE-AGGREGATE

Robert Morris

Eastman School of Music

In standard pitch-class set theory, a chord or motivic cell with more than one instance of a pitch-class is usually interpreted as a pcset that is realized with pc duplications. Nevertheless there are many occasions in post-tonal and especially serial music where pitch-class duplications are not merely surface phenomena. In contexts such as rotational arrays, weighted and super arrays, and various forms of post-tonal voice-leading, we can ask what systematic features of pc duplication can inform composition choice and analytic interpretation?

To begin answering this question, we examine pc duplication within double-aggregates. A “double aggregate” is a multiset in which each pc is represented twice. Partitions of the double-aggregate are studied in this paper.

The paper has three parts. The first part considers the relations between the 77 partitions of the number 12 (those of the aggregate) and the 1575 partitions of the number 24 (those of the double-aggregate). The paper’s second part builds on the first by sorting mosaics of the double-aggregate, called *dmosaics*, into various equivalence-classes. Dmosaics are *even* or *uneven*, *weighted* or *plain*, *single* or not, and *decomposable* or not. These classes interact in various ways depending of the set-classes represented by their parts. We also examine *DZ-related* dmosaics, those whose parts have the same set-classes, but are not related by transposition or inversion. The third part presents a number of methods to generate dmosaics with any of the properties described in part two.

SMT SPECIAL SESSION
 ADORNO'S UNKNOWN SCHUBERT:
 FOUR NEW APPROACHES TO MUSICAL SUBSTANCE
 Beate Julia Perrey, Christ's College, University of Cambridge, Chair
 Kofi Agawu, Princeton University, Respondent

ON "SCHUBERT" BY ADORNO:
 FROM THE CRITIQUE OF THE GARDEN GNOME TO
 THE DEFENCE OF ATONALITY

Esteban Buch
 École des Hautes Études et Sciences Sociales, Paris

In his 1928 article Adorno says that Schubert's music is like a seismograph recording the transformations of the human which originates in a privileged bond with all that is inorganic, mineral, profound and chthonic. The metaphor of the seismograph and the thematic thread of Nature link the argument about Schubert to Adorno's defence of atonality—a development also present in the fleeting allusion to Schoenberg in the 1928 essay. Berg published at the same time a powerful refutation of the cliché of the garden gnome, in which Vienna is said to have found its most authentic voice, just as it had in Johann Strauss. Adorno's Schubert can be interpreted historically as an aspect of the dialectical overthrow of "criticism," but also contribute to a more subtle, flexible view of the history of the Second Viennese School. We know from various sources of Schoenberg's preoccupation with Schubert's landscape at a technical level, as is acutely clear from his harmonic analysis of "Der Wegweiser" from *Winterreise*, which has been widely discussed in the music-theory literature, and which will be the starting point for some of the analytical expansions in this paper.

ADORNO'S IMAGE OF THE WANDERER FANTASY
 MULTIPLIED BY TEN

Jonathan Dunsby
 University of Reading

Adorno's view of Schubert's *Wanderer* Fantasy is of flawed music. He regards the finale as yet another compositionally disastrous failure of Schubert to know how to round off a sonata or symphony. But he is clearly intrigued by the slow movement's acts of negation and alienation. This paper will investigate these two crises. First, what is actually—if one may dare ask such a thing—*wrong* with the finale? Because it is all empty mock-fugue and sequence and passage-work? And thus it lacks truth-content? In my words, *Schubert* is not really composing this finale; *it* is somehow composing him. Here I shall investigate analytically what Adorno's "temporal series of a-temporal cells" means. Secondly, how does the slow movement move us from lightness into despair? Death for Schubert, Adorno tells us, is not about pain, but mourning, something Schubert takes us right inside—or to use Adorno's image, through a portal to the underworld. I believe that this landscape is also nested *within* the slow movement itself of the *Wanderer* Fantasy. If, as always with variations, the task of the analyst is not so clear here, the task of the (rightly) evidence-bound hermeneut probably is, as will be elucidated.

LANDSCAPE AS MUSIC, LANDSCAPE AS TRUTH:
SCHUBERT AND THE BURDEN OF REPETITION

Scott Burnham
Princeton University

Adorno's essay on Schubert opens by invoking a fraught move across the threshold that separates the death of Beethoven from the death of Schubert. He goes on to read Schubert's music through a series of dichotomies whose opposite terms are distinctly Beethovenian: above all, Adorno develops the idea that Schubert's music offers the repeatable truth of a landscape rather than the processive trajectory of a teleological history. Schubert's themes, like landscapes, are forms of permanence that cannot be fundamentally altered but can only be revisited. With special emphasis on Schubert's G-major String Quartet, this paper will inflect Adorno's view of Schubert's landscapes by considering how Schubert's thematic areas can be heard to project a visionary interior space in the way that they suddenly introduce a markedly different realm or the way that they obliquely inhabit their tonal centres. Adorno's view of repetition in Schubert will be extended to all levels of the quartet. It will then be argued that Schubert's music is thus steeped in an existential consciousness for which subjectivity is the only knowable truth. And this truth bears repeating, in the double sense that it *can* be repeated and it *must* be repeated.

WINTERREISE AS COLD VARIATIONS

Beate Julia Perrey
Christ's College, University of Cambridge

Schubert's winter journey is seen by Adorno as a glacial compositional canvass. To imagine Schubert's "wanderer," I shall suggest, is to envision him blanketed in a single idea, enlivened only by the subtle monochromatic shadings of an endlessly long winter day: on the large scale, a set of variations on a "favourite theme," on the small scale, the repetition of musical material throughout. In *Winterreise*, the mind is lost in its own idea, finding in repetition its very sense.

But how much repetition is good for us? And for Schubert? Adorno forcefully argues how Schubertian repetition may jeopardize the work's value through the lack of a timely, and truly terminal end. In this paper I shall be concerned with, first, the fact that the Beethovenian opposites Adorno sets up in order to place Schubert historically do not serve a simplistic reversal of a few universally acclaimed "Classical" ideals. And it will be argued, secondly, that Schubert, indeed, seems to have solved one of the central problems which his generation had to solve—the problem of avoiding a gratuitous structural coherence without at once producing its opposite.

TEACHING AURAL SKILLS (SMT)

Roger Graybill, New England Conservatory of Music, Chair

BEYOND WORDS: THE MOVING BODY AS A TOOL FOR MUSICAL UNDERSTANDING

Diane Urista
Oberlin College

This paper explores the relationship between musical analysis and performance by comparing different recordings of the same musical passage. After looking at a few selected analyses of a particular musical passage, we will then listen to a couple of recordings of the passage to show how performance plays a significant role in either encouraging or discouraging a given analysis.

Listening to recordings rather than looking at the score will reveal how the physiological aspects of music making created by the performer's actions figures into our overall understanding of musical analysis. This raises questions about the nature of some of our musical analyses in general and the relationship between the musical score, performance, and discourse. For instance, if a performer does not encourage a particular analysis of a piece, does that analysis even exist? Are some of our musical analyses based more on the performer's actions than that which we see in the score? This points to one of the many reasons why there can be discrepancies between what is being said about a piece and what is being heard.

POST-TONAL IMPROVISATION IN THE AURAL SKILLS CLASSROOM

Peter Silberman
Eastman School of Music

Students frequently have difficulty mastering sight singing and dictation of atonal materials due to their unfamiliarity. Thus, one of the goals of a course in atonal ear training is to familiarize students with pitch collections and rhythms that might be encountered in twentieth-century compositions. An effective way to accomplish this goal is to teach students to improvise using atonal materials, so that students can get first hand experience as post-tonal composers. Further, the real-time nature of improvisation, in contrast to composition, requires that the student master the materials and techniques under study to such an extent that they are available at a moment's notice.

This presentation will discuss and demonstrate an improvisation-based approach to teaching post-tonal ear training that was developed and implemented during the 1999–2000 school year. The presentation will begin with a brief discussion of the nature of post-tonal improvisation. Aspects of the atonal ear training curriculum will then be evaluated for their suitability for improvisation. Next, a set of exercises for gently easing students into improvisation will be presented, along with references to works on improvisation pedagogy. More advanced exercises will then be explained. The presentation will end with recordings of sample improvisations by undergraduates enrolled in the presenter's classes.

DEVELOPMENT AND CLOSURE IN BACH (SMT)**Joel Lester, Mannes College of Music, Chair**ARRIVAL OF THE CLOSING TONIC IN BACH'S G MINOR PRELUDE
AND FUGUE FROM THE *WELL-TEMPERED CLAVIER*, BOOK I

Lauri Suurpää

Sibelius Academy, Helsinki

This study examines from two perspectives the reaching of the closing tonic in Bach's G minor prelude and fugue (WTC I): the arrival of the closing tonic key area, on the one hand, and the attainment of the final structural tonic chord, on the other. It is suggested that the two do not arrive at the same time. Rather, the tonic key is established well before the closing structural tonic chord is reached at or near the end of the piece. The tonic chords that establish, in the foreground, the closing tonic key area are interpreted at deeper levels as apparent tonics, and the study explains the voice-leading function of these chords.

BEYOND COMPLETION: TRANSFORMATION AND DEVELOPMENT
IN THREE "INVENTIONS" OF BACH

Mark Janello

McGill University

Recent Bach analysis has taken two divergent courses: on the one hand, Laurence Dreyfus examines the contrapuntal complex and its transformational possibilities; on the other, Joel Lester examines large-scale parallel section construction and the heightening of intensity. This study attempts to reconcile these two approaches by analyzing the succession of contrapuntal complexes and how Bach presents and manipulates patterns of expectation to artistic effect.

Influenced by literary theory's reader-response criticism and studies of musical temporality, the listener's experience is considered as an interaction between the actual sounding music, the memory of what has transpired, the entirety of contrapuntal possibility, and the projection of patterns previously presented into an imagined future. Drawing examples from the Two-part Inventions and Three-part Sinfonias, I show how Bach presents patterns of musical behavior that are completely satisfying and logical in their implication, but that exceed ordinary imaginative possibility in their actualization, keeping the listener in a state of both fulfillment and excited surprise.

Friday evening, 1 November

AMS STUDY SESSION
THE MUSIC OF NAPLES AND SOUTHERN ITALY, 1600–1800
Stephen Shearon, Middle Tennessee State University, Co-Chair
Anthony DelDonna, James Madison University, Co-Chair
Hanns-Bertold Dietz, University of Texas at Austin
Paoliovanni Maione, Conservatorio Statale di Musica
“Domenico Cimarosa”
Dale Monson, Brigham Young University

Scholars conducting research on the art music of seventeenth- and eighteenth-century Naples and southern Italy have become increasingly numerous and active in the past thirty years. The most visible outgrowth of this interest has been the establishment of the *Centro di Musica Antica, Pietà de' Turchini di Napoli* (The Center for Early Music, Pietà de' Turchini of Naples). Founded in 1987, the *Turchini* encourages awareness about Neapolitan culture through the performance of this music and sponsorship of research. Most recently, the library of the Naples Conservatory has been renovated and the manuscript collection re-catalogued, digitalized and made accessible on the Internet. These endeavors and scholarship, however, have not been fully recognized in North America.

In this session scholars from the United States and Italy will present short papers discussing their current research on the music of Naples and Southern Italy (1600–1800), followed by opportunities for discussion. Particular emphasis will be given to new methodologies and interpretations of the Neapolitan legacy. In addition, recent publications, editions and recordings relevant to the topic, many of which are difficult, if not impossible to find in North America, will be on display. The objective of the session is to promote a greater awareness and dissemination of contemporary research among North American musicologists and to stimulate new dialogue among scholars.

SMT SPECIAL SESSION
STEPPING UP THE LADDER: FINDING EMPLOYMENT IN
MUSIC THEORY: A PANEL DISCUSSION
SMT Committee on Professional Development
Jane Piper Clendinning, Florida State University, Chair
Mary Arlin, Ithaca College, Panelist
Maureen A. Carr, Pennsylvania State University, Panelist
Gretchen Horlacher, Indiana University, Panelist
Joseph Kraus, University of Nebraska, Lincoln, Panelist

In light of our charge to address career-related concerns of music theorists at all levels of the profession, from graduate students entering the profession to junior and senior faculty, and to sponsor formal or informal sessions at national meetings regarding a wide variety of professional concerns, the Professional Development Committee special session will focus on issues relating to securing a first professional position after graduate school or changing employers prior to coming up for tenure. This topic is addressed specifically to graduate students and junior faculty who are seeking professional employment, but should also be

of interest to established professionals engaged in advising graduate students, mentoring younger colleagues, and/or conducting searches for new faculty colleagues.

The panelists will address each of the following topics: planning ahead for seeking employment, elements of a strong CV and cover letter, preparing application materials, the second job search—relocating before tenure, a typical application process and timetable, and common errors made by applicants. The session will conclude by providing graduate students and pre-tenure faculty an opportunity meet one-on-one with panelists and members of the PDC for a brief review of their CV and/or cover letter and an opportunity to ask questions about the job search process.

Panel discussion will be followed by brief individual meetings with committee members and panelists to review and discuss attendee's CV and/or cover letter.

SMT SPECIAL SESSION
WOMEN IN JAZZ: ROLES AND VOICES
Committee for the Status of Women and the Jazz Interest Group
Cynthia Folio, Temple University, Chair
Maria Schneider, Respondent

MARIA SCHNEIDER'S *HANG GLIDING*:
 INTENTION AND INFERENCE IN A BIG BAND COMPOSITION

Henry Martin
 Rutgers University-Newark

Hang Gliding is an exemplary work by Maria Schneider, one of today's most skillful and successful jazz composers working in the big band idiom. An ongoing issue in contemporary music analysis is the relationship between the intention of a composer and our comprehension of his or her work. *Hang Gliding* affords us an opportunity to explore these modes of understanding, as Schneider has provided a score of the piece and has agreed to answer questions on its composition, performance, and expressive goals.

After studying the piece, I met with Schneider and recorded our discussion. I explained what I heard in the work and she reacted to my conclusions. During the first part of my talk, I will explain my inferences on the work's structure; in conclusion, I will summarize Schneider's reactions to my study.

This paper will explore both large- and small-scale aspects of the big band composer working in a contemporary-jazz environment. Through various approaches to the piece, I hope to illuminate issues regarding the intersection of composer intention and listener inference and at the same time provide a multivalent understanding of an important work by one of the outstanding jazz composers of our time.

MARY LOU WILLIAMS AS MUSICAL ASSIMILATOR

Ted Buehrer
 Kenyon College

Mary Lou Williams' importance as a jazz pianist and composer/arranger has been, until very recently, largely overlooked. In recent years, however, interest in Williams' life as a musician has increased substantially. Yet for all of the attention given to Williams in the

recent past, relatively little work has been done analyzing the music that she composed and arranged.

During her “early” period, beginning in 1929 and lasting into the 1940s, Williams was influenced by several musicians, including Don Redman, Duke Ellington, and even composers like Paul Hindemith and Arnold Schoenberg. She developed rapidly as a composer and an arranger, and proved herself to be quite adept at assimilating musical styles in her own works. Indeed, Gunther Schuller calls Williams a “major talent” and a “first-rate assimilator,” noting that a tendency toward eclecticism marks Williams’ entire career.

This paper draws on the materials gathered from the Mary Lou Williams Collection at Rutgers University to investigate the notion of Williams as a musical assimilator. Citing numerous works, including “Mary’s Idea” and “Lonely Moments,” I show that the strength of Williams’ compositional style during this early period is her ability to bring together style characteristics from a variety of sources in a musically satisfying way.

DOUBLENESS AND VOCAL JAZZ IMPROVISATION: UNITING DISCOURSES ON RACE AND GENDER

Lara Pellegrinelli
Harvard University

Contrary to their popular, feminized images, women jazz vocalists represent masculinities and femininities in their performances of gender. Cast as outsiders to jazz—not only as a predominantly male tradition but as a male instrumental tradition—vocalists seek to legitimize their work by becoming active agents between perceived vocal and instrumental categories. Improvisation, considered a central characteristic of jazz performance, assumes particular importance. A critical proving ground for a vocalist’s talents, improvisation serves a purpose parallel to “classic blues” texts (Carby 1994; Davis 1998): it is a means by which women articulate power in a political struggle over contested space.

“Doubleness,” a term with its roots in African American experience that has been used more broadly to describe issues of culture and identity in minority groups, has aptly been applied to instrumental jazz improvisation as a mode of social interaction, specifically highlighting examples of musical irony (Monson 1994). While this term can naturally be extended to include vocal improvisation, here the conflicting sense of belonging usually associated with race intersects with that of gender. “Doubleness” effectively describes the fractured identities of singers as a minority group in jazz and as women navigating this male-dominated realm.

BEAUTY AND THE BEAST: MARIA SCHNEIDER’S WYRGLY

Alexander Stewart
University of Vermont

While building upon the techniques of her mentors, Bob Brookmeyer and Gil Evans, Maria Schneider composes orchestral jazz expressing intensely personal ideas. A favorite subject, as evidenced in pieces such as “Bombshelter Beast,” “Dance You Monster to My Soft Song,” and “Wyrgly,” seems to reflect her fascination with monsters. In “Wyrgly” (1989) Schneider ingeniously juxtaposes and overlays two musical streams to portray the “metamorphosis” of a monster “from a mesmerizing vapor to an embodiment characterized by a dramatic display of multiple flailing limbs.” These two distinct “embodiments” have contrasting melodic themes, harmonic structures and voicings, and grooves.

In composing “Wyrgly,” Schneider began from the middle and worked outward, using a tone row, or cycle, derived from the central melody to generate many of her ideas. The transition from the light, vaporous sonorities of the opening section to the heavy, “monstrous” shuffle boogie in half-time is one of the piece’s most strikingly original concepts.

By the end of the recording neither the “monster vamp” nor the “ethereal vapors” seems to have prevailed. The development of the dual narratives and the ambiguous conclusion, in which the monstrous boogie fades as the wispy chords twice reappear, suggest that both ideas can co-exist.

WITH LOVIE AND LIL:
REDISCOVERING TWO CHICAGO PIANISTS OF THE 1920s

Jeffrey Taylor

Brooklyn College and Graduate Center, CUNY

The careers of Lillian Hardin Armstrong (1898–1971) and Lovie Austin (1887–1972) in Chicago show intriguing parallels, and as composers, arrangers, and bandleaders, both left an indelible mark on early jazz history. In much scholarly writing, however, their talents as jazz *pianists* are either ignored or treated with condescension. Yet, though neither Armstrong nor Austin made solo recordings during the 1920s, their extensive work with singers and small groups shows both an imaginative integration of musical styles and a great sensitivity to the demands of vocal accompaniment and ensemble performance.

This paper re-evaluates the piano artistry of these two remarkable women, while placing it in the overarching context of their working lives in 1920s Chicago. In so doing I suggest ways in which Austin and Armstrong negotiated seemingly contradictory pianistic traditions in the African-American community of the time: on the one hand, the female-dominated tradition of “genteel” home music-making that reached back to the nineteenth century, and, on the other, the more recent, overtly masculine tradition of the ragtime and early jazz “tickler” or “professor.”

Saturday morning, 2 November

**THE MUSIC OF MAX REGER (AMS/SMT)
Reinhold Brinkmann, Harvard University, Chair**

REGER'S HISTORICIST MODERNISM

Walter Frisch
Columbia University

Historicist modernism describes the special way that Reger assimilates music of the past in some of his most original compositions. This phenomenon differs from—and has been largely overshadowed by—the later, more cosmopolitan neoclassicism in Germany and France. Reger identifies closely (even pathologically) with a predecessor, especially Bach, at the same time that he composes out the distance between them with an uncompromising, overdetermined musical language.

Important influences on Reger's historicist modernism were Riemann, his teacher, and Brahms, his compositional idol. For Riemann, the early music being revived by contemporary scholarship was to be “exemplary for the music of the present and future.” Brahms showed how to do it in works like the finale of his Fourth Symphony, a crucial model for Reger and other composers. But Reger distanced himself from Riemann and went well beyond Brahms in claiming that one could learn from older masters and still, as he put it, “ride to the left.”

Three works from different parts of Reger's career will be examined. The finale of the Organ Suite, op. 16 (1895), is a passacaglia in E minor that synoptically engages works by Bach, Rheinberger, and Brahms. The Bach Variations and Fugue, op. 81 (1904), a monumental set for piano in the mold of Beethoven and Brahms, creates a more sophisticated, dual temporal framework of past and present by an alternation of stricter and freer variations. The slow movement of the late Piano Concerto, op. 114 (1910), becomes a poignantly modern chorale prelude into which is woven the Passion melody “Wenn ich einmahl soll scheiden.”

MAX REGER INTRODUCES ATONAL EXPRESSIONISM

Daniel Harrison
University of Rochester

Max Reger's reputation for composing in conservative and even antique forms conceals work he did in a genre that he occasionally but carefully cultivated from few historical precedents. Starting with the Suite for organ, op. 16 (1895), Reger wrote *Introduktionen* for several of his organ works and one piano work. He filled them with some of his most recondite and even atonal musical expressions. He first titled a work using *Introduktion* in 1899 (*Introduktion und Passacaglia*, WoO), and from that point, refined his treatment of the genre until it reached its final form in his op. 127 (1913). Pointedly, Reger reserved the more conventional term *Prelude*, which he might have been expected habitually to employ on account of its Bachian antecedents (cf. César Franck's use of *Prélude*) for more conventional expressions.

Reger's *Introductions* all create an atmosphere found nowhere else before Schoenberg's early atonal works; nervous, abstract, manic, and inscrutable all at once, the *Introductions* are built from thick dissonances, gestures that begin and end without apparent inner

motivation, and combinations of abstract motivic cells. In Reger's work, this atmosphere comprises an initial choking chaos from which a relieving order emerges in the succeeding variation movements. This atmosphere would later be identical with the life-sustaining "air from another planet" of the early atonal style itself. The paper will show that the most useful analytic techniques for these pieces are those initially developed for Schoenberg's early atonal works: motivic transformation, non-triadic harmonic collections, and set-class membership.

BRAHMS, STRAUSS, SHEEP, AND APES:
REGER'S "HEROIC" STRUGGLE WITH TRADITION

Antonius Bittmann
Rutgers University

Max Reger's Violin Sonata, Op. 72 (1903), played a role in the fierce contemporary controversy that involved conflicting notions of progress and leadership in German music, and that was carried out by the Munich factions of the New Germans, on the one hand, and Brahms's followers, on the other. It is based on two principal themes: the musical spellings for the German words *Affe* (ape) and *Schafe* (sheep), respectively. Motivically unifying all four movements of the sonata, these themes were conceived by Reger himself to have the additional, polemical purpose of serving as invectives in the war against his critics.

Whereas Reger had earlier been reprimanded for allegedly being an epigone of Brahms, this piece tackles an issue central to both the composer's own oeuvre and to the modernist debate at large: tradition and how, if at all, to continue it. Hitherto misinterpreted Brahmsian echoes—which reveal their subversive motivation only in their combined appearance with aesthetically dissonant references to Strauss's *Ein Heldenleben*—are themselves part of Reger's strategy to undo Brahms (and Strauss) in Op. 72.

Setting the two leading schools of thought in tense opposition to one another, such that each corrodes the other's authority, Reger in this sonata emerges as the victorious hero from his battle with tradition(s). As a modernist manifesto with a distinctive Munich flavor, Op. 72 is decisively self-referential. By invoking both Brahms and Strauss only to disavow them, it rejects the canon of masterworks and, in so doing, boldly declares its composer a "Myselfian" (*Selberaner*).

CONTINUITY, CLOSURE, AND FORM IN THE MUSIC OF MAX Reger

Andrew Mead
University of Michigan

Perhaps the greatest challenge to understanding the music of Max Reger lies midway between the immediate continuity of the musical surface and his use of large-scale forms. Reger's repertoire of chords rarely exceeds that of his predecessors, and he often employed traditional formal models. It is at the level of phrases and their combinations that his most original effects are achieved. These arise from the combination of his highly chromatic harmonic language and his complex treatment of musical texture.

The paper explores this aspect of Reger's music through two complementary issues, continuity and closure. The first movement of the String Quartet, op. 121, is a highly discontinuous mosaic of disparate textures and motives. Understanding this movement involves hearing how these are fused into a larger continuity by underlying voice-leading patterns that extend through and beyond individual passages. In contrast, the slow movement

of the Violin Concerto, op. 101, offers an almost unbroken texture, resulting from the constant elision of its constituent phrases. The challenge here is recognizing the interior articulations of the music into manageable segments through an understanding of Reger's cadential techniques. Additional examples of both issues are drawn from the Trio, op 102, the Piano Concerto, op 114, and the Chaconne from the Sonata for Solo Violin, op. 91 no. 7.

By illustrating Reger's individual approach to dealing with continuity and closure in a highly chromatic language, the paper attempts to suggest how his larger-scale forms emerge from fundamentally different principles from those underlying their original models.

MUSIC AND THE SELF IN CINQUECENTO ITALY (AMS)

Pamela F. Starr, University of Nebraska, Chair

POWER, PORNOGRAPHY, AND ENTERTAINMENT IN A CINQUECENTO ACADEMY

Melanie Marshall
University of Southampton

Although controlled by Venice from 1404, mid-cinquecento Vicenza was a city of independent spirit. As in other republican cities in the Veneto, the structure of the academy replaced the court as the space for fostering both culture and identity. The *Accademia dei Costanti*—a group of Vicentine noblemen whose families harbored anti-Venetian feeling—attempted to regain an element of autonomy by pursuing courtly ideals in their work as in their play. In addition to philosophical discussions and literary pursuits, the academicians made music and played games in an intimate setting reminiscent of the modern gentlemen's club.

The *Costanti's* political sympathies are reflected in a volume of *villotte alla padoana* that bears their *impresa*. The collection includes references to treason and exile; however, throughout the political allusions are overshadowed by playful sexual metaphors. The *villotte's* bawdy dialect verse challenges our preconceptions of "academic" activities, suggesting private rather than public performance, for entertainment rather than edification. Publication problematizes these works, for sentiments acceptable in private may become significant and unacceptable when placed in public space.

As Paula Findlen has demonstrated, the audience for what we now term "pornography" and "art" was one and the same: the literate, moneyed elite. The *Costanti* may have commissioned madrigals from prominent composers, but they were also involved in the anonymous production of obscene songs. Giorgio Vasari's comments on the erotica of Marcantonio Raimondi, differentiating between *onesto* and *disonesto*, provide a framework for a culturally sensitive approach to these songs, which bind politics and pornography for entertainment.

EROTIC JEST AND GESTURE IN
ROMAN ANTHOLOGIES OF CANZONI VILLANESCHE

Donna Cardamone-Jackson
University of Minnesota

During the 1550s a closely knit circle of productive songwriters and entertainers from Naples formed in Rome, setting in motion a thriving market for canzoni villanesche *a tre voci*. Enterprising printers compiled anthologies of these lively songs and offered them as gifts to members of the clerical nobility for their personal amusement and for sharing with friends. Clerical patronage raises a crucial issue with respect to the texts, which altogether comprise a repertory of popular erotica including suggestive jokes (with gestural punch lines) and witty parodies of Petrarch's self-reflexive poetics. His amorous tropes are comically inverted so that the object of desire, typically a courtesan, is imagined in circumstances that are uplifting only in the physical sense. Moreover, an appreciable number of texts imply, through metaphors, that the love object—whose gender is often ambiguous—submits to sodomy. Despite the inflexible moral views of Pope Paul IV, anthologies of villanesche proliferated during his reign (1555–1559), indicating a persistent need in clerical salons for carnivalesque music that enacted rituals of reversal and provided comical outlets for suppressed desires. Songwriters met this need by producing large quantities of villanesca-serenades addressed to courtesans in which a male narrator is martyred in pursuit of sexual fulfillment. The re-circulation of musical formulas and stockpiling of sensuous metaphors within this song-type attests to collective improvisation on the part of poet-composers practiced in intertextual allusion and imitation. Ultimately this process of creative exchange resulted in a transformation of the genre and widespread use of the gentler designation, villanella.

THE *ENIGMI MUSICALI* OF LODOVICO AGOSTINI AND
A HUMANIST THEORY OF HUMOR

Laurie Stras
University of Southampton

The Ferrarese priest-composer Lodovico Agostini was active at the courts of Ferrara and Mantua during the 1570s and 1580s. Many of his works appear to have been composed for a social context in which recreational aspects of music-making took precedence over performer/audience interaction. His musical puzzles, called *enigmi*, are five-voice madrigals with a cantus-firmus-like sixth part that is itself the solution to a riddle; the only clues are a poem and a musical phrase. They and his other madrigals are rich with musical and literary references meaningful only to the *cognoscenti*. Agostini states that his music “must be seen, sung and heard . . . with a happy countenance, a sincere heart and the kindest ears” by “complete gentlemen” to whom it was directed—a sophisticated entertainment for the educated courtier.

The theorist and playwright Lodovico Castelvetro published his glossed translation of Aristotle's *De poetica* in 1575. Although it mostly deals with tragedy, a short section outlines ideals of literary comedy and the four ways in which laughter may arise: through affection, deception, revelation or indecency. The principles governing Castelvetro's comedy also appear in Agostini's madrigals, especially the *enigmi*, and show how these works must have been intended to amuse and instruct.

Taken together with the platonic notion of “sacred play,” Castelvetro's classical framework for humor reveals how a priest, with the endorsement of the staunch Reformist Guglielmo

Gonzaga, could have become involved in the production of a secular entertainment, whose subject matter ranges from the spiritual to the obscene.

THE POETICS OF ARCADELT'S MADRIGALS AND PETRARCH'S REPRESENTATION OF THE SELF

Mauro Calcagno
Harvard University

The development of the madrigal and the influence of Petrarch's poems on Renaissance literature are related cultural phenomena. According to critics, this relationship begins with Willaert and Rore and is characterized by music's imitation of verbal sounds and syntax as found in the poetry of Petrarch and his sixteenth-century followers (see Mace, Palisca, Feldman). But an earlier composer, Jacob Arcadelt, also fell under the influence of yet another aspect of Petrarch's reception (one discussed in recent literary criticism): the poet's representation of the self as deeply fragmented and flexible, in constant search of stability.

Arcadelt's madrigals reflect Petrarch's poetics of the self through an unprecedented use of texture, a musical feature often neglected in madrigal studies. The bass consistently skips portions of text only to rejoin the other voices at the pronoun "I" (*io*). In other passages, the bass withdraws while the other parts highlight the poetic subject by singing of his visual and auditory experiences. Such variable and inconstant participation of the bass in the polyphonic texture—sometimes emerging as the protagonist, sometimes disguising himself as the "listener," or often merely providing harmonic filling—speaks of a divided and unstable self, as does Petrarch.

In highlighting self-awareness, Arcadelt's emphasis on subjectivity links his madrigals to other Renaissance discursive practices. It also raises an interpretative question not yet posed for musical repertoires before the eighteenth century: who speaks behind the "I"?

MUSIC AND THE PUBLIC SPHERE (AMS)

Brian Currid, Berlin, Germany, Chair

GEORGES KASTNER'S *LES VOIX DE PARIS* (1857): A STUDY IN MUSICAL *FLÂNERIE*

Emily Laurance
University of North Carolina, Chapel Hill

In his book *Paris in the Nineteenth Century* Christopher Prendergast organizes his subject around the popular literary genre of the *tableau* and its representative personage, the *flâneur*. The *tableau*, a kind of urban guidebook, depicted Paris as a source of aesthetic discovery; simultaneously, it sought to render the city coherent via the description and classification of a bewildering variety of social types. The *tableau* assumed a perspective of mastery over its subject, and implied that similar aesthetic pleasure and systematic knowledge could be achieved by the true urban connoisseur, or *flâneur*, to whom the genre was directed. The discourse of *flânerie*, prominently featured in the *tableau*, thus had elements of both connoisseurship and social science.

The *tableau* was such a pervasive interpretive framework of nineteenth-century Paris that there were versions devoted specifically to *aural* urban experience. The opera composer

Georges Kastner wrote an idiosyncratic musical treatise on street vendor cries, *Les Voix de Paris*, which belongs squarely within this tradition. Kastner brought a taxonomist's perspective to his subject: in his treatise he supplies a systematic glossary of street cries organized by type of goods sold, either gleaned from historical sources or transcribed from his exhaustive field research. But like the typical *flâneur*, Kastner was also an aesthete. In the cantata appended to his treatise, he offers his own fictionalized musical interpretation of the Parisian streetscape. His inclusion of vendor cries as sonic raw material infuses the work with the sense of immediacy and experiential discovery sought by the true *flâneur*.

AMERICANISM MUSICALLY: EDUCATING THE PUBLIC AT THE COLUMBIAN EXPOSITION, 1893

Kiri Miller
Harvard University

The Columbian Exposition—the World's Fair held in Chicago in 1893—was intended to represent the entire progress of human history, with American civilization as its culminating triumph. The Exposition celebrated the four-hundredth anniversary of Columbus's discovery of the New World, and it restaged that discovery in myriad ways: from the display of "savage races" on the Midway to the construction of an emergent American middle class as civilization's newest noble savages, hungry for education. Music was an integral part of the Exposition; America's musical elite took an active role in its promotion and design, suggesting that the Fair's visitors would subsequently serve as a missionary body on behalf of art music. The Exposition stimulated a flood of writing on the nature and future of a "truly American" music.

In this paper I examine the construction of American musical culture at the Columbian Exposition, with special attention to music as art, science, and commerce—the three categories at the heart of the Exposition's formal definition of music. The system of mutual reinforcements and contradictions among these categories and the integrally related concepts of nation, race, and class have powerful implications for the ensuing history of music in America. My analysis of the educational agenda of music at the Columbian Exposition suggests that it taught its visitors—who comprised between five and ten percent of the American population—a great deal about race, class, nationhood, and their identity as consumers. My reading of the musical criticism, speculative philosophy and patriotic grandstanding that accompanied the Fair shows the extent to which the musical thought of the day relied upon evolutionary theory.

COMPOSING ON STAGE: SCHOENBERG'S SKETCHES AS PUBLIC DOCUMENTS

Joseph Auner
State University of New York, Stony Brook

In the essay "Heart and Brain in Music," Schoenberg commented on Brahms's destruction of his unfinished works, writing "this is regrettable, for to be allowed to look into the workshop of such a conscientious man would be extremely instructive." Certainly, in light of the vast collection of compositional materials he managed to preserve, no one could fault Schoenberg for limiting access to his own workshop. Schoenberg's concern for defining his future place in music history can explain in part the extraordinary care he took in preserving his legacy. But just as importantly, there were significant present-day motivations as well. Drawing on published and unpublished sources, this paper traces the

changing ways in which Schoenberg made his sketches, fragments, and the creative process in general integral aspects of his identity as a composer and of the reception of his music. With the pre-World War I atonal works, rapid and apparently effortless composition, documented by the paucity of sketches and relatively clean autographs, served as signs of expressive authenticity and genius. But with the twelve-tone works, Schoenberg pointed to extensive sketching as evidence for unity, logic, and craftsmanship. The strategy of making public the creative process sheds light as well on the reworkings of Bach, Handel, Brahms, and others. Here the compositional act is made visible by superimposing it on a pre-existent canvas. Schoenberg's unprecedented introjection of the creative process into public musical discourse set the stage for the blurring of boundaries between work and compositional act characteristic of many composers throughout the century.

COPLAND AND DODECAPHONY:
THE PIANO QUARTET AS DIALOGUE

Jennifer DeLapp
University of Maryland

Copland's Quartet for Piano and Strings (1950) was among the first works by an established composer without Second Viennese connections to use dodecaphonic techniques. Supplementing analyses by David Conte, James McGowan, and Peter Evans with an examination of twelve-tone scores and texts that Copland owned and analyzed, this paper begins by demonstrating how Copland adapted serial methods to serve his own aesthetic ideals.

In the early years of the Cold War, however, serialism was more than a technique. Articles in the mainstream press reveal widespread awareness of the political implications of dodecaphony, a technique forbidden by Soviets. Original State Department documents at the National Archives II in Maryland concerning "psychological warfare" confirm that certain musical techniques carried political weight. Using government documents, articles from the popular press, and Copland's writings about the twelve-tone method, the second part of this paper proposes a reading of the Piano Quartet that considers the politically nuanced, extramusical meanings of tonality and serialism in 1950. In 1949, Copland stated that the Cold War climate stifled artists because it discouraged dialogue. This paper concludes that although Copland's scrapes with anti-Communists convinced him to withdraw from political debate, on a musical plane, the Piano Quartet was a timely forum within which Copland could safely establish dialogue between apparently conflicting approaches—tonal and serial—with fruitful artistic results.

THE PAST IN THE PRESENT (AMS)
Robert P. Morgan, Yale University, Chair

WORDLESS SINGING CIRCA 1900/CIRCA 2000: THE CASE OF CHOPIN

David Kasunic
Princeton University

In the 1880s and 1890s, psychologists (such as Paul-Martin Charcot, Paul Sollier, Sigmund Freud, Erwin Stransky, and Arthur Schnitzler) isolated both speech loss (aphonia) and speech disorders (aphasias) as indices of hysteria. Contemporaneous with this work were the clinical descriptions of hysterics producing animal sounds and the musical notations of

rabid dog howls, such as that by the Parisian veterinarian Alexandre Landrin. The musical transcription of a dog's wordless sound bore no difference to the musical transcription of a human's wordless sound. In this post-Darwinian world, wordless singing became perilously unstable.

Already during Chopin's lifetime, aspects of his biography—his nervousness, persistent cough, bouts of laryngitis, and perceived effeminacy, to name a few—suggested the diagnosis of hysteria. By the last quarter-century, biographers virtually codified this pathologization, for as Berthelot's *Grande encyclopédie* of 1902 reminds us, "hysteria can produce all of the symptoms of tuberculosis without it really existing." I will show how it is at this time that the vocally inspired piano pieces of the tubercular Chopin (especially his nocturnes) became figured as the wordless sound of hysteria, in Oscar Wilde's *The Picture of Dorian Gray* (1891), Gabriele D'Annunzio's *Il trionfo della morte* (1894), and in Marcel Proust's *Du côté de chez Swann* (1913). I will conclude by briefly examining three recent works that use Chopin's music as a symptom of emotional and sexual perturbation: the 1991 BBC production of Henrik Ibsen's *Hedda Gabler* (1890) and the 1996 films, *Flirting with Disaster* and *Welcome to the Dollhouse*.

COMPOSITIONAL VIRTUOSITY: A LEGACY OF ROMANTICISM

Dana Gooley
Amherst College

Did musical modernism cause the decline of the romantic virtuoso in the early twentieth century? It would appear so, yet as several recent studies have shown, composers and writers had an anxious tendency to conceal their debts to the nineteenth century. In this talk I propose that the cult of instrumental virtuosity was not so much rejected, but rather recast as the worship of compositional complexity. Both the romantic virtuoso and the modernist composer acquired a prestigious, heroic status by displaying an excess of technical proficiency that astounded, and often perplexed, their listeners. The modernist composer's pronounced experimentalism, esotericism, elitism, and compositional ability can, in turn, be traced back to currents of the romantic virtuoso tradition—evident in proto-modern figures such as Skryabin and Busoni—that have received little critical attention. This virtuoso legacy is most audible in the avant-garde player-piano studies of Conlon Nancarrow, which, as I will show, unite the velocity, density, and figurations of nineteenth-century piano virtuosity with the highly rationalized schemata of modernist composition. By refusing to subordinate the virtuoso codes to modernist ones, Nancarrow's studies advance the possibility that complex compositions may appeal to listeners through their intensive (if scripted) virtuoso sound world, hence subverting modernism's image of itself as anti-romantic. This possibility, which has compromised Nancarrow's status in the new music scene, can help us rethink more central monuments of modernism, such as Stockhausen's *Kreuzspiel* and Berio's *Sequenza* series, in which the composer absorbs the virtuoso's functions.

ECSTATIC MOMENTS: HEARING, SEEING, AND THE PICTORIAL IMAGINATION IN HINDEMITH'S *MATHIS DER MALER*

Marta Tonegutti
University of Chicago

Hindemith's *Mathis der Maler* displays a carefully constructed interplay of the aural and visual, reflecting the Isenheim Altar's central role in the opera. As my paper demonstrates,

this reflects Hindemith's practice as an art-viewer, his participation in the phenomenon of the Grunewald-renaissance, as well as what Thomas Grey has called a composer's "pictorial imagination." Evidence from the Frankfurt Hindemith-Archiv (including Hindemith's description for the Sixth Tableau, his correspondence, diary entries documenting his response to visual art, libretto and music drafts, stage-production photographs) reveals that Hindemith responded to his experience and knowledge of the altarpiece as a complex pictorial monument, embedded in temporal/aural qualities (opening and closing of the wings, depiction of the angelic concert) and the notion of "vision." Most importantly, this evidence suggests a reading of the opera that links the only non-historical character of the young girl Regina to the small Madonna in the *Engelkonzert* panel (the *fillette* in Huysmans's influential study of the Isenheim Altar). Mirroring the panel's narrative, where the Madonna simultaneously experiences the celestial music and the vision of the Nativity, Hindemith's Regina embodies the privileged viewer/listener, who allows the audience to "see" the painted concert and "hear" its music. Moreover, Regina's musical visions, progressively revealing the altarpiece, thematize Hindemith's reflection on the making and experience of art. A consideration of these issues sheds new light on connections between *Mathis der Maler* and other works (*Nobilissima Visione*, *Amor und Psyche*) shaped by Hindemith's artistic concerns and visual awareness.

"BEAUTIFUL MUSIC":
WITTGENSTEIN AND JOHN CAGE'S LATE PERIOD

David Patterson
University of Illinois

Each discrete phase of John Cage's compositional output is accompanied by new sources of rhetoric in his explanatory prose. While in the 1940s, for example, various concepts from South Asian aesthetics flecked his writings to explain the general intent of his prepared piano works of that period, the sudden appearance of terms drawn from various strains of East Asian philosophy beginning in 1950 underscored and illuminated his concurrent adoption of chance operations.

To date, however, very little has been written on the final phase of Cage's output or thought (1985–1992), a brief yet potent period highlighted compositionally by the *Europeras* series and the so-called "time-bracket" works. With these works, Cage professed, "at last I am writing 'beautiful' music." It is no mere coincidence that this "beautiful" music was accompanied by Cage's revived interest in the writings of Ludwig Wittgenstein, a dramatically uncharacteristic and provocative turn to the west as a wellspring of ideas that would constitute the final layer of influence upon Cage's idiosyncratic aesthetic.

Through extensive cross-referencing between the writings of Wittgenstein and Cage's late-period essays, this presentation will: 1) delimit the boundaries of Cage's highly selective appropriation of rhetoric and philosophic concepts taken from Wittgenstein; 2) demonstrate that these appropriations are both unified through their focus on temporality and further manipulated by Cage to facilitate his own musical agenda; and 3) document the means by which such philosophic appropriations might be translated compositionally, using the specific example of the "number" work, *Thirteen*.

VERDI (AMS)

Elizabeth Hudson, University of Virginia, Chair

VERDI'S *FALSTAFF* AND ITALIAN REVIVALISM

Laura Basini

University of California, Berkeley

The stylistic eclecticism of Verdi's *Falstaff* has often been noted. From the sonata form of the opening scene to the famous closing fugue, the work relentlessly references a plethora of genres. To mention a few, Falstaff's two side-kicks and the Merry Wives mock him with imitative polyphony and an antiphonal litany for his soul, the jealous husband Ford sings a rage aria which juxtaposes Wagnerian leitmotifs and a comic "list" section, and the young lover Fenton rhapsodizes an off-the-cuff Boccaccian sonnet.

Most critics gloss this stylistic artifice as a corollary of "late style," a retreat into the security of established musical forms and genres at the end of Verdi's long life. I argue on the other hand that *Falstaff* was energized by the contemporary vogue for revivals in both literature and music. After Unification in 1861, figures such as Dante and Palestrina were celebrated in festivals, scholarly editions, and anniversary celebrations in the smallest of towns, fueled by a wave of nostalgia and self-conscious construction of a national past. In particular, I explore a link between Verdi and Giuseppe Galignani, Maestro di Capella and proponent of Palestrina, who Verdi guided into the directorship of the Parma and Milan Conservatories.

I will conclude by exploring the possibility that the stylistic eclecticism provoked by these historicist revivals paradoxically allowed Verdi in *Falstaff* to direct his musical wit at more modern musical styles. A close reading of Ford's aria in Act II shows that the closing phrases refer to the modern musical excesses of the fledgling *verismo* movement, exposing their overblown rhetoric to comic effect.

VICTOR MAUREL AND THE AGING VERDI

Karen Henson

Cambridge University

This paper will begin with a late Verdian conundrum: that, even as the composer claimed to be writing operas such as *Otello* "purely for [his] pleasure," with "little thought of performance," he turned repeatedly in the period to a small group of practical musicians, among them the French baritone Victor Maurel, the first Iago and Falstaff and also creator in 1881 of the revised role of Simon Boccanegra. Indeed, Maurel's work for Verdi can be said to be distinctive of these years—as distinctive, even, as the composer's collaborations with the poet and composer Arrigo Boito, and perhaps as significant when it came to drawing Verdi out of the impasse in which he seems to have found himself after *Aida* and the Requiem.

I will be arguing for the importance of Maurel to late Verdian historiography with reference not only to his interpretations of Iago and Falstaff, but also to the occasion when he first made an impression on the composer, during rehearsals for a production of *Aida* at the Paris Opéra in 1880. Shifting the focus in this way—from an aging composer's last decades to the career of one of his key collaborators—allows us to establish a precise chronology for the Maurel-Verdi relationship, to paint a more performance-oriented picture of this traditionally rather unworldly period of Verdi's life, and to argue for shifts in the

role of the singer in these years, ones in the past obscured by late nineteenth-century composers' anti-performance rhetoric.

ENVISIONING A NATIONAL MUSICAL IDENTITY:
VERDI'S "MUSIC OF THE FUTURE"

Roberta Marvin
University of Iowa

In 1871 Verdi was appointed to a commission to reform Italian music conservatories, an activity that provided an impetus for verbalization of his ideals concerning educational goals for composers. Verdi's opinions can be gleaned from his correspondence with colleagues and friends (especially with Francesco Florimo, Giacomo Piroli, and Arrigo Boito) and a little-noticed series of articles in the *Gazzetta musicale di Milano* outlining the commission's regulations for educating musicians. This wealth of information has not yet been adequately interrogated for what it reveals about the composer's aesthetic views on music.

Reading the above documents against the writings of political figures, *letterati*, visual artists, and eminent musical figures of the time, I assess Verdi's ideas in their cultural, biographical, and political contexts. I demonstrate that the increasing infiltration of foreign, especially Germanic, elements Verdi (and others) perceived in "modern" Italian music, the ideas associated with new ideologies in literature and the visual arts, and the formation of a politically unified Italy all conditioned the composer's views on music education. I argue that Verdi's focus on "making Italy" was manifested in his attempts to reformulate and institutionalize a national musical identity by preserving Italian musical traditions and yet that he was motivated by more than a desire to preserve those traditions, rather he was putting forth a prescription for an Italian "music of the future."

OF MONKS AND FLAMES:
THE TAMING OF VERDI'S *DON CARLOS* IN GERMANY

Gundula Kreuzer
Oxford University

The remarkable revaluation of *Don Carlos* during the past century is often thought to have started in German-speaking lands, namely with Franz Werfel's free adaptation (premiered in Vienna in 1932), which was the first to restore parts of the five-act score to the German stage. However, twentieth-century reviews and production material show that several German theatres had experimented liberally with *Don Carlos* before and after Werfel. Challenged by the opera's continuing failure to enter the repertory, directors vigorously confronted its alleged shortcomings, above all the Fontaineblau act, the auto-da-fé scene, and the mysterious involvement of the monk as Charles V—elements not only foreign to Schiller but also blatantly redolent of *grand opéra*.

I argue that the resulting productions—based on versions by Niese (1884), Werfel (1932), Swarowsky (1937), and Kapp (1944/48)—presented differing efforts to "tame" the opera for audiences eager for new Verdian melodies but tired of Meyerbeerian mass spectacle and seemingly Wagnerian ideas of metaphysical redemption. The auto-da-fé in particular was subjected to dramaturgical "purification" and modernizing avant-garde staging; sometimes used to display expressionist visions of crisis-prone urban civilization, the highly political scene was often split in two, its music heavily re-arranged and its heretics banned from the stage. Such procedures suggest an attempt to turn Verdi's intricate "transition work" into a smoother, more Italian "precursor" to *Aida*—aspirations that both interacted and interfered

with critical debates about alternative concepts to Wagner's music drama, and thus reveal *Don Carlos* as a crucial catalyst for the twentieth-century "Verdi renaissance."

MUSIC IN THE MARKETPLACE (AMS)

James Deaville, McMaster University, Chair

THE EMERGENCE OF A MARKET FOR AMATEUR MUSIC AND THE REORIENTATION OF THE GERMAN MUSIC PRINTING INDUSTRY AROUND 1700

Andrew Talle
Harvard University

A database recently compiled from extant prints, contemporary advertisements, and book-fair catalogs of all music printed in Germany between 1660 and 1760 reveals that the German publishing industry underwent a fundamental reorientation at the turn of the eighteenth century in order to accommodate amateur musicians. While representing less than 1% of printed music produced in German-speaking lands during the 1660s, 70s, and 80s, solo keyboard music accounted for 10% of the market in the 1690s, 20% in the 1720s, and 35% in the 1740s. The target audience for this music consisted primarily of young women, as revealed by title pages, advertisements, manuscripts, visual art, poetry and behavior manuals, including a previously unknown treatise on raising children "with particular reference to music and dance" by Christian Gräbner, organist and colleague of Johann Sebastian Bach from 1723–29 at the St. Thomas Church in Leipzig. For young German women in the early Enlightenment accomplishment at the keyboard signaled not only talent and discipline but also served as a testament to the financial stability of their families, which could afford for their daughters to spend long hours practicing the keyboard rather than engaging in practical household duties. While some recent scholarship has investigated the German market for amateur keyboard music in the later eighteenth century (e. g. Plebuch 1996, Head 1999), the social forces that led to the reorientation of middle-class leisure time and inspired the revolution in the German music printing industry at the turn of the eighteenth century have remained to this point undocumented.

"TO OUR SINCERE REGRET": NEW DOCUMENTATION ON THE PUBLICATION OF ROBERT SCHUMANN'S D MINOR SYMPHONY

Jon Finson
University of North Carolina, Chapel Hill

Even those acquainted casually with Robert Schumann's D Minor Symphony, op. 120, know of the long interval between its initial composition in 1841 and its final publication in 1853. The delay effectively demoted it from its rightful place as the composer's "Second Symphony" to its current position as his Fourth Symphony. Since Schumann cast the D Minor Symphony in an unusual one-movement form, the displacement disguises its singularity amid his more conventional First Symphony and his more modest *Overture, Scherzo, and Finale*, both composed in the same year.

Two newly discovered letters among Schumann's volumes of received correspondence in Kraków now disclose explicit details about his repeatedly unsuccessful attempts to place the D Minor Symphony, first with Breitkopf & Härtel after its premiere in December of

1841 and then with C. F. Peters in October of 1843. Schumann's dealings with Breitkopf are entirely unknown, and only the date of his approach to Peters has been previously identified in the literature. The contents of both publishers' rejections reveal not only the risks incurred in printing orchestral literature but also the calculations entailed in the marketing of art music generally. Firms in nineteenth-century Germany particularly sought to avoid flooding the market with too many pieces by one composer or too many works in one genre at any given time. And in determining which symphonies to publish they sometimes preferred easily accessible pieces by lesser composers to more challenging works by composers of greater stature.

GENDER AND THE TEACHING OF COMPOSITION (AMS)

Ruth A. Solie, *Smith College, Chair*

GENDERED LANGUAGE IN ENGLISH TREATISES, CIRCA 1670

Candace Bailey

North Carolina Central University

This paper will examine the gendered language found in the four essays published by Matthew Locke and Thomas Salmon, and place it in context with music written by Locke for performance by women. The general tenets debated between Locke and Salmon in their infamous publications of 1672–73—Salmon's new notational system and his tuning preferences—are well known. What are often omitted from summaries of their arguments, however, are the various references to women and gender sprinkled liberally throughout the texts. These range from the comparatively innocuous association of the "Empress Lute" to the outrageous—and intentionally sarcastic—suggestion that Ut and Re are testicles that have been severed from the English sight-singing system in order that gentlewomen not be endangered by them. Not all of the references to gender are metaphorical; others speak to a more literal association. For example, one of the assertions made by Salmon is that the use of keyboard tablature in Holland resulted from women's "lying in" periods, and another reference addresses the appropriateness of certain genres for men and others for women.

At about the same time, Locke composed some Psalm settings that were, according to Roger North, written for "virtuoso ladies of the city." What these pieces, and others, reflect about Locke's interpretation of music for women will be considered alongside his comments about women and gender.

"OPPRESS NO ONE! MAKE NO MARTYRS!":

MARX AND RAFF ON COMPOSITION TRAINING FOR WOMEN

E. Douglas Bomberger

University of Hawai'i

The remarkable growth of conservatories in the German-speaking world during the second half of the nineteenth century (Hugo Riemann likened them to mushrooms) resulted in expanded opportunities for female students. Prejudice against female composers died hard, however, and in this area especially, the majority of German conservatories were severely restricted. Two educators, Adolph Bernhard Marx (1795–1866) at the Stern Conservatory in Berlin and Joachim Raff (1822–1882) at the Hoch Conservatory in Frankfurt, were unusual in accepting female students and in advocating such policies in print. An

examination of their statements on the subject demonstrates that their concerns were essentially pragmatic: both believed that involvement with the compositional process should be basic to a well-rounded musician's training, and both felt that women students should be treated no differently than their male counterparts. Perhaps naively, they chose to set aside the question of how a successful female composer would fare in German society, concerning themselves only with issues of educational equality.

METAPHOR, STRUCTURE, AND EXPRESSIVE MEANING (SMT)

Robert Hatten, Indiana University, Chair

TOPIC THEORY AND THE LATE-SEICENTO SONATA

Gregory Barnett
University of Iowa

In his account of the Italian trio sonata, the English writer Roger North describes each of the sonata's movements vividly in terms of human actions and emotions. For North, the cultural associations borne by the movements lie at the heart of their expressiveness, such that each movement functions as musical topic. On the basis of North's testimony and that of Christoph Bernhard, Angelo Berardi, and Francesco Gasparini, this study investigates the design and use of topics in the late-Seicento sonata.

The findings presented here detail several topics—*a capella*, *stile francese*, *toccata*, and *guerra*, to name a few—in works of Arcangelo Corelli, Giovanni Bononcini, Giuseppe Torelli, and others. Furthermore, the use of these topics in the sonata corresponds to the story-like progression of affects which North describes. In short, each topic typifies or underscores a particular affect in a narrative-like progression, for example: the *capella* style in the learned and serious fugal movement; and any of several dance-types in the festive finale. Our recognition of this progression of topics reveals to us the expressive musical rhetoric understood by composers and their audiences in the seventeenth century and well beyond.

MUSIC THAT TURNS INWARD: NEW ROLES FOR INTERIOR MOVEMENTS AND SECONDARY THEMES IN THE EARLY NINETEENTH CENTURY

Janet Schmalfeldt
Tufts University

Notions of interiority in nineteenth-century music have become commonplace, but formal processes that substantiate these have not often been characterized as such nor widely examined in detail. This paper takes Schubert's Allegro in A Minor for Four Hands ("*Lebensstürme*," D. 947) and his cyclic E-flat Piano Trio (D. 929) as culminative examples of the tendency within early nineteenth-century instrumental works towards formal techniques that draw new kinds of attention to song-inspired interior movements and secondary (versus main) themes. In such pieces, the music "turns inward": an interior moment, or movement, becomes the focal point of the complete work—the center of gravity towards which what comes before seems to pull, and from which all that follows seems to radiate. I see processes of this kind as a key to Schubert's music in general, and I

relate them to preoccupations with inwardness associated with post-Kantian expressivist philosophical ideas.

Schubert's inward-turning music finds precedents in Beethoven—but not so much Beethoven hero as “Beethoven dreamer,” to borrow Karol Berger's epithet. Berger's distinction between Beethoven's musical “world beyond” and his “world within” establishes grounds for considering aspects of Beethoven's Piano Sonata Op. 110 that both anticipate and contrast sharply with Schubert's cyclic procedures in his E-flat Trio. New analytic observations about the Trio will permit an engagement with recent critical accounts of the narratives it suggests; and I shall hope to offer a fresh outlook on the technical means whereby Schubert's music turns inward to worlds hitherto unexplored.

THE SORROWS OF YOUNG BRAHMS?: ON THE INTERSECTION OF STRUCTURE AND TRAGIC EXPRESSION IN THE C-MINOR PIANO QUARTET

Peter H. Smith
University of Notre Dame

Musicologists—both traditional and new—have criticized music theory for its focus on structure. Theory nevertheless retains its relevance to broader concerns. This outlook forms the basis for an exploration of intersections between structure and expression in Brahms's C Minor Piano Quartet. The discussion focuses on the interaction of generalized stylistic and topical characteristics and piece-specific structural processes, as generators of emotional content. Although the paper incorporates Schenkerian techniques, it recasts middleground structure as one component of a *dimensional counterpoint* that also embraces thematic design, key scheme, musical topic, and progression of emotional states. The analysis centers on formal relationships in which Brahms pits structural correlations for emotional despair against correlations that suggest the potential for emotional healing. In each case, the relentlessness of the whole overwhelms areas of reprieve as the work pushes inexorably to its tragic outcome.

The paper also engages motivic process as a potential carrier of emotional content, with special attention to the consequences—both structural and expressive—of an unusual *pizzicato* E-natural motive that Brahms introduces early in the first movement. The paper concludes with reflections on the significance of the quartet within the Romantic tradition of C minor tragic works. It posits an exceptional status for the quartet not only in relation to the darkness-to-the-stars plot archetype of many pieces in this tradition, but also in relation to works that end in the tragic state in which they began.

METONYMIC OPERATIONS IN MUSICAL UNDERSTANDING

Gavin Chuck
Eastman School of Music

One focus of interdisciplinary research into musical meaning has been conceptual metaphor. Investigations into its role in the conceptualization of music by Brower, Saslaw, Zbikowski, and others have supported the cognitivist view that it is a mental operation generally available to signification behaviors, including both language and music. On that basis, other cognitive operations found in language ought to play a role in music.

Metonymy has important currency in cognitive linguistics as an operation that facilitates understanding generally; therefore, like conceptual metaphor, it presumably facilitates musical understanding in particular. This paper opens up music theoretic discourse on the

topic by introducing the concept from a linguistic perspective, and then by adapting it to musical cases. Examples of extramusical reference through quotation (e.g. the *Marseillaise* in Tchaikovsky's *1812 Overture*, and in Debussy's *Feux d'artifice*) are clear uses of musical metonyms that nonetheless offer insight into the complexities of metonymic operations, and that further suggest that the transformation of metonyms in music makes available a range of metonymic signification unavailable in language. Such operations may also play a role in absolute music, where certain compositional and analytical traditions prioritize motivic part-to-whole (metonymic) relations as a basis for musical unity.

MEDIEVAL AND RENAISSANCE STUDIES (SMT)

Sarah Fuller, State University of New York, Stony Brook, Chair

A STRUCTURALIST TYPOLOGY FOR MEDIEVAL WRITINGS ON MUSIC

Benjamin K. Wadsworth
Eastman School of Music

Processes of classification have played a vital role in Western intellectual discourse. In this tradition, many writers have classified medieval writings on music by invoking Aristotelian (dualistic) categories. More recent writings, however, have attempted to distance themselves from this paradigm. For instance, Gushee (1973) has classified medieval writings according to criteria of intellectual style (a writer's theory of knowledge and significance), intended audience, and response to musical style. This paper reinforces Gushee's concept of genre and proposes additional criteria. In addition to using Gushee's criterion of intended audience, the paper proposes a system of classification based on rhetorical structure that encompasses 1) the choice and succession of theoretical topics; 2) rhetorical aspects of diagrams and examples. The following treatises, *Musica Enchiriadis*, *De Harmonica Institutione* (Hucbald), and *Musica* (Hermannus Contractus), which I classify into a single genre, achieve a critical level of integration between harmonics and cantus traditions through rhetorical strategies. Additionally, I view each treatise through a structuralist lens, parsing it into input, process, and output. This study shows that, if sensitively applied, a structuralist approach may resonate within a given treatise in an historically justified manner. Furthermore, the study problematizes the role of intellectual style in determining genre. In doing so, it advocates classification systems based on prototypical, as opposed to Aristotelian, categories.

GUIDO'S MODI VOCUM, HERMANN'S SEDESTROPORUM, AND THE EARLY NOTIONS OF AFFINITIES

Yuet-Hon Samuel Ng
Eastman School of Music

In this paper, I argue that two medieval music theoretical constructs, namely Guido's major sixth in his *modi vocum* and Hermann of Reichenau's major sixth in his *sedes troporum*, are not completely analogous. Scholars have maintained that the two constructs are comparable by reason of their similar roles in formulating the notion of affinities in the corresponding treatises. However, as Sarah Fuller asserts, the concept of affinities encompasses an eclectic mixture of received wisdom and original ideas. In fact, Guido and Hermann

represent two distinctive conceptual traditions already manifest in the writings of their predecessors, Pseudo-Odo and Hucbald, respectively. The two earlier writers espouse two incompatible approaches to formulating the concept of affinities: pedagogical and octave-oriented in the former, systematic and tetrachordally-driven in the latter.

I will further argue that the range of a major sixth is not the only matrix for Guido's affinities, and is unnecessary for Hermann's. Guido's major sixth, most likely a Pseudo-Odonian derivation, underlies only part of his system of affinities; in Hermann, where the affinities emerge primarily from the Hucbaldian tetrachordal system, the major sixth appears in fact to contradict his own elegant method of deriving the species of consonances. The commonly accepted analogy between Guido's and Hermann's affinities on the basis of their common limiting interval – the major sixth – alone becomes thus valid only at a superficial level, for the two constructs originate from two diametrically opposed modes of music-theoretical thinking.

MELODY AND SYNTAX IN THE SONGS OF MACHAUT

Jennifer Bain
Dalhousie University

Contemporary scholarship has concentrated on the *harmonic* syntax of fourteenth-century secular music, and has given less consideration to the construction of melody. For example, in dealing with the increasing chromaticism of music of the *ars nova*, scholars have focused almost exclusively on the contrapuntal requirements of performance practice. To identify features of melodic syntax, I compare melodic construction across the monophonic and polyphonic secular repertory of Guillaume de Machaut. I argue that cantus lines in monophonic songs differ considerably from the cantus lines of polyphonic songs both through register and the general trajectory from initial pitch to final pitch. Moreover, although *ouvert* and *clos* endings serve the same syntactic purpose in monophony and polyphony, the cantus serves a different role in the projection of tension and stability. Melodic chromatic inflections, however, function in similar ways in the monophonic and polyphonic songs. In Machaut's monophonic songs, where chromatic inflections plainly serve a melodic rather than a harmonic purpose, I suggest that melodic inflections contribute to tonal structure by creating strong expectations of semitone motion. In polyphonic songs, melodic chromatic inflections can serve a syntactical function structurally by emphasizing particular pitches through semitone movement, though contrapuntally they do not have a syntactic purpose.

FROM MELODY TO MINUTIAE: ANALYTICAL AGENDAS IN PALESTRINA STUDIES

Peter Schubert
McGill University

The title of my talk refers to Knud Jeppesen's influential 1923 study, in which he describes Palestrina's style in terms of broad melodic characteristics and dissonance treatment. His explanation of dissonance treatment is painstaking and exhaustive, but dissonance is the smallest-scale and least individual feature of any Renaissance composer's style. I propose that by omitting any discussion of middle-level procedures (i.e., how a point of imitation is composed, how repetition is used), he has left more than two generations of scholars and students blinded to many structural features in Renaissance music. Jeppesen was part of a long tradition of critics who found and valued irregularity, asymmetry, and

variety in this music. I will examine brief analyses from Jeppesen, Karl Fellerer, Lucie Balmer and others, explain how their conclusions are a product of their intellectual heritage going back to Guido Adler, and offer contrasting interpretations of the same passages.

SMT SPECIAL SESSION
TEACHING TWENTIETH-CENTURY COMPOSITIONAL TECHNIQUES
TO UNDERGRADUATES: A SYMPOSIUM AND DEMONSTRATION
Pedagogy Interest Group of the Society for Music Theory
Michael Buchler, Florida State University, Chair

TOWARD A STRATEGY FOR THE ANALYSIS OF POST-TONAL MUSIC

Gordon Sly
 Michigan State University
 Brian Alegant
 Oberlin College Conservatory of Music

This presentation demonstrates a pedagogical strategy for the analysis of post-tonal or extended-tonal music that we have found to be effective in helping students develop the craft of analysis. Our approach is heuristic, and stresses modeling. We pursue a number of analytical directions: we ask students to try to characterize compositional strategies or teleologies, to trace narrative plots and subplots, to rationalize a work's striking or eccentric events, and to explore the notion of musical "agency," by which we mean the capacity of a musical element to influence the course of events. This strategy differs from the more typical theoretically-driven approaches that focus on tools for describing and manipulating pitch-class collections, and then illustrate the theoretical constructs with analytical examples.

The point of departure for our analytical approach is that students begin with one simple assumption: that a change in pitch-class collection articulates a change in form. Following a brief explanation of our strategy and the difficulties it is intended to solve, we work through an analysis of Debussy's "The Girl with the Flaxen Hair" or "Dead Leaves." Following this, we "open up" another piece, and suggest a number of pieces for further study.

INTERVALS, INTERVAL CYCLES, COLLECTIONS, AND THEIR
 RELATIONSHIP TO TONALITY AND ATONALITY

Jane Piper Clendinning
 Florida State University

This demonstration introduces students to relationships between intervals, interval cycles, and common atonal and tonal collections. After a quick review of pitch and interval terminology, we explore the relationship between intervals and the octave by "stepping through" the octave on a pitch class clock with each interval from the semitone to the tritone. All of the intervals—except 5 semitones—divide the clock into even partitions, creating familiar atonal collections: chromatic and whole tone scales, fully-diminished seventh chords, augmented triads, and tritones. Interval class 5 is an odd one—instead of dividing the octave evenly like the others, it makes the circle of fifths. While other single-interval cycles produce musical elements that disrupt tonality, interval class 5 generates the basis for tonal root progression, part of tonal music's hierarchical organization.

The demonstration concludes by introducing two-interval cycles, using a 1-2 alternation to show how the process works. This cycle produces the octatonic collection (0134679T)—another element that disrupts tonality in late Romantic and early twentieth-century music. If time permits, we will consider the “landmarklessness” of the chromatic, whole tone, and octatonic collections as compared to the diatonic collection made from a segment of the circle of fifths.

A MULTIMEDIA INTRODUCTION TO OCTATONIC THEORY AND BARTÓK'S OCTATONIC PRACTICE

J. Kent Williams

University of North Carolina, Greensboro

This lesson will demonstrate a method for introducing novices to octatonicism. Instruction during the initial, theoretical, stage will progress from the more familiar to the less familiar, and from the specific to the abstract. Students will learn various ways of conceiving and representing octatonic collections and investigate basic properties of those collections. They will then be guided in analyses of pieces from volume IV of Bartók's *Mikrokosmos*.

To compensate for the broad coverage and facilitate presentation of crucial concepts, the presenter/instructor will make extensive use of multimedia materials. These include color-coded, interactive, clockface representations of pc collections and QuickTime movies that provide synchronized, animated analyses. With such aids an instructor can alleviate the computational burden of integer representation, move freely between conceptions that are more or less abstract, and correlate analytical readings with the musical sound they purport to describe.

AN ACTIVE LEARNING APPROACH TO ALBAN BERG'S SONG, WARM DIE LÜFTE

Ralph Lorenz

Kent State University

Although the study of how students best learn is a dynamic area of current research across many academic disciplines, music theory has been relatively quiet in discussing and researching the implications for our profession. Current research in learning theory centers around ways to incorporate active rather than passive learning. In this session I will model ways in which to implement active learning.

The centerpiece for my presentation will be Alban Berg's song, “Warm die Lüfte,” Op. 2/4 (c. 1909). Long regarded as an important example for showing Berg's transition from tonality into free atonality, this song has a high pedagogical profile due to its availability in popular anthologies. I will begin my presentation with a brief overview of current research in learning theory, along with a description of various teaching techniques that incorporate this research, including the “Three-Step Interview,” “Knowledge Surveys,” “Schemas,” “Compare or Contrast,” “Minute Papers,” and “Jigsaw.” I will then model at least two of these techniques as we study “Warm die Lüfte.” First, I will administer a diagnostic assessment known as a “Background Knowledge Probe.” My second class activity will be a method of peer learning, namely the “Buzz Group” as described in McKeachie (1999). In the “Buzz Group” approach, each member of the group is to provide one idea about the question posed, and the group then picks one of these ideas to present to the rest of the class.

Saturday midday, 2 November

POSTER SESSION (SMT)

Eric Isaacson, Indiana University, Chair

A NEW LANGUAGE FOR COMPUTER-AIDED POST-TONAL PITCH
ANALYSIS: PYTHON AND THE OPEN SOURCE athenaCL PROJECT

Christopher Ariza

New York University Graduate School of Arts and Sciences

This session introduces a cross-platform, open source software tool for post-tonal pitch analysis, with the aim of creating a universal software tool for the use, development, and comparison of computational analysis methods, as well as an easy to use reference utility for the theorist or student. This software, named athenaCL, is written in the free and cross-platform programming language Python. This session is an invitation to the theoretical community to contribute and collaborate on the future development of this project.

AthenaCL offers many tools for post-tonal set and voice analysis. First, it offers a common dictionary for all set classes (both Tn and Tn/I types), each entry containing various analysis measures, sub-set data, and historical or contextual references. Second, it introduces the Path, an ordered succession of sets. This data-object allows for the simultaneous evaluation of pitch-structures at different levels of abstraction, that is, as pitch-space set, pitch-class set, and set-class. Third, and following Markus Castren's work, athenaCL allows the rapid analysis of set classes with any of 21 methods of comparison, including David Lewin's REL and John Rahn's ATMEMB. Fourth, athenaCL allows the analysis of atonal voice leadings, following the recent work of Joseph Straus, including a dictionary of all possible mappings between cardinalities one through six, as well as easy access to sorted voice-leadings based on Smoothness, Uniformity, and Balance.

ILLUSTRATIONS OF PITCH-CLASS RELATIONS USING MODELS
FROM M.C. ESCHER

Robert Peck

Louisiana State University

Using models of crystallographic groups, we construct Tonnetze which display various pitch-class relations, bringing together ideas from neo-Riemannian and Generalized Interval System (GIS) theories. Examples include pitch collections related by contextual inversion, and by strongly and weakly isographic Klumpenhauer networks. Such Tonnetze are also related structurally to various graphic works of M.C. Escher, including "Horseman" and "Sky and Water II." The connection to Escher provides pedagogical and interdisciplinary aspects to the study of these Tonnetze. Through this intersection of neo-Riemannian and GIS-theoretical concepts, we are able to further each field with ideas from the other.

REINVENTING MUSIC THEORY PEDAGOGY:
INCORPORATING TECHNOLOGY INTO THE TRADITIONAL
FORM AND ANALYSIS CLASSROOM

Jennifer Sterling
University of Maryland, College Park

The field of music theory pedagogy is constantly evolving as studies are conducted relating to learning theories, teaching techniques, curriculum structure, and textbook design. Many of the methods of teaching music theory have remained standard for hundreds of years; however, there is one factor that is destined to change the field of music theory pedagogy, the integration of technology.

Over the past several decades, the incorporation of technology has been introduced into the music theory classroom. Although a multitude of studies have been conducted on the efficacy of CAI in music theory, there have been no studies conducted on the use of the computer to help students better understand musical form.

This study seeks to outline the design process, the student usage, and the overall efficacy of a software program that guides the student towards an understanding of formal structure and analysis. By integrating CAI into the traditional form and analysis classroom, instructors may begin to understand the analytical processes of students, thus allowing instructors to tailor class discussions and curriculum design

This poster presentation will focus on the observations of students in a form and analysis class and the impact that these initial observations contributed towards the core design of the program. A short demonstration of the software will illustrate how the program gathers data to determine the student's thought process in diagramming form. A sample of the statistics gathered in this study will be given at the conclusion of the presentation.

MUSIC, THE BRAIN, AND COMPLEX ADAPTIVE SYSTEMS:
USING MUSICAL METAPHORS AND MODELS TO STUDY
BRAIN FUNCTIONS

Deron McGee and Bryan Kip Haaheim
University of Kansas
Ivan Osorio
University of Kansas Medical Center

As a member of an interdisciplinary research team that includes neurologists, neurosurgeons, mathematicians, physicists, computer scientists, engineers, music theorists, and composers, we are making tremendous advances in the treatment of epilepsy. Several people have observed the correlation between music and the way the brain functions. Specifically, symphonic music possesses a high degree of complexity resulting, in part, from the interaction of numerous individual notes and timbres, instrument combinations, rhythms, harmonies, and so forth, yet the whole is greater than the sum of its parts. In a similar way, the multi-layered functioning of the normal human brain coalesces its discrete elements into a comprehensive and coherent unit.

As part of an ongoing interdisciplinary study, the musicians' initial tasks have been two-fold: 1) create a musical metaphor to illustrate the effects of a seizure to a lay audience, and 2) develop more technically accurate musical models of the brain and mathematically model the transformations from a "normal" state to a "seizure" state. As the musical algorithm transitions from a normal state to a seizure state and back again, we can observe the

dynamics within the models and compare them with actual brain functions. The resulting insights have already influenced the scientists and their inquiries.

NEW PEDAGOGICAL APPLICATIONS OF
INTERACTIVE MULTIMEDIA TECHNOLOGY

Aleck Brinkman
Temple University

This poster session presents new computer applications developed or under development by the author for use in teaching aural and written theory at the University level. The programs, which are written in Macromedia Director and Java Script, can be used in the classroom or placed on a web site for remote access by students. The presentation will include several innovative ear-training programs and culminate with a multimedia program that illustrates formal principles in the first movement of Béla Bartók's *Music for String Instruments Percussion and Celesta*.

All of the programs illustrate the underlying philosophy that technology should be easy to use and should facilitate learning while presenting a balanced approach with model progressions, real literature, and a varied harmonic palette (as opposed to playing everything on the piano). They should challenge and engage the student, and keep him or her coming back for more.

Saturday afternoon, November 2

**IMPROVISATORY SINGING TRADITIONS
IN RENAISSANCE ITALY (AMS)**

James Haar, University of North Carolina, Chapel Hill, Chair

MUSICAL MODELS FOR THE LATE MEDIEVAL
CANTARE ALL'IMPROVVISO TRADITION

Timothy McGee
University of Toronto

Improvised singing was practiced by amateurs as well as professionals, in public and in private, and for a variety of functions and purposes including general entertainment and political commentary. The importance of such a tradition in late medieval Italian society is demonstrated by the institution in 1333 by the government of Florence of an official “civic herald,” a performer/orator who would both entertain and inform the executives of government and preside over public ceremonies. On a less formal level, Boccaccio’s *Decameron* makes it clear that the ability to improvise a dance song could be expected of any aristocrat.

Although some of the poetry performed on these occasions has survived, the earliest music is thought to be that found in the Petrucci prints of the early sixteenth century, and most conclusions about the musical practices of the earlier improvisers are based on these models. Examination of archival documents and literary references from the fourteenth and early fifteenth centuries suggests that the improvised music was far more varied in style than can be seen in these simple frottola-like compositions, and that even during the time of Petrucci, his models were not the norm for improvisers. Analyses of fourteenth- and early fifteenth-century Italian compositions suggests a far more flexible model that would have better suited the *Cantare all'improvviso* tradition, one that could be adjusted easily to fit the performer, the poetry, and the occasion.

SURPASSING ORPHEUS: NICCOLÒ CIECO, ANTONIO DI GUIDO,
AND THE VERNACULAR IMPROVISATORY TRADITION IN
FIFTEENTH-CENTURY FLORENCE

Blake Wilson
Dickinson College

In 1432, the great improvisatory singer Niccolò Cieco d’Arezzo settled in Florence after an itinerant career that embraced service to two popes in Rome, and stints in the service of the governments of Siena and Perugia. Within five years of Niccolò’s arrival, a young Antonio di Guido ascended the benches at San Martino (the primary forum for Florentine public performance), and began his long career as the city’s leading *improvvisatore*; for the remainder of the century this ancient civic practice flourished with unprecedented vigor in Florence. This paper will examine the enduring civic and republican context of this phenomenon, and will suggest some of the ways historians might shed light on this elusive yet pervasive practice. Particular attention will be given to the role of Niccolò in galvanizing the public performing tradition at San Martino, and in establishing a pedagogical tradition most evident in the extant vernacular memory treatises traceable to Niccolò’s influence. New

biographical information on Antonio di Guido also prompts a reexamination of his professional life. What we now know from tax records, correspondence, diary entries, and his extant poetry can be viewed in light of recent research on Florentine popular literary culture and public performance contexts to form a more nuanced understanding of a great vernacular improvisatory singer, and the tradition he represented. With this, it may be possible to delineate the materials, techniques, audiences, and social status of that vernacular tradition in relation to the Latin performing tradition that emerged in the humanist courts and academies around the time of Antonio's death in 1486.

SERIOUS ENTERTAINMENT DEFENDED: LATIN EXTEMPORE PERFORMANCE ACCORDING TO RAFFAELE BRANDOLINI

Ann Moyer

University of Pennsylvania

In his 1513 work *On Music and Poetry*, Raffaele Brandolini reflects upon a career as a humanist known for his performances of improvised Latin song. Sharp and opinionated, he defends the practice against Roman colleagues who devalued it as insubstantial. In the process, he offers us a unique analysis of this very specialized tradition, its roles, and its value. The text is the earliest known treatment of music and poetry as related disciplines and practices, a relationship that would rise to much greater prominence by the end of the century. Brandolini defined these performances primarily in terms of poetry, emphasizing literary rather than musical virtuosity. He portrayed his own role as that of orator rather than musician. By doing so he hoped to distinguish himself clearly from the mere entertainers at curial banquets and elsewhere; though vernacular singers were spared the contempt he held for these others, he elevated his Latin performance above their efforts as well. Brandolini built a case for the value of humanist culture even in the social activities of leisure, and his arguments dealt not only with the performer but also with the listeners. He demanded an attentive audience focused upon the performance itself; the evaluation of that performance centered upon the creativity and humanistic virtuosity of the performer; and he offered that audience in turn a leisure experience that would genuinely promote moral uplift. Brandolini offers us a poet's-eye view of the value and meaning of the Latin improvisatorial tradition.

MADRIGAL AND MASCHERATA IN MID-SIXTEENTH-CENTURY FLORENCE

Robert Nosow

Cary, North Carolina

Between 1540 and 1560, the carnival song in Florence underwent a significant cultural change. Underlying the change was a gradual switch from oral performance to written composition, particularly among *mascherate* performed for the Medici court. I will discuss five different primary sources bearing on the *mascherata* and *trionfo* in both written and unwritten traditions:

1) An account by Ercole Bonacciolini, Ferrarese Ambassador to Florence, of an elaborate *mascherata* of hunters performed before Duke Cosimo I de' Medici on 25 February 1555, probably in madrigal style.

2) A satirical sonnet by a member of the Accademia Fiorentina, Alfonso de' Pazzi, attacking a *trionfo* with text by the madrigal poet Giovanbattista Strozzi.

3) Notebook jottings by Alfonso de' Pazzi with information on texts, musical forms, and costumes for a series of *mascherate* (1540s).

4) The well-known preface by Antonfrancesco Grazzini to his *Tutti i trionfi, carri, mascherate, o canti carnescialeschi* (1559), describing the traditional carnival song and its performance.

5) A poem by Grazzini, "Sopra il compor' dei canti moderni" attacking the new fashion of writing and singing carnival songs in madrigal style.

Grazzini's preface underscores the communal customs and attitudes that inform the bawdy Florentine carnival song. In the view of Grazzini and de' Pazzi, written music, sung from parts to cryptic, refined madrigalian verse, alters the social and ritual content of the *mascherata*; their objections are based on communal values that inhere in the unwritten traditions of Italian poetic performance.

BAROQUE VOCAL MUSIC (AMS)
M. Elizabeth C. Bartlet, Duke University, Chair

READING *ERCOLE AMANTE*:
HERCULES, IOLE, AND THE PROBLEM OF ALLEGORY

Lisa Chensvold
University of North Carolina, Chapel Hill

Recent scholarship in seventeenth-century opera has explored the connections between the political and social circumstances of an opera and the "work itself," often employing the former as a framework for reading the opera in a particular way, usually symbolically or allegorically. Francesco Cavalli's opera *Ercole amante* begs for such a reading. It was commissioned for the marriage of Louis XIV, whose propaganda machine had already linked him, like many rulers before him, to Hercules, whose superhuman feats of bravery eventually earned him a place in Olympus.

Yet formulating a Hercules-as-Louis allegorical reading of this opera is difficult at best, primarily because the Hercules portrayed here is an adulterous, lustful brute. It is only through a *deus ex machina* that Hercules achieves apotheosis. Further, not Hercules but Iole, the object of Hercules' illicit affections, is the primary agent of this drama. Vastly more complex than Hercules, Iole demonstrates love, sacrifice, bravery, and rationality in the face of the gods. Her music is likewise multi-dimensional, mixing the songs of a lover with the musical rhetoric of a lamenting female and a vengeful goddess.

Examining Iole's musico-dramatic characterization in *Ercole amante*, I contend that Iole is the most moral and noble character in the opera, a conclusion that invites an entirely different, female-centered reading of the opera, whereby Iole serves a didactic function for Louis' bride. Such a reading raises the broader question of differences between French and Italian wedding entertainments, for the figure of Iole sends rather a different cultural message than does Arianna.

LULLY'S ROYAL WEDDING MOTET

John Hajdu Heyer
University of Wisconsin-Whitewater

The marriage of Louis XIV to Marie-Thérèse, Infanta of Spain, led to jubilant celebration throughout the French kingdom in recognition of the long awaited "Peace of the Pyrenees."

Festivities abounded as the royal couple journeyed from St. Jean-de-Luz on the border of Spain northward through the cities of France, but none would equal those of Paris in late August of 1660 when the final and grandest *entrée royale* took place in the French capital ending the tradition of the royal entries that had dated to the Middle Ages. It has been known that Lully prepared a new *grand motet* for these celebrations, but the work was presumed to be lost.

Thanks to a surviving fragment of the work discovered recently at Versailles prepared by the *atelier* of the royal librarian Philidor *l'ainé*, research now establishes without doubt that *Jubilate deo*, LWV 77/16, was indeed the work Lully composed for the great celebrations. The motet for orchestra, *petit chœur* of five soloists, and five-voice choir, survives in a single complete manuscript copy in an anthology at the Bibliothèque Nationale. Its style is so unlike Lully's other *grand motets* that the certainty of his authorship had been in doubt.

The authentication both of Lully's authorship and the date of the work holds significance in establishing Lully's earliest effort in the genre of the *grand motet*. Thus the work holds a unique position in the histories of the developing *grand motet* and of France at an important time.

THE UNBUTTONED OPÉRA

Rebecca Harris-Warrick

Cornell University

Fake apothecaries, gigantic syringes in hand, chasing around the stage after a pretentious bourgeois sputtering in Italian: this is not the sort of image that generally springs to mind when music historians contemplate the repertoire of the Paris Opéra during the *ancien régime*. Yet this scene, put on the stage of the Académie Royale de Musique in 1675 by none other than Lully himself, was not only revived twice within the larger work to which it belonged, *Le Carnaval Mascarade*, it was performed on its own as a little comic vignette several times during the eighteenth century. Nor was it anomalous: Arlequin and Scaramouche cavorted not only through several opera-ballets of the Campra generation, but were also added to other works—some of them serious—during revivals. Even pastoral divertissements within venerable *tragédies en musique* might acquire oafish country bumpkins, pompous village officials, or ridiculous old ladies. Or a comic pantomime-ballet could be performed following an opera, sometimes even replacing one of its acts. Drawing on modifications to librettos and scores, supplemented by journalistic accounts, I will explore how and when comedy was allowed to inflect the Opéra's repertoire during the first third of the eighteenth century, not only in overtly comic works like *Les Fêtes de Thalie* (1714), but within ostensibly serious works as they were actually performed. I will further argue that ballet, as a wordless medium, was accorded freedoms not permitted to the sung texts, and thus became a prime carrier of the humorous.

STAGING AND ITS DRAMATIC EFFECT IN FRENCH BAROQUE OPERA: EVIDENCE FROM PROMPT NOTES

Antonia Banducci

University of Denver

The staging of French Baroque opera remains one of the more elusive aspects of *tragédies en musique* and related genres. Although scores and librettos supply some information via scene rubrics and the sung text itself, several rare sets of prompt notes provide us with many more specific details. The earliest set survives in a score that Madame de Pompadour's

troupe used in a 1748 production of André Campra's *Tancredi* at Versailles; the latest set records directions for a projected 1778 production of Jean-Baptiste Lully's *Armide* at the Paris Opéra. As this paper will demonstrate, certain staging decisions made a notable difference in dramatic effect. For example, precise directions for collective entrances and exits support Rebecca Harris-Warrick's thesis that, in French Baroque opera, the vocal chorus and the dance chorus functioned dramatically as a single collective body. Likewise, staging decisions shaped the dramatic effect of instrumental music, including entr'actes, preludes and ritornelli. In *Tancredi*, for example, a prompt note delays an entrance indicated in the libretto with the result that instrumental music becomes diegetic: music that the characters hear as the sound of approaching armies, rather than music that accompanies the armies' entrance. As evidence from prompt notes discloses, a genre generally recognized as bound by tradition also elicited dramatic interpretation from those responsible for staging.

MODERNISM AND CINEMA (AMS)

David Neumeyer, University of Texas, Austin, Chair

PERFECTLY EXECUTED:

BACH'S MUSIC, TECHNOLOGY, AND VIOLENCE IN FILM

Kristi Brown

San Francisco, California

The compositions of J.S. Bach have often been yoked to the concept of "pure" intellectual achievement. Several films have invoked this trope, identifying Bach's music with a specific fictional personality: the "thinking predator," obsessed with intricate strategy games involving precise control of people and circumstances. The systematic intelligence of both Hannibal Lecter (*The Silence of the Lambs*; *Hannibal*) and Casanova (*Kiss the Girls*), for instance, facilitates a deep appreciation for artistic accomplishment and a dialectical capacity for meticulously planned, inhuman violence.

The connection between Bach's music, technology, and potential mayhem is made even clearer in films such as *Electric Dreams*, *Virtuosity*, and, most chillingly, the techno-thriller *The Terminal Man*. Here the lethal-rationalist type fissions into two characters: the scientist-surgeon who "fixes" his patients' flaws, overlooking critical human factors, and the brain-damaged, episodically violent computer wizard. The entire drama, including depictions of brain surgery and a vicious homicide, uses a single piece of music as a punctuating device: a Glenn Gould recording of the twenty-fifth variation of the "Goldberg" set, a movement also linked with violence in *Slaughterhouse Five* and *How*.

Past discussions of canonic music in violent films have centered on Beethoven. Drawing on the cultural theories of Mark Seltzer (*Bodies and Machines*; *Serial Killers*) and modern popular literature that ordains Bach as a master of structure and code, I will demonstrate how a broad network of cultural associations have particularly indexed Bach's music for representing the "enlightened" man as cold-blooded madman.

MODERNIST DISHONOR:
MUSIC BETWEEN CIPHER AND PERFORMANCE

Carolyn Abbate
Princeton University

In Josef von Sternberg's 1931 film *Dishonored*, a Viennese prostitute (Marlene Dietrich) spies for Austria during World War I. Local colors on the soundtrack include a famous waltz (*Donauwellen*) and allusions to musical modernism, but their function as signs for "Vienna" is trivial compared to their role in a bigger game.

Dietrich's character is a pianist with improvisatory gifts, whose musicianship facilitates her spying when she invents a cipher score encoding Russian invasion plans. This score is written out, performed, destroyed and re-imagined, in a process that skewers (almost cruelly) a fundamental hermeneutic belief: that musical works reflect social realities in decipherable ways. *Dishonored* demonizes direct links between musical works and political meanings, as between music and the body, and sound and its graphic traces. Their morbid aspects are scrutinized when the cipher music is re-imprinted (via memorization) on Dietrich's character, turning her into a mechanical medium whose improvisational verve (which represents moral independence) is thus foreclosed, and when non-diegetic background music—fantastically—seems to *cause* on-screen events, with violent consequences. Von Sternberg's enthusiasm for (and use of) so-called synthetic speech—marks drawn on the physical soundtrack, which generate a simulated voice—suggests a happy attitude toward direct linkage between sound and physical trace. Not so his film, which is an astonishing example of philosophy on the screen, proposing as it does that meaning and moral force inhabit musical ephemera—virtuosity, improvisation, and the flight from prescription—that are seldom honored with attention or acclaim.

HANNS EISLER AND BERTOLD BRECHT REUNITED:
EPIC PRINCIPLES AND THE HOLLYWOOD FILM SCORE FOR
HANGMEN ALSO DIE

Sally Bick
University of Western Ontario

In 1943, Hanns Eisler and Bertold Brecht were re-united as émigrés in Hollywood working together on the anti-fascist picture *Hangmen also Die*, directed by Fritz Lang. Brecht was responsible for the conception of the film's story and worked as scriptwriter; Eisler was the film's composer. Under Lang's directorial authority the film has the earmarks of a narrowly defined melodrama exploiting various conventional cloak-and-dagger clichés, a bitter point of contention with Brecht, and conforms to many of the aesthetic values of the classic Hollywood motion picture. Nevertheless, many aspects of the overall complexion of the film resisted complete assimilation.

Eisler's score is the most striking, suggesting that the personal and ideological bond between Brecht and Eisler was carried into *Hangmen also Die*. Working with Brechtian principles related to music and epic theatre, Eisler introduces the first serial passages to a Hollywood film. The music's unfamiliar and alienating style establishes a sober, intellectual objectivity, propelling the political message of the film. The style contrasts sharply with the classic Hollywood ideals of musical underscoring: to create mood, heighten emotion, support the illusion of fantasy and sustain the passivity of the "spectator." Instead, Eisler's score challenges the audience to confront the music as a distinctive voice in order to interpret the film's message of political oppression.

MONTAGE SHOSTAKOVICH: FILM, POPULAR CULTURE, AND THE
FINALE OF THE PIANO CONCERTO NO.1

Joan Titus
The Ohio State University

This paper explores the hitherto little-studied impact of popular music and film on early Shostakovich. It focuses on the finale of his Piano Concerto No.1 of 1933, which adopts concepts and techniques of Russian film to reveal musical quotations and stylistic allusions derived from the composer's experience with the music-hall and the cinema. His work as a "pianist-illustrator" for silent films, as well as his collaborations with contemporary Soviet film directors, shaped his musical thinking, specifically in regard to musical form. With the finale of this concerto, the composer transcended genre boundaries and redefined established compositional principles using montage in place of traditional means of musical development. He assembled musical quotations and allusions into a form that allowed these fragments to collide and flow in a temporal progression comparable to the montage editing method in early Soviet film. The "usual" musical notions (theme, rhythm, meter, instrumentation) therefore were reinvented within a new film-derived language. His immersion in popular culture provided ample material for various quotations of and stylistic allusions to the music-hall, to form this aural montage.

The development of Shostakovich's approach is discussed through the lens of writings by Soviet directors and by the composer, while the approach itself is exemplified by diverse elements of the finale of the concerto, including presentation and interaction of themes; rhythm; pace and tempo; and instrumentation. Altogether, the finale embodies and synthesizes Shostakovich's broad and extensive experience in musical and cinematic culture of the 1920s.

**BORDERLINES: GENDER, CLASS, AND CULTURE IN
ENGLISH MUSIC, 1845–1945 (AMS)**

Byron Adams, University of California, Riverside, Chair

VICTORIAN FAIRIES AND FELIX MENDELSSOHN'S
A MIDSUMMER NIGHT'S DREAM IN ENGLAND

Marian Wilson Kimber
University of Southern Mississippi

The introduction of Mendelssohn's incidental music to *A Midsummer Night's Dream* in England coincided with the rise of fairy painting and the revival of Shakespeare's play. Between 1833 and 1957 few British productions of *A Midsummer Night's Dream* took place without Mendelssohn's "fairy music." Both the art and the theater of the period demonstrate that Victorians conceived of fairies as predominantly female. This paper considers how the Victorian eroticization of fairies influenced audiences' interpretations of Mendelssohn's music.

In spite of the Victorians' anxiety about depicting nudes, their paintings often featured revealing treatments of female fairies, sometimes engaged in mischievous sexual play. Victorian theater's emphasis on spectacle meant that its fairy tableaux resembled the swarms of supernatural figures in the paintings of fairy artists. Theatrical fairies were typically female dancers costumed in the gauzy tutu of the Romantic ballet and the flesh-colored tights that simulated nudity. In 1840 Madame Vestris even cast Oberon as a woman, which

became standard practice for the remainder of the century. That “tights and wings” were considered erotic in Victorian sensibilities is demonstrated by their association with actresses in pornographic literature.

Such a cultural context suggests an unusual dichotomy in the Victorian reception of Mendelssohn’s music. While his oratorios represented the height of religious expression, his “fairy music” was throughout the period associated with the eroticized female body. The history of *A Midsummer Night’s Dream* in England provides evidence for the increasing association of Mendelssohn and his music with the feminine during the nineteenth century.

“EQUALITY IS OUT OF THE QUESTION”: CONSTRUCTIONS OF CLASS AND ENGLISH IDENTITY IN *H.M.S. PINAFORE*

Yara Sellin

University of California, Los Angeles

Hailed early in his career as an “English Mozart,” Sir Arthur Sullivan, a German trained Italo-Irish composer of possible Jewish descent, created one of the more successful and exportable markers of English musical identity in a distinctly popular genre, the operetta. *H.M.S. Pinafore*’s extreme popularity both at home and overseas makes it an ideal vehicle for exploring the creation of nationalistic sentiment and collectivization in nineteenth-century Britain. Sullivan’s music grounded William Gilbert’s texts in indigenous English musical genres such as the anthem, the hornpipe, and the part song. *Pinafore*’s Royal Navy setting offered a ready-made, complementary microcosm of social hierarchy to explore, play out, and make manifest class tensions and stratifications and national identity.

Songs like “He Is An Englishman” and “A British Tar” targeted a bourgeois audience by parodying but also reinforcing jingoistic ideologies. Sullivan invoked the rhetorical and musical power of the oratorio, the hymn, and even the hornpipe in exploring alternate nationalities and defining Englishness. Moreover, the operetta’s constant preoccupation with English identity, predicated on the unquestioned value and inevitability of societal stratification, makes class and nationalism inseparable. Mapping the Royal Navy—an organization in which hierarchy is vitally necessary to its successful functioning—onto British society ultimately reinforced and valorized hierarchies in Victorian England. The long-standing association between patriotism and the military allowed Gilbert and Sullivan unquestioned space to extol England and the inherent worth of being English.

HOLST’S “HINGLISH” HYMNS: INTERCULTURAL TRANSLATION IN THE ANGLO-INDIAN COLONIAL ENCOUNTER

Nalini Ghuman Gwynne

University of California, Berkeley

The music of Gustav Holst has long been heard as quintessentially English, a natural product of the composer’s emulation of indigenous folk song, Purcellian text declamation and the spirit of English history and landscape. My research contests this view. In this paper I reveal that, from circa 1896 to 1914, Holst turned to Indian cultural traditions to create a modernist style which rejected Germanic tradition and which was hailed as English. Examining the *Hymns from the Rig Veda* (1907–12), *Savitri* (1908), and *The Planets* (1916) in the context both of Holst’s Indic studies and of the larger European conception of an “Indo-Aryan Orient,” I show that the very characteristics celebrated as English—modality, flexible vocal declamation, static diatonicism, irregular meters—have their roots in

Hindustani ragas, Vedic chanting, theosophical mysticism, and the rhythmic and pitch inflections inherent in the Sanskrit texts that Holst translated.

Drawing on revisionist theories of nationalism, orientalism and post-colonialism, I argue that the tendency of critics to detach Holst's works from their "primitive" Indian well-springs by asserting their "virile Englishness" served an implicitly political purpose: that of bolstering cultural nationalism in the fraught context of the Anglo-Indian colonial encounter. That "Jupiter," which became known as a second national anthem ("I vow to thee my country"), was engendered by Hindu Gods and Vedic Hymns rather than, as widely believed, by England's spirit and song is not only ironic; it also reveals, I contend, a "willed amnesia" of the music's cultural meaning in the vested interests of imperialist historiography.

REGIMENTED SONG:
CROONERS, SLUSH, AND CENSORSHIP AT THE BBC, 1942–45

Christina Baade
University of Wisconsin-Madison

In July 1942, the British Broadcasting Corporation excluded from broadcast male crooners, over-sentimental female singers, "slushy" songs, and popular numbers with tunes "borrowed from standard classical works." To enforce the new rules, the Dance Music Policy Committee met fortnightly until the war's end to vet songs and texts. It soon began auditioning singers as well, for it realized that performance in itself could render works objectionable. The ban instigated an uproar in the press, protests from music publishers, and complaints (and plaudits) from listeners. The BBC remained firm, for the ban would help to "encourage a more virile and robust output of dance music," appropriate for the nation at war.

The ban did not represent a radical shift in BBC policy, which accepted dance music "as a musical activity of a low order" that needed careful regulation. Rather, it embodied an effort to assert a British national identity that resisted "the American influence, which is inherent in Dance Music," at a moment when millions of American servicemen were in Britain. The BBC identified Americanization, which it had embraced earlier in the war, as a threat.

Drawing on BBC archival materials, press sources, and wartime radio and gramophone recordings, this paper locates the broadcasting ban within ideologies of "serious" and popular music, and it elucidates how Americanism "tainted" dance music and its British performers. Finally, it argues that the controversy resituated notions of gender, class, and nationality in wartime Britain, with long-term implications for American cultural imperialism and British popular music reception.

***LE NOZZE DI FIGARO* (AMS)**
Tim Carter, University of North Carolina, Chapel Hill, Chair

THE GENESIS OF MOZART'S *LE NOZZE DI FIGARO*

Dexter Edge
University of Memphis

Recent research has shed new light on the compositional history of *Le nozze di Figaro*. Through a careful collation of early written accounts, coupled with a close analysis of the

paper-types in Mozart's autographs (full score, sketches, and fragments) and an investigation of the original performing materials, I shall show that Mozart composed most of *Figaro* in two distinct periods, separated by a gap of several months. He may have begun the opera as early as the summer of 1785; by early autumn he seems to have been working intensively on the first two acts, perhaps aiming at a première in December, January, or February. In the event, the première was delayed until 1 May 1786, at the beginning of the following theatrical season; the delay may have arisen from casting problems, perhaps coupled with internal theatrical politics. Because of the delay, Mozart ended up composing most of the third and fourth acts, and three soprano arias in the first two acts, during a burst of activity in the final weeks before the première. I shall show that Da Ponte and Mozart began work on the opera with a different cast in mind than the one they ended up with, and that casting changes help account for crucial aspects of the opera's compositional history: the very late addition of nearly all the soprano arias, late revisions to the roles of the Countess and Susanna, changes in the orchestration of the sextet, and revisions to Cherubino's first-act aria.

UNDOING *OPERA AS DRAMA*:
LE NOZZE DI FIGARO ADAPTED FOR THE ENGLISH STAGE

Christina Fuhrmann
Ashland University

Opera as Drama: Joseph Kerman's famous title encapsulates scholars' predilections for an organic operatic whole. Mozart's operas, replete with extended ensembles and dramatically responsive forms, seem to embody this aesthetic.

When *Le nozze di Figaro* appeared at Covent Garden in 1819, however, it was precisely this blend of music and drama that disturbed English taste. Covent Garden's patrons preferred a mix of song and speech in which music ornamented rather than intertwined with the action. They therefore demanded a *Figaro* extricated from the very musico-dramatic fusion prized today. Adapter Sir Henry Bishop replaced recitative and lengthy ensembles with spoken dialogue, siphoned music away from active, primarily male characters, and lavished added pieces on passive, predominantly female roles. My study explores how these changes impacted character development in individual arias. Bishop contained the edgy invective of "Se vuol ballare" within a conventional rondo, for example, replaced the evolving transformation of Cherubino in "Venite, inginocchiatevi" with sedate, symmetrical periods, and slowed the headlong hormonal rush of "Non so più cosa son, cosa faccio" to a sentimental ballad.

Seen through the cherished lens of "opera as drama," Bishop's *Figaro* has seemed a "mutilation" unworthy of scholarly attention. Recent studies have suggested, however, that a separation of music and drama was the norm for audiences drawn to star performers in the theater and inundated with transcriptions of individual numbers at home. Far from a "perversion," Bishop's *Figaro* is a shrewd transformation for a context that did not assume the superiority of "opera as drama."

THE MOVING BODY (AMS)

Carol G. Marsh, University of North Carolina, Greensboro, Chair

INSTITUTIONALIZED DIVORCE: THE SEPARATION OF MUSIC AND DANCE IN LATE SEVENTEENTH-CENTURY FRANCE

Eugene Montague
University of Central Florida

In 1662 Louis XIV founded the Royal Academy of Dance to remedy “a great number of abuses” and avert the “irreparable ruin” of dance. This event has long been regarded as a milestone—generally a positive one—in the development of dance. Yet there were many contemporaries who did not recognize such abuses, viewing the Academy as a highly undesirable institution. Such a view is epitomized in Guillaume DuManoir’s *Le mariage de la Musique avec la Danse* (1664). DuManoir, violinist, composer, and head of the powerful *corporation des ménestriers*, expressed his political opposition to the Academy through the argument that music and dance form an indissoluble partnership. As the Academy separates one partner from the other, it is illegitimate and must be disbanded.

This paper explores DuManoir’s argument as a serious understanding of seventeenth-century concepts of music and dance, drawing on studies of music, dance, and royal power by Franko, Harris-Warrick, and McClary. Within the historical understanding provided by this research, I utilize a new methodology, based on a general theory of relationships between music and movement, to analyze DuManoir’s compositions for dance. These analyses suggest that the music of DuManoir promotes a particular intimacy with dance: an intimacy that later music—including that of Lully—does not always allow. Given DuManoir’s opposition to the Academy, such an interpretation argues that the events of 1662 signaled a significant change in the relationships between music and dance through its formal separation of two arts that many considered indivisible.

THE DISAPPEARING DANSEUR

Marian Smith
University of Oregon

It is a cliché of nineteenth-century ballet historiography that the male dancer virtually “disappeared” from the stage, ceding the spotlight to the ballerina, whose new pointe technique and ethereal dancing (as exemplified by Marie Taglioni in *La Sylphide*, 1832) so dazzled audiences that her male counterpart came to be looked on with “disdain.” Although historians have argued that the *danseur* did remain a vital force in Danish and Italian ballet, no reassessment of his status in Paris, the epicenter of the Romantic ballet, has been undertaken.

I will argue that the still-thriving construct of the lowly or even nonexistent *danseur* may be attributed not only to anti-male gibes by Jules Janin and Théophile Gautier in contemporary Parisian newspaper reviews, but also to the critic André Levinson, who in a highly influential 1927 essay called Taglioni the “supreme incarnation” of the “great romantic renaissance” of dance, and emphasized *La Sylphide*’s “geometric purity” over its plot and characters. By re-evaluating *La Sylphide*, using a hitherto unknown rehearsal score from the 1830s, and by tracing the career of Joseph Mazilier, the very-much-alive *danseur* who created the principal male roles in most of the major ballets at Paris Opéra in the 1830s (including *La Sylphide*), one can see that the current-day privileging of the Romantic ballerina at the

expense of her partner reflects more the rejection of narrative in ballet in the early twentieth century than the actual status of the male dancer in Paris in the 1830s and 1840s.

BROADWAY (AMS)

Rose Rosengard Subotnik, Brown University, Chair

YOU'VE GOT TO BE CAREFULLY REWRITTEN: THE MUSICO-DRAMATIC EVOLUTION OF ACT TWO, SCENE FOUR OF RODGERS AND HAMMERSTEIN'S *SOUTH PACIFIC*

Jim Lovensheimer
The Ohio State University

By 1949, the “Rodgers and Hammerstein musical” was a paradigm of the genre and an influence on subsequent musicals. However, scholarship addressing the works of Rodgers and Hammerstein and the processes involved in the creation of those works is rare. This paper elucidates the musico-dramatic evolution of a scene from *South Pacific* through the investigation of sketches and other primary sources found in the collections of Richard Rodgers and Oscar Hammerstein II at the Library of Congress. Exploration of this process through sketch studies reveals that the tone of the scene’s thematic content changed between conception and final form. A survey of the sketches, in other words, shows us what was important to its creators and how that was transformed. The scene’s two cut numbers and the controversy of “You’ve Got to be Carefully Taught” are widely known; Rodgers’s structural changes of the remaining numbers, found in the sketches, are not. Hammerstein’s sketches for the scene are also unexamined, and they offer significant new insight into the transformation of the scene from political polemic to a polished musical scene representative of two artists near the peak of their form. This process also gives some idea of the social context and imperatives when the work was being written, and thereby helps us to understand just how strong its intended social criticisms were.

“YOU WANT TO LIVE IN THIS LOUSY WORLD?”: *WEST SIDE STORY* THEN AND NOW

Elizabeth Wells
Mount Allison University

Today we tend to regard *West Side Story* as an American musical icon, powerful in its depiction of tragedy, but no longer shocking in its style or content. When it opened in 1957, however, the show galvanized audiences and critics alike with its brash realism and grit. More than simply a new departure in musical theatre style, *West Side Story* spoke to post-war Americans about the very real problems emerging in urban culture, primarily juvenile delinquency and society’s failed attempts to adequately address it.

Although the authors claimed that their primary motivation was to create a unified theatrical work, an analysis of the creative and rehearsal processes on the contrary suggests a strong investment in getting across a “message” to their audience. An examination of different versions of the work from 1957 to the present day, including documents from the Bernstein Archive, show creative decisions were molded to give primacy to delivering this message.

An investigation of responses to the Broadway and London performances of this work show startling congruencies between the reportage of youth crime and the “Puerto Rican problem” in New York City and their depictions in the musical. In addition, a close reading of newly-discovered documentary sources from 1958 in which real juvenile delinquents discuss their reactions to *West Side Story* reveals a fascinating picture of violence, race, and social tensions which the show pointedly addressed. Although *West Side Story* continues to permeate American popular culture, a fresh assessment of the show in its original context shows how much of it we have lost.

TEMPO AND TEXT IN MUSIC SINCE 1945 (SMT)

Judith Lochhead, State University of New York, Stony Brook, Chair

MULTIPLE TEMPI: FRACTIONAL DURATIONS

Daphne Leong

University of Colorado, Boulder

Multiple concurrent tempi feature prominently in the work of such composers as Conlon Nancarrow, Elliott Carter, Charles Ives, Gyorgy Ligeti, and Karlheinz Stockhausen. The modeling of durations in such works is problematic, in part because a single referential time unit is usually inappropriate. I propose the use of rational values (fractions) to indicate both contextual and referential time units for such passages. For example, where tempi occur in ratios of 3:4:5, the contextual time units are $\frac{1}{3}$, $\frac{1}{4}$, and $\frac{1}{5}$ respectively, in relation to an abstract unit 1 which forms the referential unit for the entire passage.

To facilitate the analytical application of these fractional durations, I define several temporal spaces, sets and segments within these spaces, and transformations on these entities. The defined spaces include sequential time, duration space, and contour-duration space; the defined transformations include transposition and inversion in sequential time.

To illustrate the utility of fractional durations, in the context of the defined spaces, sets/segments, and transformations, I analyze portions of Nancarrow's *Tango?* for piano and Carter's String Quartet No. 4. Both works employ multiple concurrent tempi. The analysis of *Tango?* reveals characteristic ratios 1:2, 2:3, and 5:7 in both time and pitch, on both smaller and larger levels, and demonstrates that transposition and inversion in time and pitch define form in specific and characteristic ways. The examination of String Quartet No.4 reveals large gestures (contraction, expansion), and the precise components of and transformations within these gestures: ratios of consecutive integers, and a characteristic pattern of durational contraction (from 7 to 4 to 1).

My analytical findings demonstrate that fractional durations model multiple-tempo passages in useful ways, and that such modeling might be profitably and flexibly applied to other works by Nancarrow and Carter, to literature by composers such as Ligeti and Stockhausen, and even to music of other eras or traditions.

DISSOLUTION AND DISILLUSION: BRITTEN'S "MUSICAL SYLLABLES"

Shersten Johnson

University of St. Thomas

At a striking moment in Benjamin Britten's *Death in Venice* (1973), the music briefly breaks away from the narrative and boldly reveals what the main character, Aschenbach, has been struggling to deny: his obsessive desire for a Polish youth. In that instant, distortions

of timbre, instrumentation, dynamics, accent, and contour condense in Aschenbach's utterance of the boy's name, Tadzio. In listening to the entire opera, it becomes clear that this moment forms a prominent link in a chain of specialized treatments of Tadzio's name. Britten responds to cues in Thomas Mann's novella *Der Tod in Venedig* (1912), in which Aschenbach is unable to decipher Tadzio's name as it is called across the beach, and imagines instead that the sounds he hears are "musical syllables." My paper examines how Britten expands upon Mann's idea and draws otherwise unrelated manifestations of the musical syllables into a web of associations that helps to shape the opera. The analysis begins with an examination of the most striking features of Britten's syllables: their unique metrical placement, motivic content, and Peter Pears's interpretation. It then goes on to discuss how the syllables undergo a process of dissolution that culminates in a phonemic crisis that parallels Aschenbach's disillusionment. The paper concludes by theorizing how Britten's interpretation of Mann's syllables adds to an understanding of Aschenbach's dilemma.

TEXT PRESENCE IN MORTON FELDMAN'S *THREE VOICES* AND
LUCIANO BERIO'S *THEMA (OMAGGIO A JOYCE)*

Emily Snyder Laugesen
Columbia University

My current research is focused on the ways texts are incorporated into the musical fabric of various twentieth-century works. This paper examines the concept of *text presence*, in regard to two works: Morton Feldman's *Three Voices*, and Luciano Berio's *Thema (Omaggio a Joyce)*. I define *text presence* to be the text in all of its manifestations (as a sound object, as a carrier of lexical and syntactic information, etc.) as it takes part in a concurrent musical gesture. Both works in question diminish the role of text as a signifier, but through opposing processes: mind-numbing over-saturation in the case of the Feldman, and ear-teasing incomprehensibility in the case of the Berio. My task here is to articulate the differences between these processes and their effects, thereby mapping out the interpretive terrain of each piece. By way of conclusion I place the conceptual frameworks for the analysis of vocal music developed in the course of this study in relation to those of Susanne Langer, Edward T. Cone, and Kofi Agawu, developed with regard to more traditional repertoire.

INTELLECTUAL HISTORY (SMT)

Severine Neff, University of North Carolina, Chapel Hill, Chair

MATTERS OF FACT:

SCHOENBERG, WITTGENSTEIN, AND THE VIENNA CIRCLE

James K. Wright
Ottawa, Ontario

The author examines relativistic aspects of Arnold Schoenberg's harmonic and aesthetic theories in the light of a framework of ideas presented in the early writings of Ludwig Wittgenstein, the logician, philosopher of language, and Schoenberg's contemporary and Austrian compatriot. Correspondences are identified between the writings of Schoenberg, the early Wittgenstein (the *Tractatus Logico-Philosophicus*, in particular), and the Vienna Circle of philosophers, on a wide range of topics and themes. Issues discussed include the nature and limits of language, musical universals, theoretical conventionalism, word-to-

world correspondence in language, the need for a fact- and comparison-based approach to art criticism, and the nature of music-theoretical formalism and mathematical modeling. Schoenberg and Wittgenstein are shown to have shared a vision that is remarkable for its uniformity and balance, one that points toward the reconciliation of the positivist-relativist dualism that has dominated recent discourse in music theory. This account sheds new light on Schoenberg's harmonic and aesthetic relativism, and aligns his thought with that of Wittgenstein and the Vienna Circle, and thereby with the most vigorous and forward-looking stream in early twentieth-century intellectual history.

SCHOENBERG'S DEVELOPING POLEMIC:
HARMONIELEHRE AS EVOLVING STREITSCHRIFT (1904–1922/23)

Murray Dineen
 University of Ottawa

Recent research undertaken in Vienna at the Austrian National Library and the Arnold Schoenberg Center has examined the development of Arnold Schoenberg's harmony text *Harmonielehre*. Research results show the evolution of Schoenberg's treatise from a simple set of harmony exercises assigned Alban Berg (circa 1904) to the full blown polemic *Streitschrift* editions of 1911 and 1922/23, in which Schoenberg engages with musical and intellectual issues current in Vienna and Central Europe.

This evolution is preserved principally in the following four documents: Berg's harmony lessons with Schoenberg, in which the essential craft of harmony is set forth; a set of typescript drafts preceding the 1911 edition; proofs to the 1911 edition; and Schoenberg's copy of the 1911 edition, heavily annotated, which served as the basis for the revised edition of 1922/23.

I shall discuss these manuscript revisions in terms of our understanding of the text itself, as well as in terms of an implicit equation of music with Viennese and central European intellectual thought of the day, in particular on the nature of science (Ernst Mach), language (Fritz Mauthner), and its meaning for the arts (Hermann Bahr, Arthur Schnitzler).

ADELE T. KATZ AND THE EMERGENCE OF THE NEW YORK
 "SCHENKER SCHOOL"

David Carson Berry
 Yale University

Adele T. Katz is a name recognized by all who know early Schenkerian literature, due to two landmark publications. However, despite her frequent citation in bibliographies and historical outlines, almost nothing has been known about Katz herself or her other professional activities. Through original archive research and interviews with surviving colleagues and family members, I document her remarkable labors at various New York educational institutions. Learning of her activities allows us to paint a much fuller and richer picture of the early dissemination of Schenkerian ideas in the U.S., and simultaneously allows those familiar with Katz's writings to probe the personality and philosophies behind the words and graphs. The paper consists of two main sections: the first documents the biography and work schedule of this important theorist (and thus comes to document important aspects of Schenker reception in the U.S.); the second focuses on Katz's pedagogical approach to Schenkerian theory itself, and considers her own contributions to an analytic approach that has become preponderant in recent decades.

American Schenkerism was nurtured in and spread from New York City in the 1930s, and the New York “Schenker School” remains historically and culturally of enormous significance. Yet, without an understanding of Katz’s role in its development, one has a very incomplete picture of the true nature and extent of that School. Through this survey, I aim to contribute to that picture, addressing historical as well as theoretic/analytic issues relevant to the topic at hand.

METATHEORY (SMT)

Matthew Brown, Eastman School of Music, Chair

ICONIC MODELS AND MUSIC THEORIES: A CASE STUDY OF ONE MODEL AND ITS RELATION TO SUBJECT

Richard S. Parks

University of Western Ontario

Many of the copious illustrations that suffice our literature embody features and relations that correspond to aspects of music or theories about music which the author wishes to communicate, representing these features and relations in ways that render readily apprehensible, things that normally are ephemeral and elusive. They are models in a certain technical sense, and because they employ visual images (rather than mathematical symbols or algorithms) they are *iconic* models.

As a demonstration of a protocol for systematic study of iconic models that is comprehensive and facilitates comparisons among cases, I consider a model that appears as figure 6 in a recent article by Adrian Childs (1998). I begin with a brief discussion of recalcitrant non-observables in music theory and the efforts theorists make to reify them, and then proceed to enumerate the salient properties of iconic models and their relation to subjects. I discuss the model’s source and mode of operation, and its subject, after which I elucidate its component images and relations as they pertain to each of the three types of analogy: positive, negative, and neutral. I enumerate some of the underlying conventional conceptual metaphors the model embodies, together with quotations from Childs’s text that support their inference, and I conclude by discussing some ramifications of the relationship between model and subject, emphasizing the great heuristic value of the neutral analogy for refining and advancing music theories.

PLAYING THE “THEORY CARD”: SCIENCE AS METAPHOR IN MUSIC THEORY

Elizabeth Sayrs

University of Saskatchewan

Gregory Proctor

The Ohio State University

In contrast to Nicholas Cook’s “performative turn” as the outcome of centuries of epistemological self-searching in music theory, this paper examines a contrary, but still present and in some cases increasingly prevalent stream in the discipline—that of the “scientific model” as the basis for meaningful work in the discipline. We examine the use of scientific models as the basis for music theoretic research by identifying three recurring problematic issues, accompanied by case studies from the music theory literature. The first

of the three issues is the question of what qualifies as a “scientific” theory, the second addresses the problem of applying scientific models accurately, and the third explores the gap between questions addressed by scientific models of music theory and those asked by most music theorists. We conclude that the importation of scientific modeling must be carried out with unwavering consistency and with an eye toward the relevance of the stated theory to its ultimate project. We end with the consideration of the identity issues involved in the invocation of the notion of the “scientific” style in music theory, and urge the recognition of both the metaphoric nature of scientific discourse itself and the recognition of the political stances that motivate its adoption.

Sunday morning, 3 November

EIGHTEENTH-CENTURY TOPICS (AMS)

Steven Zohn, Temple University, Chair

THE DOOMED CHALLENGER:
JOHN BROWN'S REFORM OF HANDELIAN ORATORIO

Ilias Chrissochoidis
Stanford University

The early reception of Handel's oratorios has received little critical attention. The findings of this paper redress the problem by introducing a remarkable episode in the history of English oratorio.

To students of music aesthetics Dr. John Brown (1715–1766) is known as the author of *A Dissertation on the Rise, Union, and Power... of Poetry and Music* (1763), which traces the interaction between the two sister arts through history. Oratorio scholars, moreover, acknowledge him as the creator of *The Cure of Saul*, a "sacred ode" supposedly illustrating the theories of the former work and performed in 1763 with music by Handel, Purcell and others. What has escaped scholarly notice, however, is that both works were installments of an ambitious and unprecedented plan to reform Handelian oratorio.

In this paper I describe Brown's reform using contemporary sources (his correspondence with David Garrick, and major London newspapers and magazines). In addition, I place the two aforementioned works in their proper context and argue for Brown's authorship of the hitherto anonymous *An Examination of the Oratorios...* (1763), the only detailed criticism of Handel's oratorios from the eighteenth century.

Self-serving, theoretically premature and ill-fated, Brown's reform called for poetry-driven oratorios as a means of restoring the union between poetry and music. His effort constitutes the first theoretical challenge and probably the most creative response to Handel's oratorios in Georgian Britain.

GOTHIC ELEMENTS IN ENGLISH THEATER MUSIC OF
THE EARLY EIGHTEENTH CENTURY

Kathryn Lowerre
Michigan State University

Among historians of English literature, the appellation "Gothic" is properly applied to novels by Horace Walpole and Ann Radcliffe from the late eighteenth century. Defined as "macabre, fantastic, supernatural," with or without the "medieval" association, gothic elements in popular culture both predate the Gothic novel and have been periodically resurrected ever since.

During the early eighteenth century, supernatural musical interventions on the stage show a decided sea change from the robust witches of previous decades (*Dido and Aeneas*, *The Lancashire Witches*). Instead of the concluding bloodbaths of Restoration tragedy, contemporary tragic plots show a similar drift away from frank violence towards suspense and psychological horror.

When addressing theater music of the period, musicological interest has often focused on "mad songs", typically solo and virtuosic, by Purcell and other composers of the later

seventeenth century. Instead, this paper examines vocal and instrumental pieces for duo or ensemble, particularly John Eccles's music for Nicholas Rowe's *The Fair Penitent* and for a revival of John Webster's *The Duchess of Malfi*. In such plays, the music serves not only as an aural backdrop for a doomed heroine but tropes her move into a different, threatening physical and psychological space (mad house or crypt).

The haunted music for the fifth act of *The Fair Penitent* continued to be copied and performed throughout the century, evidence of its recurrent appeal. Readily identified dramatic and musical gestures are shared with later works of musical theater and finally burlesqued in Gilbert and Sullivan's *Ruddigore*.

While theater historians have looked to comedy for signs of changing sensibilities at the turn of the century, musical scenes in early eighteenth century tragedy suggest the early development of the "Gothic" tastes that would become so dominant at the century's end.

TELEMANN'S *CONCERTOVERTUREN* AND THEIR GERMAN ORIGINS

Karen Trinkle
Webster University, St. Louis

The *concertoverture*, which combined characteristics of the French overture and the Italian concerto, was a baroque genre through which composers explored mixed styles. In an era when French and Italian music dominated Europe, *concertoverturen* were cultivated by composers in Germany who wanted to write music that incorporated French and Italian fashions but was at the same time different from them. At a crucial juncture, therefore, *concertoverturen* were an integral component in the German search for a national musical identity.

Subsumed under the designation *overture*, the *concertoverture* is commonly overlooked and its historical significance as a German genre has been diminished. Moreover, emphasis on the instrumental tradition of the overture-suite has made peripheral the link between the *concertoverture* and opera. Also, composers of the *concertoverture* have fallen into the shadows of Lully and J.S. Bach. It was their contemporaries, however, who brought the *overture* into a new realm of inventiveness.

My paper gives special emphasis to the relationship between the *concertoverture's* German origins and Telemann's imposing contribution to the genre. In assessing the scoring, structure and style of works associated with Hanover, Hamburg, Berlin, Darmstadt, and Dresden, I demonstrate that Hanover and Hamburg emerge as early centers of experimentation with the German *concertoverture*. In comparing Telemann's *concertoverturen* with others, I show his connection to the Hanover style and how he led the genre into new directions as he fostered orchestral music with public audiences.

TELEMANN'S EXPERIMENTS WITH VOCAL FRENCH *OVERTURES* IN HIS CANTATAS

Jeanne Swack
University of Wisconsin-Madison

Six of J.S. Bach's sacred cantatas begin with choral versions of the French *overture*, three of which also set chorale cantus firmi. While complete vocal French *overtures* appear in Bach's cantatas only in this context, his contemporary Telemann, one of the chief developers of the madrigalian Lutheran cantata, went beyond Bach in his imaginative and experimental treatment of the vocal French *overture*. This paper will explore two such

instances from cantatas composed by Telemann during his tenure in Frankfurt am Main (1712–1721). *Jesus sey mein erstes Wort* (1715) places the *ouverture* as the last of ten movements of the cantata as part of the theological exegesis of the text, while *Wie der Hirsch schreiet nach frischem Wasser* (1717), in keeping with Telemann's fascination with generic hybridity, shows an ingenious combination of the structures of both a complete da capo aria and a French *ouverture*, again placed quite late in the cantata. In the latter case, the combination of genres also was prompted by the text of the aria. While what might be termed the *Arie auf Overtürenart* never developed into a full-fledged subgenre, unlike some of the other hybrid genres with which Telemann and other German composers of the time experimented, Telemann did return occasionally to this structure for texts having to do with “opening,” regardless of their ordinal placement within the work as a whole. This paper makes a contribution to the history of the Lutheran cantata and helps contextualize Bach's choral French *ouvertures* within a larger repertoire.

THE VICTORIAN ERA (AMS)

Derek B. Scott, University of Salford, Chair

PRINCE ALBERT, AN “EARLY” CONNOISSEUR OF “EARLY MUSIC”: AN OPPORTUNITY TAKEN, AN OPPORTUNITY MISSED

Michael Budds

University of Missouri, Columbia

When Albert of Saxe-Coburg-Gotha was invited to join its directors in 1840, the Concerts of Ancient Music, a London institution since 1776, was a fading enterprise. A showcase for the aristocracy's “dogged delight” in Handel and his contemporaries, the venerable series had lost much of its prestige and had become an object of ridicule. Nevertheless, the 21-year-old royal bridegroom—eager to advance his high-minded agenda—embraced this new responsibility in the spirit of opportunity. Curiosity for “early music” had been whetted in his native Coburg. Between 1840 and 1848, Albert presided over as many as 10 concerts. Newspaper reviews, from which programs have been reconstructed, indicate that Albert was recognized for dedication and knowledge and that his concerts were routinely praised for their exceptional character, measured in the participation of celebrities and the Queen's presence, and thus larger audiences.

Albert was hailed for his “novelties” and bona fide historical “curiosities.” Selections ranged from plainchant, trouvère songs, and motets to sacred and secular works of the early nineteenth century. Not one of his programs was lacking music by Mozart, a calculated honor. Although authenticity was of minimal concern, he was sensitive to the evolution of performance customs and on one occasion borrowed music and antique instruments from Fétis. His eight-year association with the Ancient Concerts provided the few moments of true musicological interest during its twilight. The Concerts of Ancient Music failed to survive, but not before Albert provided the London public a peek at the treasures in Europe's musical museum.

WOMEN MAKING MUSIC IN VICTORIAN FICTION

Sophie Fuller
University of Reading

In Britain during the late nineteenth century, intense debates raged about female creative ability in music. Drawing on arguments from the medical and social sciences, some commentators claimed that women lacked the capacity for creative rather than imitative work, while others discussed the possible arrival of a “great” woman composer and whether the music that she produced would be different from that created by “great” men.

These debates can be found throughout the general and musical press but were also clearly reflected in and indeed took place within works of fiction. This paper explores the ways in which novels and short stories constructed female characters who create their own music and how these characters (and their interactions with others and with the worlds they inhabit) contribute to a deeper understanding of the construct of “the woman composer.” The central text examined is Mona Caird’s novel *The Daughters of Danaus* (1894), one of the most closely argued responses to those who insisted on women’s inevitable failure as composers. While frequently citing this work as a New Woman novel, literary scholars have overlooked the significance of its depiction of a radical and self-expressive woman composer. The paper also discusses other neglected examples of female musical creativity in fiction, including the powerful portrayal of Ethel Smyth as Edith Staines in E. F. Benson’s novel *Dodo: A Detail of the Day* (1893) and descriptions of women improvising in novels by Wilkie Collins and Marie Corelli.

SAPPHO RECOMPOSED: A VICTORIAN SONG CYCLE

Yopie Prins
University of Michigan

This paper analyzes a late Victorian song cycle, inspired by Henry Wharton’s popular 1885 edition of the Sapphic fragments. The archaic Greek lyrics of Sappho—translated by Wharton into English prose, transformed into poetry by Helen Bantock, and set to music by her husband Sir Granville Bantock—demonstrate how Sappho is simultaneously de-composed and re-composed as an exemplary lyric figure in nineteenth-century England. In Bantock’s *Sappho: Prelude and Nine Fragments* (for contralto and orchestra), Sapphic song seems to survive not despite but because of its fragmentation. Combining musical and literary analysis of the song cycle, my paper emphasizes the equivocal performance of Sapphic voice: it is to be read and heard as a forever-diminishing echo. This dissolution of voice complicates our understanding of a lyric “I,” translated between languages and between media, without a clear point of origin and without establishing the priority of one medium before or after the other. The confused origins of music and lyric are evident in nineteenth-century histories of music as well, published by Victorian musicologists who try to identify a “lyric” stage in the development of music. By placing the collaboration of Helen and Granville Bantock in the context of nineteenth-century ideas about music and ideologies of lyric, we can understand various and sometimes contradictory approaches to recomposing the texts of Sappho. The paper thus contributes to historical research on music in nineteenth-century England, and participates in current theoretical discussions about the relationship between music and words.

“WRACK ME, REND ME”:
PARLOR RELIGION IN MAUDE VALERIE WHITE’S “TO GOD”

Louis Niebur
University of California, Los Angeles

Maude Valerie White (1855–1937) was known as a prolific composer of parlor room ballads who saw in both the secular and sacred traditions of German and English music an opportunity for expressing a deep-felt passion. In the nineteenth century, alongside a desire for “edifying” music, there was an insatiable demand for sensational music that could titillate under the guise of edification.

It is easy, then, to see why White was drawn to the erotic sensibility of Robert Merrick’s seventeenth-century poem “To God.” In White’s time, women composers tended to stick to topics “appropriate” to society’s notions of femininity and restraint, subjects such as family life and the evils of gambling and drinking. Another popular theme was religion and devotion. These religious songs provided an outlet for women to express their subjectivities without upsetting the balance of society, expressing passion about a subject irreproachable, and capitalizing on a subject that has always walked a fine line between ecstasy and extreme self-denigration.

This paper discusses some of White’s strategies for maneuvering through a musical world populated almost exclusively by male voices in Victorian Britain, using her song “To God” as a model for the construction of a dual subjectivity. On the one hand, she maintains her obsequiousness to her (masculine) god through traditional masochistic submissiveness; on the other she expresses musically a sensuality unimaginable in a secular context for women of her generation.

RITUAL, REPRESENTATION, AND THE THIRD REICH (AMS)
Pamela Potter, University of Wisconsin-Madison, Chair

CARMINA BURANA, NAZI RITUAL,
AND AN AESTHETICS OF RHYTHM

Karen Painter
Harvard University

Including its 1954 American premiere, when the composer’s nationality went unmentioned, *Carmina burana* has thrived unhindered by concerns about musical ideology or Orff’s Nazi collaboration, nor has its appropriation into consumer culture met any resistance. Its popularity across cultures and epochs has diverted attention from the work’s ideological nature and historical impact in the Third Reich. Traditional lines of inquiry founder: the score cannot sustain analytic procedures any more than the moral indictment of the composer can rest on obsessive biographical reconstructions. I propose alternative approaches to both problems on the basis of some 300 early reviews, heretofore largely unexamined (Orff-Zentrum, Munich).

These documents, along with Orff’s annotations, suggest a passive acquiescence to ideology consistent with the apparent normalization in the Third Reich beginning in 1936, after totalitarianism had been imposed (a sea change in music and reception in general, unnoted in the literature). Critics abandoned traditional aesthetics for the psychological processes at work in Nazi rallies and films, dissolving the individual into the collective. Images of the Sublime replaced formal perception; intuitive responses replaced genre

identification; visualization replaced logical thought. Ritualistic solidarity displaced musical cognition, as performance became spectacle. Paramount was a new role of rhythm: (1) momentum builds through repetition alone, without intensification through counterpoint and motivic working; (2) strong patterns, without a viable harmonic substrate, align the voices into massive structures, without the freedom of spatial polyphony. The theorizing of rhythm in Orff reception and contemporary writings sheds light on wider mid century debates over high modernism and populist music.

MESSIAEN'S *QUATUOR POUR LA FIN DU TEMPS*:
MODERNISM, REPRESENTATION, AND A SOLDIER'S WARTIME TALE

Leslie Sprout
University of Iowa

Nearly every recent commentary on Messiaen's *Quatuor pour la fin du temps* tells the story of the composer's odyssey of defeat and captivity in 1940–41, the genesis of the work, and its first performance in a Nazi prison camp. Indeed, the *Quatuor* has come to represent the plight not only of the captive French soldiers, but also of all victims of Nazi persecution, including those of the Holocaust. Yet this interpretation relies on a misleading conflation of musical modernism with political resistance to Nazism, along with the assumption that modern music was banned in wartime France. While the *Quatuor* received only one performance in Nazi-occupied Paris, audiences could hear other works by Messiaen on several occasions. The Vichy government celebrated repatriated prisoners as heroes and organized concerts and exhibits of the music and art produced in the camps. In Messiaen's case, however, the *Quatuor* was replaced by earlier pieces with no connection to his captivity. Letters and concert reviews reveal that it was not the style, but the extreme subjectivity of the *Quatuor* that troubled listeners, who preferred even modernist testimonials about the ongoing war—such as Jolivet's *Trois complaintes du soldat*—to use music to confront, not escape, the harrowing current events. By examining wartime ambivalence towards the *Quatuor* as a soldier's tale, this paper re-evaluates the status of musical modernism in occupied France. It also restores the perspective of the wartime listener to postwar debates over how, and whether, music ought to represent the tragedies of the Second World War.

"THIS MUSIC BELONGS TO US": SCANDINAVIAN MUSIC AND
"NORDIC" IDEOLOGY IN THE THIRD REICH

Arni Ingólfsson
Harvard University

In reaction to the pessimistic cultural outlook most famously expressed by Oswald Spengler's *Untergang des Abendlandes*, the 1920s saw the rise of a new "Nordic" ideology in Germany. Formulated by H.K.F. Günther, the "Nordische Gedanke" aimed to promote awareness of the superiority of "Nordic" individuals in artistic creation, as well as increasing the "Nordic" racial properties in German individuals.

Günther's writings profoundly influenced the emerging musical *Rassenlehre*, and his creation of a racial typology formed the basis of Richard Eichenauer's *Musik und Rasse*. Ignored until now, however, is the extent to which the "Nordische Gedanke" also generated an unprecedented interest in Scandinavian music during the first years of the Third Reich. As Nazi ideologues actively promoted the "purity" of Scandinavian contemporary music (which they saw as firmly rooted in the idealized concepts of *Volk* and *Landschaft*), most Scandinavian composers played along with the increasing enthusiasm for their music and

chose to ignore the phenomenon's darker ideological side. This paper discusses the rise of the "Nordic" musical craze by tracing the reception of several Scandinavian composers in Nazi Germany, including Sibelius, Kilpinen, and the Icelandic composer Jón Leifs. Also influenced by the "Nordische Gedanke" was the rapid increase in music by German composers on "Nordic" themes in the 1930s. During the latter part of the decade, however, Nazi ideologues came to realize that their idealized view of Scandinavia was unfounded; for some composers, the fall from the "Nordic" pedestal was a high one indeed.

HISTORY, *THE SOUND OF MUSIC*, AND US

Raymond Knapp

University of California, Los Angeles

Central among the inaccuracies of *The Sound of Music* is its portrayal of a grassroots Austria contesting sophisticated Viennese sensibilities that welcomed or pragmatically accommodated the *Anschluss*. Yet the show seems in many respects deeply sensible to history, presenting a paradox that dissolves only when we realize that what matters for *The Sound of Music* is American history, not Austrian.

Growing to maturity while European nationalism was placing an increased authenticating value on ethnic roots, America developed a huge stake in its European heritage, imagining itself as an adaptation of that heritage to a rugged American landscape. In depicting Austria as a Nazi victim, *The Sound of Music* reaffirms the nostalgic myth of a rural, "natural" world, retaining the essence of a lost paradise threatened by modern urban sophistication, simultaneously re-creating a specifically *national* slice of central Europe as a remnant of *our* spiritual past with a similar connection to nature, unimplicated in the perverse strand of nationalist fervor that nearly destroyed Europe. The 1965 film brings to this enterprise an enhanced presence of nature, a Captain more vividly caught between sophistication and innocence, ultimately rescued by his recovered sense of an innocent past (thus, the extraordinary emphasis given to the *faux*-folksong "Edelweiss"), and a new song—"Something Good"—that reaffirms the redemptive value of an authenticating past. But the specifically American agenda of *The Sound of Music* was already manifest in the stage version, as the von Trapp children, future emigrants to America, stand poised between innocence and sophistication, "empty pages" the world is about "to write on."

FRENCH MODERNITY (AMS)

Carlo Caballero, University of Colorado, Boulder, Chair

DEBUSSY'S GREECE

James Parakilas

Bates College

Among Debussy's favorite exotic musical sites, ancient Greece has escaped much attention, perhaps because Greek civilization, when understood to be the source of Western civilization, cannot easily be thought of as exotic. Nonetheless there could hardly be a more exotic poem than Mallarmé's "L'après-midi d'un faune"—set on the wild Sicilian fringe of Greek civilization and exploring the sensual life of mythical spirits—or a more exotic musical complement to it than Debussy's *Prélude* (1894). In this work, then, Debussy was favoring what Nietzsche had called the Dionysian over the Apollonian side of Greece. In that sense his was a very French Greece: French classicists were, according to Martin

Bernal, the only Western European classicists of that time willing to pursue the hypothesis that Greek civilization was rooted in exotic (that is, Oriental) cultures.

The subsequent evolution of Debussy's Greece, full of apparently contradictory turns, is best understood in relation to two other developments in his thought (which Jane Fulcher sees as connected to each other): his increasingly fierce political nationalism and his about-face in favor of musical neoclassicism. He could now accommodate the classical to the exotic, the Apollonian to the Dionysian, in *Danseuses de Delphes* (1909), while in the wartime Sonata for flute, viola, and harp (1915), he could ally the classical Greek (marked by the choice of instruments) with the neoclassical French (marked by the titles of movements), as if the sonata genre could thereby be cleansed of its Germanness.

MUSIC AFTER CHAPLIN

Scott Paulin

Princeton University

Inquiries into the relationship between music and film have tended toward a narrow (if commonsensical) focus on "film music" *per se*. Yet there also exists an unusual and wide-ranging repertoire of music written under the influence of cinema but not intended to serve as accompaniment to images. Given the immense appeal of Charlie Chaplin's films—not only to popular audiences, but also among intellectuals and artists, especially in Europe—it stood to reason that he would become a focal point of this fringe of musical production as well. Mass culture responded almost instantly to his emergence as a star, with several songs and instrumental pieces issued as sheet music in 1915. But in succeeding years, as critical commentary increasingly hailed Chaplin as a major creative figure whose work was uniquely capable of transforming cinema into an art, more than a dozen composers explicitly invoked the name and character of "Charlot" in genres ranging from opera to program symphony to piano character piece. Written mostly in the 1920s and early 1930s by composers including Darius Milhaud, Charles Koechlin, Heitor Villa-Lobos, Karl Amadeus Hartmann, and Mario Castelnuovo-Tedesco, this music demands contextualization with regard to Chaplin's star persona and the trajectory of his career, particularly his resistance to the coming of sound cinema. Taken together, these pieces manifest a strand of musical modernism that attempted to engage with the stimulus of cinema while evading the subservient role typically assigned to music in film.

HAUTE CULTURE: COCO CHANEL AND MUSICAL MODERNISM

Mary Davis

Case Western Reserve University

Coco Chanel: the name is synonymous with modern fashion, from the little black dress to designer perfume. No mere fashion icon, however, Chanel (1883–1971) played a seminal and unexplored role in the development of musical modernism in France in the 1920s.

A veteran of the music-hall stage, Chanel supported Cocteau, *Les Six*, and Stravinsky (also her lover), and, as one of the first designers with entrée into high society, was instrumental in opening its prerogatives to these artists. Her revolutionary clothing designs, which seamlessly meshed the classical French values of simplicity and elegance with the modern ideal of up-to-the-minute novelty, set a standard for the streamlined sophistication and good taste that marked the 1920s.

It has gone unrecognized that Chanel's popularizing fashion aesthetic, in which ornamentation was eschewed in favor of formal clarity, significantly informed Cocteau's codification of French musical modernism. This paper explores Chanel's influence as it resonates in his tract *Le Coq et l'arlequin*, and, focusing on her collaboration with Milhaud in *Le Train bleu* (1924), examines the musical manifestations of her aesthetic in the work of Stravinsky and *Les Six*. Illuminating the music as an art of the elite, not the "everyday," this inquiry forces a rethinking of Neoclassicism in France, suggesting that the simplified forms, textural transparency, and popular idioms characteristic of this style were motivated not by patriotism or nostalgia but by a simple desire to be stylish and urbane.

BUILDING REPUTATIONS, PLAYING MUSICAL POLITICS:
LES SIX IN POST-WORLD WAR I PARIS

Barbara Kelly
 Keele University

This paper takes a fresh look at the formation and activities of *Les Six*. It challenges the received view that the group was formed by chance by Henri Collet after he reviewed a concert in January 1920. Collaer's recently published correspondence, letters by Cocteau, Auric and Poulenc, and articles and reviews in the Parisian press reveal that the composers deliberately launched themselves as a group at a concert in Brussels in December 1919, that they welcomed their association with the notorious Cocteau, and brought certain critics onside, including Collet. Their attempts to minimize the importance of the group came later as a result of internal disunity and damaging public notoriety.

The paper also reassesses the perception of the group as *farceurs* and clowns. The group's activities and writings, including unpublished articles by Milhaud, reveal the extent to which it challenged the prevalent musical consensus by refusing to deify Debussy, encouraging performances of foreign music, in particular, Schoenberg's *Pierrot lunaire*, and publicly supporting Stravinsky's failure, *Mavra*. It examines their use of the press as a vital tool for articulating their aesthetic and political stance. The paper explains why these activities were interpreted as anti-tradition, anti-patriotic and opportunistic; it shows ways in which *Les Six* misjudged Parisian musical and political sensitivities by appearing to dismiss Debussy in favor of Schoenberg. Yet, they made a vital contribution to post-World War I debates about the direction of French music by taking a stance against conservatism, chauvinism and anti-Semitism in the French musical establishment.

NEW DISCOVERIES IN SPANISH AND
 LATIN AMERICAN LITURGICAL SOURCES (AMS)
 G. Grayson Wagstaff, Catholic University of America, Chair

A LOST MOZARABIC CHANT MANUSCRIPT FROM
 THE CATHEDRAL OF TOLEDO, FOUND

Susan Boynton
 Columbia University

The manuscript sources of the Mozarabic or Old Hispanic chant have been thoroughly analyzed, except for an early eleventh-century book of saints' offices that has been missing since the late nineteenth century from the Cathedral Archive of Toledo. I recently found

the missing manuscript (Toledo 33.2) in the library of the Hispanic Society of America in New York, where it has been since its acquisition over a hundred years ago by the Society's founder, Archer Huntington. HSA MS B2916, comprising the offices of Saint Martin, Saint Aemilianus, and the Assumption, is the only complete Mozarabic liturgical book outside the European continent. No musicologist has seen it since 1869. For over a century, scholars have used a copy made in 1752 under the direction of the polymath Jesuit, Andres Marcos Burriel, who ignored the intriguing later additions to the manuscript since they were not Mozarabic. The added chants and modal diagrams, which are completely unknown to the scholarly community, illuminate the function of the book after the liturgical reform of the Iberian Peninsula. The transfer of the manuscript to Toledo from its place of origin, the monastery of San Millan de la Cogolla, was probably part of the sixteenth-century renewal of the Mozarabic liturgy, and the Burriel copy reflects an eighteenth-century resurgence of interest in both Mozarabic chant and the cult of San Millan. My paper will consider for the first time the full range of the manuscript's contents, its historical context, and its significance for the history of liturgy in Spain.

GREGORIAN CHANT IN LEON:
THE CHOIRBOOKS OF THE REAL COLEGIATA DE SAN ISIDORO

James Boyce
Fordham University

King Fernando I built the Real Colegiata de San Isidoro in Leon to house the relics of St. Isidore of Seville, which were solemnly translated there on 22 December 1063. Among other treasures, the Real Colegiata has a small collection of manuscripts that constitutes the only evidence of its liturgical practices from the Middle Ages through the nineteenth centuries. These consist of thirty-two large choirbooks, twenty of which come from the Abadia itself, while the other twelve were sent there from some recently suppressed convents in 1865. Several copies of a fifteenth-century processional yield important insights into San Isidoro's medieval chant tradition, while a fifteenth-century breviary provides its liturgical calendar.

My paper presents an overview of these thirty-two choirbooks, with a discussion of their liturgical contents, paleographical traits and musical significance. I will also address the problems involved in deciding which choirbooks come from the Abadia and which from the outside convents. Since the majority of the choirbooks are either Tridentine or were adapted for use after the Council of Trent, the processions are important for understanding medieval chant practices and for the specific feasts and musical items they contain, as well as for understanding how medieval traditions continued throughout the Tridentine era at San Isidoro.

The study of the choirbooks of the Real Colegiata de San Isidoro in Leon thus helps shape our understanding of liturgical practices there as well as contributing to our understanding of liturgy in late medieval Spain.

TROPES FOR THE ORDINARY IN AN
EARLY MODERN KYRIALE FROM TOLEDO, SPAIN

Lorenzo Candelaria
University of Texas, Austin

Commissioned around 1500 by a confraternity of the Rosary for the Dominican convent of San Pedro Martir in Toledo, the Kyriale Yale University, Beinecke Rare Book and

Manuscript Library, Ms. 710, is a remarkable witness to the almost wholly unstudied musical, artistic, and religious cultures of early modern Spain. Initially, the size of this manuscript is its most striking feature. It measures an extraordinary 96 x 62 centimeters and contains 103 folios of vellum, each of which required an entire calfskin. The Beinecke Kyriale is also remarkable in that it transmits a largely unknown concordance for the *Et incarnatus est* from the *Missa sine nomine* by Josquin Desprez, and a border painting modeled after Albrecht Dürer's engraving *Das Meerwunder* (circa 1498).

The works by Josquin and Dürer mark the Beinecke Kyriale as very much a product of its time. But in other respects, this deluxe plainchant volume also hearkens back toward medieval spirituality for it is a considerably late source of tropes for the Ordinary of the Mass. While the use of tropes to embellish the liturgy seems to have died out elsewhere in Europe shortly after the twelfth century, the twenty-two tropes for the Ordinary surviving in the Beinecke Kyriale demonstrate their lasting importance in the Castilian city of Toledo. As Beinecke Ms. 710 is one of only very few sixteenth-century Spanish Kyriales to have come down to us intact, the tropes in this manuscript offer rare insights into an unusual liturgical practice that persisted on the Iberian Peninsula into the early modern period.

MUSICAL SOURCES IN MORELIA, MICHOACAN (MEXICO)

John Koegel

California State University, Fullerton

In comparison to Spanish cathedral music archives, Mexico's ecclesiastical collections are still generally unknown. Nevertheless, the cathedral archives at Mexico City, Puebla, Morelia, Oaxaca, Guadalajara, Durango, and other cities, as well as those at the Basilica de Guadalupe, rival many Spanish cathedrals in their musical holdings. Except for Oaxaca, however, no complete catalogue of a Mexican cathedral archive has yet been published (though several are envisioned). Work in progress at Morelia Cathedral (the second or third richest diocese in New Spain) will help in understanding the richness of Mexican manuscript sources and what the extant musical records reveal about Mexico's sophisticated musical life during the viceroyalty. A preliminary summary of Morelia Cathedral's music archive includes 125 choirbooks, many printed liturgical books with music, and at least 600 individual manuscript works by major European and Mexican composers (up to the nineteenth century). Close examination of Morelia Cathedral's music archive, the music collection at the Conservatorio de las Rosas in Morelia (originally a girl's school founded in 1744 noted for its musical life), cathedral chapter records, and the episcopal records at the Casa de Morelos reveals patterns and practices common to other establishments in Spain and New Spain: the cross-Atlantic sharing of repertory, the musical importance of the Matins service, the musical connections between cathedral musicians and members of the regular orders, the work of chapelmaster-composers in New Spain, the direct relationship between Morelia's musicians and the Royal Chapel in Madrid, and the strong viability of plainsong in Morelia (a conservative stronghold) well into the twentieth century.

RENAISSANCE SOURCES (AMS)

Anthony M. Cummings, Tulane University, Chair

RETHINKING THE SIENA CHOIRBOOK: A NEW DATE AND IMPLICATIONS FOR ITS MUSICAL CONTENTS

Timothy Dickey
Duke University

The 1481 date for the main corpus of the manuscript SienBC K.1.2, containing almost ninety pieces of late fifteenth-century liturgical polyphony including works of Obrecht, Isaac, and Mouton, has rested uneasily upon an argument from Sieneese copying records. A fresh codicological analysis of this important source, including evidence of matching “twin” watermark pairs found in datable Tuscan archival documents, yields a new date and a new narrative for its compilation. The main corpus, in fact, is decades later than the fragmentary appendix containing works of Du Fay and Josquin.

This redating has manifold implications for specific pieces in the manuscript and for peninsular transmission patterns. A secure earlier date for the appendix copy of Josquin’s *Missa Lami baudichon*, for instance, enables a reassessment of that piece’s transmission (with a conflicting attribution) to sources as far away as Poland and Bohemia in light of recent discoveries in Josquin’s biography; this new date for Josquin’s Mass also confirms a case of emulation within an anonymous Mass in the same manuscript. The new dating further interacts with recent scholarly accounts of an Obrecht Mass (one central to his stylistic development), of the “Italian” revisions to Compère’s *Ave Maria*, and of the motet *Sancti Dei omnes* (attributed to both Mouton and Josquin). Finally, the new narrative for this source will be related to Florence as a possible link in the transmission of repertory from Milan and Ferrara to Siena.

RENAISSANCE REINCARNATIONS AND RESURRECTIONS: A TRIPTYCH OF CHOIRBOOKS FROM TOLEDO AND A “NEW” SOURCE OF MORALES, GUERRERO, AND LOBO

Michael Noone
University of Sydney

Toledo Cathedral’s polyphonic manuscripts ToleBC 18, ToleBC 25, and ToleBC 34 preserve 81 works by Morales, Torrentes, Guerrero, Josquin, and nine others. These three choirbooks are late recomplings of sections of what were originally three differently-bound volumes copied by Martín Pérez in 1543, 1545/46, and 1549 respectively. Sections of “1543” are now found in 18 and 34; sections of “1545/6” in 18, 25, and 34; and sections of “1549” in 25 and 34. Planned, commissioned, and corrected by chapelmasters Torrentes and Morales, these manuscripts contained respectively a magnificat anthology (1543); hymns and psalms newly composed for Toledo by Morales and Torrentes (1545/6); Morales magnificats, and a Toledo hymn cycle including six works by Guerrero, fruit of the teenager’s apprenticeship with Morales in Toledo (1549).

Until now the 1923 misattribution of a dozen Morales works in ToleBC 25 to Lobo has remained unchallenged. Recent examination of this previously inaccessible manuscript and Pérez’s original indexes, however, enables the attribution of all its 39 works, and the identification of its 22 *unica*: Morales (13), anonymous (5), Guerrero (2), Lobo (1), and Tejada (1).

The manuscripts newly document Morales's vigorous compositional, editorial, and tutorial activities during 1545–6, incidentally contradicting the view that his creativity declined on his return to Spain from Rome. My paper presents the first accurate physical descriptions and inventories of the three manuscripts, traces their history from conception to binding, recompilation and rebinding, and reveals the manuscripts as among our most important sources of Morales *unica*.

AESTHETICS, RELIGION, AND GERMAN NATIONALISM (AMS)

Simon P. Keefe, Queen's University, Belfast, Chair

TRANSFORMING AESTHETICS: INTERACTIONS OF KUNSTRELIGION AND CHURCH MUSIC IN THE EARLY NINETEENTH CENTURY

Elizabeth Kramer

University of North Carolina, Chapel Hill

Much of the language and many of the themes found in early nineteenth-century musical aesthetics can be attributed to the contemporary concept of *Kunstreligion*, a concept that has long been associated with Carl Dahlhaus's idea of absolute music. But ideas of *Kunstreligion*—high valuation of the musical work, a theology of creative inspiration, and belief in the transformative powers of art—can also be found in period debates over the nature of true church music; these ideas, in turn, were applied to other genres of music.

The reception of three popular compositions of the time—Pergolesi's *Stabat Mater* and *Salve Regina* and Mozart's Requiem—reflects aspects of *Kunstreligion* that go beyond the bounds of liturgical origins and functions. Criticism of Pergolesi's works testifies to the impact of the revival of Catholicism and Marian devotion on musical aesthetics and to the fact that, for many German-speaking commentators, his settings were just too light and feminine to be true church music. Mozart's Requiem, on the other hand, was hailed as the "transfiguration" not only of church music, but also of its composer and audience. A major polemic over the authenticity of the work during the mid 1820s served as an occasion for extensive speculation about the relationships between religion, the composer, the work, music history and music criticism by prominent theorists A.B. Marx and Gottfried Weber. The reception of these compositions and the visual art to which they are compared illuminates the wider influence of *Kunstreligion* on contemporary aesthetics.

"GOTTES WORT" OR "HALL UND SCHALL": NATIONALIST HISTORIOGRAPHY AND CATHOLIC MUSIC IN POST-REFORMATION GERMANY

Alexander Fisher

Harvard University

The history of sacred music in early modern Germany has long been associated, if not equated, with the history of Protestant music. Despite some recent scholarly interest, the sacred music of German-speaking Catholic lands (stretching from the Rhineland in the west to Bavaria and Austria in the east) after the late sixteenth century remains poorly understood. Falling in the interstices between "Protestant-German" and "Catholic-Italian" cultures, this repertory's retention of the Latin language, promotion of explicitly Catholic

devotional symbols, and embrace of the *stile nuovo* suits it poorly, if at all, for historical narratives shaped by confessional and nationalist concerns. Several historiographical threads helped to create the conditions under which a serious appraisal of German Catholic music was difficult: the influence of the Bach revival of the early nineteenth century; the rise of historicist discourse valorizing the purity of Renaissance counterpoint; the linkage of Protestantism with German destiny in writings in the Hegelian tradition; the marginalization of Catholicism during the German *Kulturkampf*; and the elision of religious with geographical and racial discourses in the era of National Socialism. In general, the definition of German music in the post-Reformation era depended in part on perceived distinctions between Protestant freedom and Catholic tyranny, differences between northern and ultramontane influences, and narratives of spiritual profundity versus superficial embellishment. Examining older and more recent histories, this paper will suggest the consequences of nationalist debates for our understanding of German music in the early modern era.

FORMAL FUNCTIONS (SMT)

William Caplin, McGill University, Chair

HAYDN AND THE CLOSING THEME

Jan Miyake

Graduate Center, CUNY

Recent work by William Caplin, James Hepokoski, and Warren Darcy reflects scholars' ongoing fascination with classical form. (William Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*, (New York: Oxford University Press, 1998); James Hepokoski and Warren Darcy, "The Medial Caesura and Its Role in the Eighteenth-Century Sonata Exposition," *Music Theory Spectrum* 19:115–154.) Building on their scholarship, this paper examines the relationship between exposition types and closing themes in post-1787 Haydn symphonies (#82–#104). While closing themes are included in textbook definitions of sonata form, a cursory glance at the literature reveals that these themes are hardly a requirement in the genre of sonata forms. The paper examines closing themes in three groups, divided by the following exposition types: the expected textbook version, the continuous exposition, and the monothematic exposition. This examination reveals a correlation between closing themes and exposition types, and these observations allow for a more accurate and insightful understanding of sonata style in the late eighteenth century.

BEETHOVEN'S FALSE RETRANSITIONS

L. Poundie Burstein

Hunter College and Graduate Center, CUNY

In many of his sonata form and sonata-rondo form movements, Beethoven seems to make a deliberate play on the expectations entailed in the retransition to the recapitulation. This creates what might be called "false retractions" that blur the point of recapitulation or involve some sort of trickery. These false retractions may be classed roughly into four basic categories: (1) *apparent retractions*, which seem to prepare for an expected recapitulation that is averted; (2) *deceptive retractions*, which point harmonically to a key other than that of the main tonic; (3) *obscured retractions*, in which the final chord of the

retransition merges with the first, non-tonic chord of a recapitulated main theme; and (4) *thwarted retractions*, in which the tonic opening of a main theme is reinterpreted as lying within a larger prolongation at the point of recapitulation.

SENTENCE RHETORIC AND INTERTEXTUALITY

Matthew BaileyShea
Yale University

Though the sentence is a form traditionally associated with the instrumental music of the classical period, it appears in a wide variety of contexts from the eighteenth through the twentieth centuries. As a result, it is especially useful as a site for intertextual analysis: it not only allows for comparison between specific themes and a potential precursor, but also relates certain passages to a larger backdrop of rhetorical conventions and connotations. More specifically, this paper views the sentence as existing on two different, interdependent levels: a “conformational” level (following Mark Evan Bonds), in which it represents a loosely ordered collection of abstract features—the statement of an idea, repetition, continuation, etc.—and a “connotative” level in which it is specifically associated with gestures of opening, acceleration, and forward propulsion (exemplified most commonly by the first theme of Beethoven’s Op. 2, No. 1).

From that point of view, a given theme might be organized according to features that correspond to the conformational level of the sentence, while resisting the rhetorical associations that exist on the connotative level. This paper will analyze two such examples from the mid-nineteenth century, one from Brahms and one from Wagner. Both of these themes resist the conventional rhetoric of sentence expression: they both act as gestures of opening, but neither conveys the usual forward-striving qualities of sentence form. They achieve this by either eliminating or, at the very least, de-emphasizing the very features that lead to such connotations in the first place (motivic fragmentation, acceleration of harmonic rhythm, etc.). In that sense, they are not so much sentences as “anti-sentences.” They each take on meaning through their resistance to basic intertextual associations.

SECOND THOUGHTS: PROTENSION, REPETITION, AND FORM IN FAURÉ’S PRELUDE, OP. 103, NO. 9

John Roeder
University of British Columbia

When we analyze form relationally—according to the way music articulates time into similar or contrasting groups—then the beginnings and endings of reprises are of most interest. But to the extent that we conceive of music in terms of melodic, harmonic, and rhythmic *processes* we can hear repetition also as a means of creating metric continuities (over brief timespans) or expectations of specific continuations and closures (over long timespans). From this perspective, what happens *during* the reprise is more important than the relation of its beginning or ending to the original.

For example, in Fauré’s last piano prelude, repetitions of basic motivic material establish metric, rhythmic and harmonic expectations, the violation of which stresses particular notes and chords and leads to moments of climax. Closure is then created by reconciling these violations in a suitable harmonic and metric environment very different from the beginning of the piece, a design that has little to do with conventional musical forms. The processive nature of this composition will be demonstrated by exploring, at certain crucial

points, the possible continuations that might be protended in the context both of the piece itself and of various theoretical systems in which one can imagine it to be embedded.

TWENTIETH-CENTURY HARMONY AND VOICE-LEADING (SMT)
Joseph Straus, Queens College and Graduate Center, CUNY, Chair

A THEORY OF HARMONY AND VOICE-LEADING FOR
 OLIVIER MESSIAEN'S MUSIC

Christoph Neidhöfer
 McGill University

Although Olivier Messiaen has left us extensive writings on his compositional techniques and despite the growing theoretical literature on his oeuvre, theorists have not yet provided a comprehensive theory of harmony and voice-leading for the music that he based on his “modes of limited transposition.” This paper develops such a theory. It presents a classification system for harmonic and contrapuntal vocabularies based not on mod₁₂ pitch class contexts, but on pc collections of cardinalities smaller than 12. The paper illustrates the relationship between Messiaen's voice-leading patterns and chordal structures and develops the necessary generalizations. The classification system is also used to analyze contour. The paper studies a wide range of harmonic and contrapuntal patterns in Messiaen's music with the goal both of validating the theory and illuminating Messiaen's compositional practice.

MELODIC PROCESS AND PARALLELISM
 IN JOAN TOWER'S *SILVER LADDERS*

Ryan McClelland
 Indiana University

Western art music of the common-practice era has been guided by an aesthetic preference for teleological trajectories. In post-tonal works, many mechanisms for musical direction are no longer available to the composer due to the absence of an *a priori* system of pitch relationships. In some post-tonal music, less continuous approaches to musical time emerge, but other compositions explore alternative processes to generate musical direction. This paper will study one such process in the pitch structure of *Silver Ladders* (1986), an orchestral work by the American composer Joan Tower (b. 1938). In *Silver Ladders*, subsurface stepwise melodic lines unfold over time spans of varying duration, and these lines create a network of melodic processes that share similar temporal profiles and lead towards a small number of focal pitch classes. Similarities in the temporal profiles of large-scale stepwise lines and embedded faster-moving stepwise lines create a parallelism of process that—like parallelism of pitch motives—brings coherence to the composition. The stepwise melodic processes emphasize a limited number of pitch classes, and the shift in emphasis among these pitch classes as the work proceeds reveals a structure that relates melodic processes throughout *Silver Ladders*.

VOICE-LEADING DISTANCES AND SET-CLASS SPACES

Clifton Callender
Northern Illinois University

Much recent work (*JMT* 42.2) has been devoted to the properties of maximally smooth voice leading in nineteenth-century and other repertoires based on twelve-tone equal temperament. Richard Cohn (*JMT* 41.1) explores equal tempered systems of eighteen and twenty-four pitch classes in which the smallest motion is less than a half step. But what happens if we allow the number of pitch classes to approach infinity? How are we to model voice leading which is truly infinitesimal? These are some of the analytic questions posed by Kaija Saariaho's *Vers le blanc*, which serves as the point of departure for this paper.

This piece consists of a single large-scale interpolation between two chords lasting approximately fifteen minutes. About this work the composer writes, "the harmony is a continuous stream and cannot be heard as a series of changing chords. One only notices from time to time that the harmonic situation has changed." To which any analyst of the piece must respond, "what are these harmonic 'situations?'" It is difficult to conceptualize these sonorities since they are not drawn from any discrete tuning system and they are constantly evolving. The solution offered in this paper is to consider the interpolation as a trajectory through a harmonic space constructed according to measures of voice-leading distance.

FOUNDATIONS OF STEVE REICH'S LATER HARMONIC PRACTICE:
THE *VARIATIONS* (1979) AND *TEHILLIM* (1981)

Ian Quinn
University of Chicago

Analyses of Steve Reich's music have tended to focus on the rhythmic domain rather than on pitch. While this makes sense given his large body of music in which rhythm is the structuring principle, his music since 1979 has tended more and more toward a pitch-based structure. Reich's harmonic language emerged fully for the first time in the *Variations for Winds, Strings, and Keyboards* of 1979 and his 1981 cantata *Tehillim*. His idiom is diatonic without being triadic or tonal, and the syntactic structures of his pitch language arise as a result of the group-theoretic properties of the diatonic set that have been the focus of much recent theoretical work, including that of the neo-Riemannian school. This paper explores the structural role of harmony in *Variations* and *Tehillim*, and shows how the techniques developed in these pieces have been extended to create the more complex and chromatic harmonic structures of later works, including *The Desert Music* (1984), *Sextet* (1985), and *The Cave* (1993).

SMT SPECIAL SESSION
CULTURES ELIDING, CULTURES COLLIDING:
POSTCOLONIALISM, GLOBALISM, AND THE ANALYSIS OF MUSIC
SMT Diversity Committee
Nancy Yunhwa Rao, Rutgers University, Chair
Kofi Agawu, Princeton University, Respondent

INTRODUCTION: AN OVERVIEW

Nancy Yunhwa Rao
 Rutgers University

In the aftermath of last September's tragedy it has become particularly urgent to consider what it means to say that we live and practice music in a world of postcoloniality and globality. In face of the economic and electronic homogenization of the globe, to what extent has our system of knowledge been "de-colonialized" or "globalized"? How do we take into account the residual trace and memories of institutionalized suppression of voices that characterized the colonial era? This panel will examine what a critical scholarly practice in music might be in the context of changing dynamics in the contemporary world.

Over the past two decades there has been an on-going effort among music scholars to diversify their modes of address and modes of music analyses, and to learn to speak more adequately to the constituencies they speak for. This has resulted in the gradual stretching of disciplinary boundaries to include hitherto submerged and occluded voices, as well as the challenging of certain hierarchies of knowledge and values.

This special session aims to further these discussions. Careful examination of the dismembered past and the discursive present is necessary in order to make sense of the gaps and ruptures of the postcolonial condition. The voluminous flow of global capital has been accompanied by an unprecedented movement of peoples, technologies, and information across previously impermeable borders. Corollary to this phenomenon, music has become a particularly complex, unstable site of cross-cultural meanings and interactions.

TWENTIETH-CENTURY MBIRA DZA VADZIMU MUSIC IN
 AN INTERNATIONAL FRAME

Martin Scherzinger
 Eastman School of Music

This paper will reflect on aspects of the problem of local musical practices in post-colonial Africa within the context of global modernity. In an age of flexible transnational capital flows, the metamorphoses of African musical traditions have frequently borne the paradoxical marks, on the one hand, of Euro-American musical styles, structures and techniques, and, on the other, of capitalist modes of production in the form of marketing, styling and advertising. The paradoxical rejection and embrace of western values on the terrain of musical form will be examined in relation to aspects of economic exchange between these regions. In order to discourage generalizations (without thereby forfeiting an analysis of globalization), this paper will make its case in the specific historical context of Zimbabwean mbira music. The argument will involve a focus on popular, traditional and art music and their (often uneven) relation to freedom struggle and post-colonial national identity, as well as their relation to demands for recognition in an international frame. While the assertion of cultural difference is associated with liberation and independence in

the former conjuncture, it is sometimes associated with exploitation and a neo-colonial production of falsely remote African musical traditions (under the rubric of “world music”) in the latter. I will trace specific “classical” mbira pieces as they emerge in various political conjunctures and stylistic incarnations in the course of the twentieth century. These incarnations of the “same” music can range from unequivocal acts of African political defiance to flagrant instances of multinational profiteering from Third World despair. I argue that the very “sound” of the music is mediated by these political dimensions. By offering a brief account of the evolving global history of mbira music in the twentieth century I will demonstrate how the dynamics of globalization shape the formal structure of this music.

SAMPLING AND CONSUMPTION IN CONTEMPORARY POPULAR MUSIC

Timothy Taylor
Columbia University

Discussions samplers and sampling have tended to concentrate on what musicians do with this technology. But such an approach is unintentionally technologically determinist, as though samplers were simply invented, then used. This paper attempts to situate sampling as a practice in certain cultural and historical shifts that occurred in the 1980s when samplers first became commonly used in popular music. Changes in advertising, marketing, and, most importantly, consumption beginning in the late 1970s resulted in a new attitude towards musics. Musics weren't simply waiting to be sampled by samplers, but had to be newly conceived as sampleable.

This shift toward what scholars have termed “hyperconsumption,” the “new consumerism,” “postmodern markets,” or “consumer culture reborn” has also brought a renewed emphasis on collecting, and an increase in travel and tourism.

Perhaps no single musician better registers these trends than the influential and prolific bassist/producer Bill Laswell, who travels extensively collecting his own samples, some of which he has released as loops for Sonic Foundry's Acid Pro software. Laswell's recordings and many published interviews offer glimpses on his working methods and attitudes that give evidence of the historical and cultural shifts that are the focus of this paper.

QUEER MUSICAL ORIENTALISM

Philip Brett
University of California, Los Angeles

Since Edward Said took the concept of “Orientalism” out of Oriental Studies and made it available as “one of [Europe's] deepest and most recurring images of the Other” as well as “a sort of surrogate and even underground self” for the West (Orientalism, New York, 1978, 1, 3), many activities in Western society involving imitation of or engagement with the works and practices of other cultures have come under scrutiny. I am interested in exploring here the attraction to exoticism and Orientalism of gay musicians in the West whose position in their own society is “orientalized,” and the resulting complications in terms of politics, power, and aesthetics. Does the queer male access the same powers as his straight counterpart in the orientalist pose, or does he parody and thus undermine that power? Does orientalism enable him to feel superior, or does it foster an element of sympathetic identification with another Other? Is the secret language that Orientalism offers to covert homosexuals a legitimate form of subversive communication, even of

resistance, or is it always at the expense of the persons exoticized in the process? These are not easy questions, but they are vital ones that need constantly to be addressed in relation to a whole range of scholarly and artistic activities in the West.

“HIGHLY MUSICAL PEOPLES”:
POSTCOLONIALISM, AFROCENTRISM, AND DIASPORISM IN
BLACK MUSIC DISCOURSE

Guthrie P. Ramsey, Jr.
University of Pennsylvania

“They are pathetic, tender, passionate, melancholy, solemn, religious, bold, merry, gay, or what you will.” Thus were the “negro melodies of America” described by Bohemian composer Antonín Dvořák in 1893 during his directorship of the National Conservatory of Music. As a “natural” resource, the songs of Afro-Americana, together with American Indian music, formed the spirit behind his symphony *From the New World* (No. 9 in E minor). One might say that Dvořák’s mix and its exportation in symphonic form represented one of the first “world musics,” while it also provided America’s composers with a framework for a nascent musical nationalism, especially among the first generation of important African American composers.

Since that time the importance of the black muse to the American cultural landscape has been demonstrated incontestably. In fact, inasmuch as the nation’s culture industry evolved and transformed along with this muse, they can be viewed as twin developments. Movement and mass mediation have and continue to shape the black muse and its reception histories. This paper is concerned first with identifying three of these movements and the subsequent “diasporas” they formed: the mass migration of Africans across the Atlantic; the mass exodus of southern blacks to northern and western cities; and the technologically mass-mediated spread of the resulting musical sensibilities throughout the world under the rubric “global.”

The dissemination and multiple reception histories of African American music have inspired numerous related and hybrid styles and equally complex, historically situated theories to explain them. A second goal of this paper will discuss three prominent subcultural theories (postcolonialism, Afrocentrism, and diasporism) with respect to selected studies of black music. The cultural politics of each are divergent and fascinating. Finally, I offer some preliminary suggestions for analyzing recent music within a paradigm that at once recognizes the importance of the strategic essentialism practiced within the old “colony,” so to speak, as well as the consequences of the de-centered, global context of the seemingly post-cultural, post-national contemporary world.

TREATY YEH, TREATY NOW: HYBRIDITY AND SOVEREIGNTY IN
INDIGENOUS POP MUSIC

Chadwick Allen
The Ohio State University

Although the study of texts produced by indigenous peoples in First World nations—including works by American Indians, New Zealand Maori, and Australian Aboriginals—has greatly expanded over the last two decades, postcolonial literary and cultural critics have paid relatively little attention to the popular music produced by these groups. In this paper I make the modest argument that these evolving indigenous music traditions offer provocative and instructive examples of how indigenous intellectual work and indigenous

political and cultural activism are developed and disseminated in popular genres. Given time constraints, I focus my analysis on examples of American Indian, Maori, and Aboriginal popular music texts that appropriate and redeploy the dominant colonial discourse of treaties for the specifically indigenous purpose of asserting indigenous sovereignty. I examine the linguistic, narrative, and musical strategies employed in activist tracks such as Cherokee rap artist Litefoot's "Call Me Hostile," Maori dance and pop group Moana and the Moa Hunters' "Treaty," and the popular Aboriginal group Yothu Yindi's "Treaty." I also consider the relationships between these strategies and similar literary strategies deployed in contemporary indigenous fiction and poetry. My analysis draws on Tony Mitchell's important work on popular music in Oceania, as well as on contemporary theories of postcolonial hybridity.

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