

AMERICAN MUSICOLOGICAL SOCIETY

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PROGRAM & ABSTRACTS

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Abstracts

Contents

Thursday afternoon, 11 November

- 38 American Voices (SMT)
- 39 Compositional Strategies in Renaissance Sacred Music (AMS)
- 41 Elliott Carter (AMS/SMT Joint Session)
- 42 Harmonic Issues in Popular Music (SMT)
- 43 Iconography (AMS)
- 44 Knowing and Thinking Music in the Eighteenth and Nineteenth Centuries (AMS)
- 46 Orchestral Issues (AMS)
- 49 Pedagogy (SMT)
- 50 Politics and Music in Mid-Twentieth-Century Europe (AMS)
- 52 Problems in *Wozzeck* (AMS)
- 53 Rhythm, Meter, Hypermeter (SMT)
- 55 The Sacred in the Nineteenth Century (AMS)
- 56 Wagner and Strauss (SMT)

Thursday Evening

- 58 Panel Discussion: Heresies and Hear Says Revisited: Thoughts on Instrumental Performance of Untexted Parts and Repertories, 1350–1550 (AMS)
- 59 Interpreting Brahms's Ambiguities (SMT)

Friday morning, 12 November

- 61 African-American Musics (AMS)
- 63 Film Topics (AMS)
- 66 German Romanticism (AMS)
- 68 Group Theory, Networks, Transformations (SMT)
- 70 Medieval Compositional Materials (AMS)
- 71 Musical Space and Time (SMT)
- 73 Nature and Culture in France (AMS)
- 75 Sacred Spectacle in Medieval Tuscany (AMS)
- 77 Schubert (SMT)
- 79 Women and Music in Early Modern Europe (AMS)

Friday afternoon

- 82 (Dis)continuous Forms (SMT)
- 83 Early Medieval Theory (AMS)

- 84 Feminist Perspectives (SMT)
- 85 History of Theory (SMT)
- 86 Importing and Exporting Opera (AMS)
- 87 Ligeti (SMT)
- 88 Memory, Sentiment, Place (AMS)
- 90 Music and Confessional Politics in the Holy Roman Empire (AMS)
- 92 Noise and Notation in Trouvère Music (AMS)
- 93 Popular Music (AMS/SMT Soint Session)
- 95 Regicide and Music (AMS)
- 96 Rhetoric and Allegory in the Baroque (AMS)
- 99 Schenker (SMT)
- 100 Transposition (SMT)
- 101 Twentieth-Century Russian Music (AMS)
- 102 AMS Presidential Forum: "The AMS at Your Service"

Friday evening

- 103 Disability Studies in Music (AMS)
- 103 Performance and Analysis: Views from Theory, Musicology, and Performance (SMT)
- 105 Stefan Wolpe and Dialectics (SMT)

Saturday morning, 13 November

- 107 Franco-Russian Tonalities (AMS)
- 109 Groove and Repetition (SMT)
- 110 Haydn (AMS/SMT Joint Session)
- 111 Music, Medicine, Disorder (AMS)
- 114 Nineteenth-Century Music (SMT)
- 116 Problems in Baroque Opera (AMS)
- 118 Race In and As Performance (AMS)
- 120 Rituals, Books, and Performers in Renaissance Cathedrals (AMS)
- 123 Schoenberg (AMS)
- 125 Twentieth-Century Modernism (SMT)

Saturday afternoon

- 128 Alterity in Late Romantic Opera (AMS)
- 130 The Cultural Politics of Twentieth-Century French Music (AMS)
- 131 Dance (AMS)
- 133 Jazz (AMS)
- 134 Late Medieval Issues (AMS)
- 136 Recording Music (AMS)
- 139 Rhythm across Continents (AMS)

- 140 Viewing Music over Time (AMS)
- 142 Confluence of Musical Cultures: Seattle New Music Ensemble Quake (SMT)

Saturday evening

- 144 Imperialism and Western Music c. 1750–1950: Directions for Future Research (AMS)

Sunday morning, 14 November

- 145 History of Theory (AMS/SMT Joint Session)
- 146 Jazz Harmony and Rhythm (SMT)
- 148 Music in Nineteenth-Century German Culture (AMS)
- 150 North American Voices (AMS)
- 153 Performance and Reception, 1700–1900 (AMS)
- 155 Performers and Audiences in Renaissance Florence (AMS)
- 157 Ritual, Time, and the Foreign in Twentieth-Century Music (AMS)
- 159 Rousseau (AMS)
- 161 Schoenberg and Webern (SMT)
- 163 Shostakovich (AMS/SMT Joint Session)
- 164 A Useable Past for Seicento Opera (AMS)
- 165 Vocal Music at the Piano (AMS)

- 167 Index of Authors, Panelists, and Session Chairs

Thursday afternoon, 11 November

AMERICAN VOICES (SMT)

Lynne Rogers, Oberlin Conservatory, Chair

COMPARATIVE ANALYSIS AS A TOOL FOR ASSESSING INFLUENCES
ON THE DEVELOPMENT OF RUTH CRAWFORD SEEGER'S
EARLY MUSICAL STYLE

Ronald Squibbs
University of Connecticut

The dual influences of Alexander Scriabin and Dane Rudhyar on the development of Ruth Crawford Seeger's early style (1924–30) are frequently mentioned in the literature on the music of this period. While some initial stylistic comparisons have been undertaken by others, these tend to focus on general issues such as texture and chord voicing without devoting detailed attention to other important structural factors. The present study examines three works—Scriabin's *Prelude*, Op. 74 No. 1 (1914), Rudhyar's *Surgin* from *Moments* (1924–5), and Crawford's *Prelude No. 4* (1925)—taking into account stylistically relevant issues such as harmonic vocabulary, voice leading, and formal design. Because of its specificity with regard to structural factors, comparative analysis has the potential to lead to a more nuanced and more musically convincing understanding of the notion of influence during this important period in the development of American modernism.

MEL POWELL'S CALCULUS OF DYNAMISM

Jeffrey Perry
Louisiana State University

The accomplishments of Mel Powell (1923–98) in both jazz and avant-garde circles are well acknowledged, as witness both his 1990 Pulitzer Prize in music and the continuing sales of jazz recordings he made in the 1940s. His accomplishments as a theorist and pedagogue are less well documented. This paper draws on published and unpublished sources to articulate the system of kineforms that forms the centerpiece of Powell's compositional method. For Powell, music is an interplay between moments of flux and moments of crystallization; the analyst must identify the various indices of these two qualities in any given work. (In the course of music history, the predominant indices of flux and crystallization changed in certain obvious ways, but remained surprisingly similar in others.) In this paper, the kineform system provides analytical insight into selected works by Powell himself.

A disconnect has evolved between analytically and theoretically oriented approaches to the post-tonal repertoire. Powell's kineform system suggests one solution to this problem, providing a system of contextual analysis that draws on a succinct set of flexible, adaptable theoretical premises with provocative connections to powerful theories, such as Schenker's structural levels, Lewinian transformation theory, the Darcy/Hepokoski notion of rotational form, and Kurthian energetics.

COMPOSITIONAL STRATEGIES
IN RENAISSANCE SACRED MUSIC (AMS)

Richard Sherr, Smith College, Chair

PSALLITE NOE! CHRISTMAS CAROLS IN THE RENAISSANCE MOTET

Thomas Schmidt-Beste
University of Heidelberg

In 1987, Jennifer Bloxam pointed out that Johannes Regis, in his Christmas motet *O admirabile commercium*, was probably the first composer to incorporate popular Latin song into sophisticated art music. Bloxam also named Brumel's *Nato canunt omnia* as directly emulating this practice. This is not the whole story, however – several more motets (by Bertrandus Vaqueras, Ninot le Petit, etc.) make use of similar or identical models. These compositions are unique in their time for their inclusion of popular song material, particularly as it is treated not in cantus firmus fashion, but in the form of direct quotation, rhythm and all. Also, a number of Franco-Flemish Christmas motets (by Obrecht, Mouton, Sermisy, etc.) contain refrains on the word “Noe” or “Noel” in similar fashion. This paper places the practice of “song-quoting” Christmas motets in a broader cultural context. For one, it is no accident that this stylistic cross-over is found exclusively in compositions linked to the one feast in which elements of popular devotion are strongest, and for which the singing of strophic Latin songs (“carols,” “noels,” etc.) is most amply documented. Their predominantly Flemish and northern French provenance also points to a possible association with the *devotio moderna*, a lay order very influential and widespread in Holland, Flanders and neighboring territories in the fifteenth century; in its musical sources, great emphasis is placed on Christmas songs in simple polyphony which appear to be the immediate source of the motets in question.

TWO EARLY MORALES MAGNIFICATS

Kenneth Kreitner
University of Memphis

To all outward appearances, Cristóbal de Morales arrived in Rome in 1534 and began to write music then; his current earliest datable work is a motet copied in 1536, and his publications began in the 1540s. Yet clearly this impression cannot be right: Morales came to Rome in his mid-thirties and from prestigious chapelmaster jobs in Ávila and Plasencia, and the early Roman works show a level of sophistication that can only be born of long experience.

This paper explores the pre-Roman style of Morales through two previously unpublished compositions, both Magnificats, preserved only in Iberian sources and clearly dating from the years before the composer's departure from the peninsula. One is incomplete in Toledo 18 (in a section dated 1543) but complete in later sources, and attributed unambiguously. The other is an unicum in Tarazona 2/3, a manuscript probably copied between 1520 and 1540, and is attributed to somebody named Morales, with an initial that has been interpreted variously as indicating Cristóbal and two minor musicians, Francisco and Rodrigo Morales.

Both are substantial and mature compositions; on stylistic grounds I am convinced that they are the work of the same person, and the circumstantial evidence leaves no doubt that this person must be Cristóbal. They are thus an invaluable testimony to Morales's early career. Even more important, they show clear signs of debt to his predecessors and teachers, Escobar and Peñalosa, and explicit prefigurings of the style that would shortly make his Roman Magnificats famous around the world.

ANOTHER LOOK AT POLYPHONIC BORROWING:
CRISTÓBAL DE MORALES, "PARODY" TECHNIQUE, AND THE
MISSA "VULNERASTI COR MEUM"

Alison McFarland
Louisiana State University

One of the least-understood compositional processes of the mid sixteenth century is the borrowing of polyphonic material in the imitation (or parody) Mass. As the repertory is studied, increasingly serious problems in basic definition come to light, and few characteristics seem to meet the test of universality. Particularly in the early to mid-century, composers' perceptions of the new technique are varied enough so as to suggest individualistic approaches.

Cristóbal de Morales chooses polyphonic motets to borrow, and quotes enough material to make clear that this is a new-style Mass; but he rarely follows what is often considered a fundamental aspect of this Mass type—the retention or re-working of significant polyphonic fabric from the model. Instead, Morales's focus is primarily on the motive, which retains its identity from the source while being recast in new surroundings. Prominent material may thus be recognized as belonging to the model by virtue of only a motive, rather than its entire context. The original composition is not so much transformed in the more conventional sense, but rather mined for motivic material. This process is taken to its fullest extreme in Morales's *Missa "Vulnerasti cor meum."* The source motet is an unusual choice for the imitation technique of c. 1530–40 in that it is primarily non-imitative. This motet must have appealed to Morales in part because of its dense motivic structure, and in selecting it for these borrowing procedures, Morales is demonstrating how differently he perceives this new and popular technique.

THE HIDDEN RHETORIC OF BIBLICAL CHANT
IN RENAISSANCE POLYPHONY?

Daniel Katz
Jüdische Gemeinde Duisburg

Salamone Rossi's *Songs of Salomon* (1622/23) is the earliest surviving corpus of synagogue music. With rabbinical encouragement, Rossi published a series of musical settings of Hebrew liturgical texts for three to eight voices in the contemporary style of the late Italian Renaissance. As the first known composer to bring together traditional, sacred Jewish texts, on the one hand, with a modern secular and Christian musical style on the other hand, Rossi crossed boundaries and ignited controversy.

This paper will discuss an additional cross-cultural influence that may lie hidden beneath the surface of Rossi's music. I will assess the hypothesis that Rossi's compositions show the structural influence of the Masoretic biblical accents (a series of thousand-year-old graphic signs appended to the Hebrew scriptures as a guide to biblical cantillation and textual interpretation). I will not suggest that Rossi's melodies necessarily reflect a contemporary Renaissance practice of biblical chant. Rather, I will examine the phraseology and internal structuring of his *Songs*. Focusing on one of Rossi's thirty-three Hebrew settings, I will first explain the traditional melodic and syntactical function of the biblical accents. Then I will demonstrate the use of the accents as a tool for musical analysis. Finally I will show the significance of this methodology for expanding our understanding of Rossi's ground-breaking musical interpretations of biblical texts.

ELLIOTT CARTER (AMS/SMT JOINT SESSION)

John Link, William Paterson University, Chair

ORBITS IN THE MUSIC OF ELLIOTT CARTER

Guy Capuzzo

University of North Carolina, Greensboro

Many aspects of Elliott Carter's pitch language are well understood by music theorists, including his use of all-interval series, his technique of distributing intervals among instruments, and his use of the all-interval tetrachords and the all-trichord hexachord. One feature of Carter's music that has escaped the attention of theorists involves a situation in which a pitch-class set s is acted on by every member of a group G , yielding the *orbit* of s . This paper demonstrates the ability of orbits to clarify passages in Carter's music. *Orbit subsets* form a closely related agent of organization in Carter's music, and are also examined.

MISTAKEN IDENTITIES IN CARTER'S *VARIATIONS FOR ORCHESTRA*

Jeff Nichols

Queens College, City University of New York

Composed after the ground-breaking First String Quartet, Elliott Carter's *Variations for Orchestra* extends many of the innovations that made that work, and Carter himself, an official member of the postwar avant-garde. However, the *Variations* still include many procedures more typical of the quasi-neoclassical style that characterized Carter's earlier music. This stylistic crux reflects a compositional paradox centered on the nature and presentation of the variations' main theme. This lengthy (74-note), meandering theme is accompanied and punctuated by materials often more arresting than the theme itself, materials set in motion in the work's introduction and thereby afforded a kind of perceptual priority that the theme does not strongly challenge. In the course of the variations, many passages seem to take arbitrarily selected elements of musical matter as their basis, suggesting that virtually any event utterable by the orchestra could become referential and thus at least momentarily supersede the theme itself as the primary referent for the work. Other passages present conventional homophonic textures that highlight not the theme, but

transformations of secondary materials masquerading as the theme. In constructing variations with such ambiguous materials, Carter seems to offer a disquisition on the nature of the musical idea itself. His interpretation of the genre has the effect of rendering the theme athematic, and non-melodic elements of the texture thematic, in ways that anticipate his more abstract orchestral works of the 1960s, the 1970s, and beyond.

HARMONIC ISSUES IN POPULAR MUSIC (SMT)

Shaugh O'Donnell, City College and Graduate Center, City University of New York, Chair

THE PROBLEM OF PROLONGATION IN MODAL ROCK MUSIC

Christopher Doll
Columbia University

The common-sense assertion that some rock music is in some way “tonal” is self-evident enough, yet the resistance of much of this music to the efforts of “functional” harmonic analysis is a well-worn issue among music analysts. In this music, there is frequently a lack of forward motion, defying common notions of harmonic progression and functional fulfillment; in other words, it is often difficult to hear modal rock songs in terms of a strict hierarchical system in which certain harmonies clearly prolong others. Musicians mention the circular, non-progressing quality of many such songs, and they often label them—quite casually—as “modal.” But the ways in which modal rock’s harmonies relate to those of other repertoires, as well as to our concepts of tonality and modality, are anything but agreed upon. Through examination of various “modal” passages, this paper shows that the circularity of (and problem of prolongation in) modal rock music is attributable in great part to the employment of both harmonic progressions and retrogressions *combined* with the use of both the tonal dominants (V, vii^o, and sometimes iii/III⁺) and “rogue-dominants” (v, \flat VII, and sometimes \flat III). Such a theoretical position enables the derivation of attractive prolongational analyses.

COLOUR MY CHORD:

HARMONIC TRANSFORMATIONS IN EARLY SONGS OF CHICAGO

Ken Stephenson
University of Oklahoma

Chromatic harmonic successions in early songs of the rock group Chicago often do not sustain a single diatonic pitch source or prolong a single tonic. This paper explores these harmonic patterns in transformational terms. The harmonies—mostly maj7, maj9, min7, and min9 chords, tertian harmonies rich in instances of ic₅—are represented on a hexagonal *Tonnetz* by crooked horizontal shapes resembling snakes. Transformational operations are defined that extend or contract the tertian structure, move all or part of the chord up or down a half step, and so forth. Harmonic successions in pertinent passages of songs including “Introduction,” “Goodbye,” and “Call On Me” are found to employ various

combinations of the same few transformations, always resulting in the transposition of one instance of *ic5* up or down a half step.

ICONOGRAPHY (AMS)

Zdravko Blazekovic, City University of New York, Chair

THE IDENTITY OF JOSEPH WEBER'S DIVA, "PINXIT 1839"

H. Colin Slim
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A recent and munificent house-warming gift—an oil portrait of an unidentified woman, signed and dated: "J. Weber p[inxit] 1839"—inspires this paper. Not cited anywhere in the surprisingly small oeuvre of this long-lived Rhineland painter (1798–1883), it remains unknown to art historians, let alone musicologists. Her attire, Weber's background vegetation, and especially the scroll of a Gluck aria she holds offer vital clues towards identifying her. Despite obvious difficulties caused by photography then in its infancy and by our total ignorance of what source(s) Weber might have utilized, her candid diaries, contemporaneous descriptions, and her many images in paintings, drawings, engravings, lithographs, porcelain lithophanes, sculptures and reliefs convince me that Weber portrayed the most celebrated German dramatic opera soprano of his century. Between 1822 and 1847 she sang with and for Schubert, Beethoven, C.M. von Weber, Berlioz, Paganini, Mendelssohn, both Schumanns, Meyerbeer, Wagner, and Liszt. But her determination also to achieve political equality and sexual independence led respectively to her banishment in 1849 and then to her unjust posthumous reputation of authoring her own pornographic memoirs, published the year after her death by a scurrilous German writer. The fortuitous discovery in an antique shop of Weber's striking portrait and a subsequent investigation that now allows a reasonably secure identification of his subject materially increase our admiration for the accomplishments of this remarkable woman—proto-feminist and, initially, a reluctant pioneer in *Zukunftssoper*.

ETHNOMUSICOLOGY IN OILS:

CELTIC-AMERICANS, AFRICAN-AMERICANS, AND THE ANTEBELLUM PAINTINGS OF WILLIAM SIDNEY MOUNT

Christopher Smith
Texas Tech University

The painter William Sidney Mount (1807–68) was a violinist, musical inventor, dancer, and tune collector, whose sketches and paintings often contain demonstrably accurate renderings of vernacular music-making. Mount's paintings, including *Rustic Dance After a Sleigh Ride* (1830), the well-known *The Banjo Player* (1856), and most especially *Dance of the Haymakers* (1845), not only form an interesting portrait of antebellum musical practices, but are useful for another more profound reason: because they depict with remarkable precision the interaction of Celtic- and African-American dance and music techniques in an under-documented period. In the last-named painting, for example, two Caucasian men

accompanied by a fiddler dance a Highland fling in the open door of a barn, while an African-American boy using military grip plays with drumsticks on the barn's wall—a clear demonstration of two traditions interacting. Such images are not uncommon in the period, but the precise visual detail, the painter's clear familiarity with the actual physical vocabularies used in various traditions, and the biographical proof of Mount's interest and expertise in the area of vernacular music, make his work especially informative. In this paper, employing images of the paintings and extracts from Mount's sketchbooks, tune-manuscripts, and biography, and drawing on techniques from musicology, ethnography, and iconography, I present an analysis of Mount's works, unpacking their implications for musicological research, and argue that these paintings represent a valuable, to date underutilized source on the synthesis of significant vernacular idioms before the Civil War.

KNOWING AND THINKING MUSIC IN THE EIGHTEENTH AND NINETEENTH CENTURIES (AMS)

Wye J. Allanbrook, University of California, Berkeley, Chair

TELEMANN'S WIT: BURLESQUE, PARODY, AND SATIRE IN THE OUVERTURE-SUITES

Steven Zohn
Temple University

Discussions of musical wit and humor in the eighteenth century often begin and end with Mozart's *Ein musikalischer Spaß* and the quartets and symphonies of Joseph Haydn, the implication being that such sophisticated comic expression was possible only within the so-called Viennese Classical style. This impression is strengthened by the literary theories of wit and humor that began appearing around mid-century, and which provide a useful theoretical framework for appreciating the musical jokes of Haydn and Mozart. Yet some early eighteenth-century repertoires also comically disconfirm listeners' expectations, none more so than the *ouverture-suites* of Telemann, whose "lively wit and jovial disposition" became legendary soon after his death. In this paper, I first consider the ways in which Telemann's burlesque suite movements make their jesting effect through exaggerated gestures or mixtures of socially encoded high and low styles, then examine works that parody established styles or genres. Among the latter are the ingenious *ouverture* to *La Bizarre*, in which several instruments refuse to play along with convention, and the *Ouverture Burlesque di Quixotte*, a musical parody that mirrors the satirical nature of Cervantes' novel. Finally, I demonstrate that the *Ouverture, jointes d'une Suite tragi-comique*, illustrating three ailments (gout, hypochondria, and vainglory) and their remedies, satirizes the German public's interest in enlightened medicine during the 1750s and 1760s. Indeed, much suggests that Telemann intended this suite as a musical pendant to popular medical journals such as *Der Arzt* (1759–64) and *Der Hypochondrist* (1762), and to several satirical plays of the time.

CRITICISM'S "STRANGE PERVERSION": THE PROBLEM OF
ORIGINALITY IN HAYDN'S ASSESSMENT OF MOZART

Peter Hoyt

University of South Carolina

Haydn's two most frequently quoted remarks both concern musical creativity, yet they appear to employ unrelated standards of evaluation. When speaking of himself Haydn maintained that, in the isolation of Eszterháza, he made experiments, took risks, and "had to become original." In characterizing Mozart, however, he praised the younger composer's possession of "taste, and what is more, the most profound knowledge of composition." Originality is nowhere mentioned, and this omission has perhaps contributed to the impression that Haydn's remarks offer a "dour restriction of Mozart's talents to mere compositional dexterity and good taste."

Haydn's belief that his position forced him—as if unwillingly—to be original actually reflects a complex tradition that was by 1789 being called "a strange perversion of criticism." Within this perspective, originality was regarded as admirable, but all original productions were expected to display "defects and inaccuracies, which men of smaller minds and more minute attention might supply or correct." This view was quite prevalent: Haydn owned a volume in which Sterne's *Tristram Shandy* is called both a work of "uncommon merit" and "a perpetual series of disappointments"—these disparate views are reconciled only by contending that "the faults of an original work are always pardoned." Haydn's claim of an involuntary originality may therefore constitute an attempt to account for his much-criticized "grammatical irregularities." That Mozart required no such apology challenges recent suspicions concerning the older musician's praise for his colleague.

THE SENSE OF TOUCH IN *DON GIOVANNI*

Stephen Rumph

University of Washington

While Don Giovanni has fascinated modern writers, the Commendatore perhaps resonated more deeply with Mozart's contemporaries. The living statue was a pervasive symbol during the later Enlightenment, expressing (among other values) the new primacy of touch. For post-Cartesian thinkers, touch supplanted reason as the foundation of cognition and aesthetics. Condillac and Herder traced all knowledge to touch, using the celebrated metaphor of the waking statue. Diderot, who trusted touch above sight or speech, sought theatrical truth in living tableaux. Winckelmann felt a physical and ethical wholeness in the contours of Hellenic statuary, while numerous *Pygmalion*'s celebrated the sympathetic union of viewer and artwork.

Within this cognitive model Giovanni epitomizes the "photocentric" subject, dispersed in imagination and empty signs. Zerlina's second aria exemplifies the integrative path from sight ("vedrai") to touch ("toccami"); conventional rhetoric and musical signs yield to bodily representation, ending in deictic immediacy. In "Là ci darem la mano," conversely, music and poetry grow increasingly abstract as the false exchange of hands proceeds.

The banquet scene, with its climactic handshake between man and statue, suggests a similar integration of representation and reality. As in "Vedrai carino," Mozart creates a

stratified texture, using augmentation, monorhythm, and ostinato. These archaic devices connect the *galant* signifying surface to a palpable deep structure. The Commendatore's statue thus heals a breach between artifice and truth that characterizes both Giovanni's discourse and Mozart's own protean style. Such an interpretation, rooted in cognitive processes and the senses, can temper more symbolic readings, whether dialectical or Freudian.

*THE DIFFUSION OF MUSICAL KNOWLEDGE: ANGLO-AMERICAN
THEORY IN THE NINETEENTH CENTURY*

Cristle Collins Judd
University of Pennsylvania

Novello's *Library for the Diffusion of Musical Knowledge* (London, 1854) was one of a number of nineteenth-century series in which English translations of continental music treatises were published with astonishing rapidity. Competing editions often appeared almost simultaneously in London, New York, Boston, and Philadelphia in the context of a cultural climate that fostered an outpouring of writing about music. The authors translated represent a veritable "who's who" of music theorists: Momigny, Choron, Fétis, Albrechtsberger, Cherubini, Czerny, Berlioz, Reicha, Weber, and A.B. Marx. Novello's series was remarkable not least for its inclusion of translations by two of his daughters: Mary Cowden Clarke and Sabilla Novello. These translations mark the entrance of women into a burgeoning British trade and raise fascinating questions about the ways in which such works offered an approximation of a theoretical voice to women.

These translations are routinely dismissed by twentieth-century historians of theory because of "inaccuracies" and "omissions," and their translators are criticized for misreading and distorting the originals. They are, however, important documents in their own right. They reveal not only the musical competence of their translators, but, more importantly, testify to the music-theoretic priorities of an ever-growing Anglo-American readership of music theory and the context in which such treatises were read and musical knowledge communicated. This paper thus places these translations in the social climate in which they were generated and evaluates their significance as important theoretical artifacts in the history of Anglo-American music theory.

ORCHESTRAL ISSUES (AMS)
Peter Laki, The Cleveland Orchestra, Chair

**NINETEENTH-CENTURY ENTREPRENEUR-CONDUCTORS AND
THEIR ORCHESTRAS**

John Spitzer
Peabody Conservatory, Johns Hopkins University

Around the middle of the nineteenth century a new type of orchestra established itself in Europe, led by a new type of leader: the entrepreneur-conductor. Before then most standing orchestras had been theater orchestras or court Kapellen. Concert orchestras

were usually assembled from musicians who worked in the theaters. Beginning with Philippe Musard's orchestra in Paris, founded in 1830, Louis Jullien's orchestra in London (1840), and Benjamin Bilde's orchestra in Liegnitz (1842), a new model arose. The new orchestras were organized and led by individual entrepreneur-conductors, who assumed total financial, logistical and artistic responsibility. Their primary purpose was to give concerts: they played for large and socially mixed audiences; they toured on Europe's expanding railway network; and they financed themselves by ticket sales. Typically the orchestras provided full-time employment; their musicians did not play in other ensembles. Consequently many of them achieved high levels of execution.

Later entrepreneur-conductors included Johann Strauss Jr., Jules Pasdeloup, Jean-Baptiste Arban, Charles Hallé and Theodore Thomas. They hired musicians, managed finances, booked concerts, looked after tour arrangements, and led their orchestras in performance. Many of them composed music for their orchestras, and some were featured soloists. In performance and in the public mind, the entrepreneur-conductors embodied the orchestras they led. In this sense they can be seen as the progenitors of modern conductors and their orchestras as the first modern concert orchestras. However, in their mixed repertory and their free-enterprise organization the orchestras were unique to their time.

PUBLIC CONCERTS AND PRIVATE ORCHESTRAS: NEW FINDINGS ON THE REPERTORY OF THE GERMANIA MUSICAL SOCIETY

Nancy Newman
Worcester, Massachusetts

The Germania Musical Society, a group of twenty-three young men from Berlin, has long been acknowledged as one of the most important orchestras to tour the United States in the mid-nineteenth century. What has been less understood is the complete range of the Germania's repertory, from symphonies and overtures to potpourris and polkas. This study is based on an examination of more than 250 programs given during the Germanians' six years together, 1848 to 1854. Contrary to Lawrence Levine's characterization of the ensemble as having been "forced to perform an eclectic repertory in order to survive" (*High-brow/Lowbrow*, 1988), I have found that the Germanians actually played fewer light works, and offered a higher percentage of lengthier, substantial compositions, as they became better acquainted with American audiences.

The increased homogeneity of the orchestra's programs was especially striking in Boston, where the Germania's final season erupted into a split between the advocates of light music and those who desired to hear "classical" works exclusively. The editor of *Dwight's Journal of Music* defended the Germania's original "mixed" programming, which the orchestra soon resumed. Dwight considered such programs most effective for perpetuating the "social harmony" represented by the regular attendance of thousands at these frequent, inexpensive events. The Germania's seemingly eclectic repertory, like that of the European private orchestras of the 1840s, thus had its own logic, calculated to attract audiences to a new phenomenon, the mass orchestral concert.

MAX REGER, THE MEININGEN COURT ORCHESTRA, AND THE
REINVENTION OF THE NINETEENTH CENTURY: EVIDENCE FROM
THE REGER ARCHIVE AT MEININGEN

Christopher Anderson

University of North Dakota - Grand Forks

The Reger Archive-Meiningen holds an extensive collection of orchestral scores from Reger's estate, most of them used in rehearsals and performances with the Meiningen Court Orchestra, of which Reger served as conductor from late 1911 through early 1914. Never before examined as a whole, these scores offer considerable insight into what was by all accounts a highly idiosyncratic musicality, since most of them bear precise interpretive entries in Reger's hand. When considered alongside other contemporary evidence, they suggest an attitude toward performance distinct not only from that associated with the Orchestra under Reger's predecessors (especially Bülow and Steinbach), but also from that of an overblown late Romanticism with which Reger himself has often been equated.

I will examine, from the vantage point of his performance practices at Meiningen, Reger's attitudes toward the nineteenth-century traditions he believed he inherited. For his own often controversial music, Reger developed a defined interpretive approach consistently cited for its "plasticity," coloristic effect, and eschewal of virtuosity. The Meiningen scores show clearly the painstaking way in which Reger applied these same parameters to the canonical works of the previous century (Beethoven, Brahms, Wagner, and others), in effect remaking the past in his own image. Here, Reger was able to advance an argument *per musica* for the stylistic relationship between his music and that of previous generations, thereby underscoring the legitimacy of his own compositional style.

CENTURY OF PROGRESS: PROGRESSIVISM, PROFESSIONALISM AND
THE FESTIVAL PERFORMANCES OF THE WOMAN'S SYMPHONY
ORCHESTRA OF CHICAGO

Anna-Lise Santella

University of Chicago

Of the nearly thirty professional women's symphonies performing nationwide in the 1920s and '30s, the Woman's Symphony Orchestra of Chicago (WSOC) was the best known in its own time, due to its nationally syndicated radio broadcasts and frequent appearances at large Chicago festivals. Riding a wave of "musical progressivism" that swept Chicago and much of the nation in the first quarter of the twentieth century, the WSOC sought to reform the society that had left women musicians to struggle against gender barriers to employment.

I argue that the orchestra's festival performances contributed to improved employment opportunities and public profile for working women musicians. My research suggests that the WSOC's performances at Chicago's 1933-34 Century of Progress Exposition and as one of three "house orchestras" for the city-sponsored Grant Park Music Festival (GPMF) from 1935-45, contributed to an improved climate for women professional musicians in Chicago by presenting women onstage as equals to and colleagues of top male musicians. The WSOC was also part of what were possibly the first truly gender-integrated symphony

performances at the highest level in this country, the GPMF's season-ending concerts, which combined the WSOC with the Civic Opera Orchestra and Chicago Symphony under the baton of Frederick Stock. The WSOC's festival performances gave the organization an identity that was both highly public and highly professional. Their role in Chicago's musical life eventually contributed to changes in hiring practices at the Chicago Symphony, and improved conditions for subsequent generations of women musicians across the country.

PEDAGOGY (SMT)

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

“FORKS IN THE ROAD”:

TEACHING SCARLATTI'S SONATA IN C MAJOR (K. 159, LONGO 104)

Stephen Slottow

University of North Texas

The author has twice taught Scarlatti's Sonata in C Major toward the end of a first-semester Schenker course. In his experience, the process of teaching this piece tends to crystallize around “forks in the road”: different readings of crucial places, or, to put it another way, different placement of crucial events. Some of these are valid alternatives; some are illusory but appear valid to (certain) students. Of course, such forks are, to a greater or lesser extent, part of a Schenkerian analysis of any piece, but they seem unusually clear in this one. Four such forks are discussed in this paper and commented upon from an analytical and pedagogical perspective; it is shown how the consideration of alternate readings establishes a basic range from optimally acceptable, to marginally acceptable, to possible but musically insensitive, to just plain impossible.

“SO, YOU WANT TO WRITE A MINUET?”:

TEACHING THEORY AS HISTORY

Stefan Eckert

Northwestern University

Tonality's role as the principal method for organizing pitches has become but a moment in the history of Western music. Teachers of theory must come to realize that many students do not feel bound by the rules of common-practice harmony any more. Students seem to prefer parallel fifths, unresolved leading tones, and other “violations” of voice-leading rules, since these rules often have no bearing on the music with which they are most familiar. Theory curricula have begun to accommodate this shift by including jazz and pop harmony, but there is a need as well for more creative and involved approaches to teaching theory of the common-practice period.

This paper discusses the applicability of Joseph Riepel's *Anfangsgründe zur musicalischen Setzkunst* (1752–65) to today's music theory classroom. Riepel's treatise, a lively dialogue between a teacher (*Præceptor*) and a student (*Discantista*), transcends historical boundaries,

allowing students to gain hands-on experience with concepts that otherwise remain abstract. In the spirit of Riepel's treatise, the presentation not only discusses how Riepel's *Præceptor* teaches his student to write minuets but also, using classroom examples, demonstrates the role of these instructions in a second-semester theory class.

**POLITICS AND MUSIC
IN MID-TWENTIETH-CENTURY EUROPE (AMS)
Joy H. Calico, Vanderbilt University, Chair**

**THE CULTURAL POLITICS OF DUTCH OPERA
DURING THE GERMAN OCCUPATION**

Jeanne Thompson
University of Iowa

On April 30, 1944 the *Gemeentelijk Theaterbedrijf* (GT) Opera of Amsterdam, a showcase for the Nazi-occupation government and its Department of Propaganda and the Arts (DVK), presented the Dutch premiere of Giuseppe Verdi's *Don Carlos* in translation. Given the obvious parallels between Philip II's cruel persecution of Flanders and the current devastation by the oppressive German regime, this programming decision—while not an overt act of resistance—represented a subversive choice by one of the government's crown jewels. Using the *Don Carlos* performance as a lens, this paper focuses on the ambiguous relationship among Nazi cultural policy, its proponents in the DVK, and the GT Opera.

Employing GT Opera and DVK archival material, this paper defines the cultural space of opera during the occupation by examining the repertoire choices, approval process, and reception of the GT Opera. Caught amid territorial battles between its protector, the Amsterdam mayor, and DVK officials, the GT Opera negotiated through Nazi cultural policy, managing to exact a certain level of freedom. Subsidies from the occupation-era government strengthened the company's position and provided a critical foundation for a solid operatic presence in Dutch cultural life.

Previously neglected by scholars, occupation-era opera in the Netherlands and the GT Opera's story is an important chapter in Dutch musical history that invites comparison with similar opera companies located in other German-occupied lands. The GT Opera also reveals new insights about the implementation and interpretation of cultural policy in the Netherlands from 1940 to 1945.

**SOCIALIST REALISM IN ENGLAND:
THE CASE OF ALAN BUSH'S *WAT TYLER***

Nathaniel Lew
Yale University

Although we rarely associate socialist realism with England, the works of the communist composer Alan Bush (1900–1995) offer an exception. In 1949, Bush published articles in the *Anglo-Soviet Journal* justifying the 1948 Soviet Resolution on Music. Taking to heart

the criticisms meted out to his Soviet colleagues, Bush attempted to expunge his own formalist leanings. As a result, Bush's first opera, *Wat Tyler*, composed in 1949, is a unique hybrid of Soviet socialist-realist and English nationalist operatic tendencies. Critics at the work's semi-amateur British stage premiere in 1974, misunderstanding the aesthetic implications of Bush's "progressive" politics, puzzled over the opera's "old-fashioned" music and dramaturgy. In fact, as I demonstrate through a discussion of the opera's plot and style and an examination of several excerpts, the work hews closely to operatic strictures promoted by Stalin and Zhdanov, reinterpreted for an English context and occasionally overlapping with the nationalist preoccupations of earlier English composers. The opera is emotionally inspiring, with a national, historically accurate, and socialist subject (the 1381 English peasants' rebellion), a socialist hero, and a focus on the English people. The melodious and accessible musical idiom avoids chromaticism and employs modern techniques judiciously, borrowing the inflections of English folksong and emphasizing choruses. Ironically, the 1948 crackdown, while ruinous for Soviet music, inspired Bush. Although never produced professionally, *Wat Tyler* won a British opera competition in 1951. The work's aesthetic success owes much to Bush's personal ability to interpret socialist-realist theory outside the repressive sphere of Soviet criticism.

DOCTOR FAUSTUS AND THE DEMONIZATION OF DODECAPHONY
IN HUNGARY, 1947–1963

Rachel Beckles Willson

Royal Holloway, University of London

The scantily fictionalized intertwining of music and musicology in Thomas Mann's *Doctor Faustus* forms a familiar part of twentieth-century aesthetic history. Yet the book's equally intriguing compositional reception, leading from literature back to music, remains entirely unexplored. My paper takes a single part of this history, drawing on extensive archival material in Budapest to argue that in Hungary, Mann's philosophical novel sustained a powerful influence on the way dodecaphony was understood. Whereas in Paris and Darmstadt the style was conceived as "pure," a basis on which to build a new music purged of historical association (Nazism in particular), in Hungary it was instead considered a sign for demonic practices and, ironically, fascism itself. The reasons for this may be traced both to Mann's influence on Hungarian intellectual life (expanded on through the writings of György Lukács), but also to a potent political desire in the post-war period to conceal Hungary's collusion with Nazi Germany. Dodecaphony's demonization thereby functioned as a means of castigating German music (and, implicitly, German fascism). And although during Hungary's strictest totalitarianism (1949–52) Mann's significance to musicology was minimal, in the ensuing "thaw," as the country attempted to redefine itself, dodecaphony (as demonic, Teutonic musical "other") could offer a foil against which beliefs about Hungary's own music were constructed.

THE SOUNDS OF STRUGGLE: MODES OF PROTEST IN
THE "POLITIEK-DEMONSTRATIEF EXPERIMENTEEL CONCERT"

Robert Adlington
University of Nottingham

On 30 May 1968, as newspapers reported the overthrow of de Gaulle by Parisian students, and with other cities in Europe and America gripped by popular protest, a unique concert took place in a disused circus theatre in Amsterdam. The "Political-Activist Experimental Concert" featured new works by three prominent avant-gardists—Louis Andriessen, Misha Mengelberg and Peter Schat—performed by an ad hoc "mobiel ensemble" that included future luminaries Reinbert de Leeuw and Willem Breuker. The programme booklet contained extracts from Marxist literature, and the hall was festooned with posters of Guevara and Castro. Two hundred policemen surrounded the theatre, expecting the outbreak of revolution.

My paper examines the "PDE" concert as a case study in the uneasy encounter of avant-garde music and mass popular protest during the 1960s. As a statement of resistance to concert hall tradition, the event paralleled the experiments of other composers (Eisler, Cardew) eager to dissociate themselves from "bourgeois" performance conventions. Yet the works' intractable musical idioms correspond to a different model for "engaged" music, which conceives of advanced compositional technique as, in itself, a potent destabilising force. And the various forms of state subsidy lavished on the event suggest, at best, a complex attitude towards priorities for the public purse.

This was a formative phase in the development of today's most prominent Dutch musicians and as such is overdue for proper scholarly attention. Additionally, though, it is my intention to throw a critical light on events recounted somewhat unquestioningly in the Dutch literature.

PROBLEMS IN *WOZZECK* (AMS)
Vera Micznik, University of British Columbia, Chair

WHY "IT AIN'T NECESSARILY SOUL":
ON *PORGY'S* DEBTS TO *WOZZECK*

Christopher Reynolds
University of California, Davis

Gershwin's interest in Berg has several well-known elements: they met in Vienna, Berg impressed Gershwin deeply with his *Lytic Suite*, and Gershwin knew *Wozzeck* well. He traveled to Philadelphia for the American premiere and reportedly treasured his score of *Wozzeck*. Among usually cited influences on *Porgy and Bess* are Gershwin's studies with Joseph Schillinger, various African-American musics, and several European and American operas. General resemblances between *Porgy* and *Wozzeck* are noted by several scholars, including Allen Forte and John Johnson, who cites similarities of plot and musical devices (out of tune upright pianos, prominent fugues, use of leitmotifs).

Supplementing these are several as-yet-undiscussed musical similarities. These include formal/gestural parallels, such as: 1) musical signals of death: extended low pedals as Wozzeck kills Marie and Crown murders Robbins; and six-note chromaticisms after Wozzeck and Jake drown. 2) in Act II of both, a $5/4$ chorus with dance leads to a mock sermon ("It ain't necessarily so" and "Jedoch") in common time with triplet quarter notes; the sermons are followed by dances leading to premonitions of death. 3) the similarities in the lullabies noted by Forte are amplified by how they are situated musically and how they are recalled.

I argue that some differences between Gershwin's *Porgy* and DuBose Heyward's book/play reveal *Wozzeck's* influence; and that Gershwin's understanding of *Wozzeck* was not limited to Willi Reich's "Guide" and Berg's essay (both published in *Modern Music*).

A NEW PERSPECTIVE ON BERG'S *DREI BRUCHSTÜCKE FÜR GESANG UND ORCHESTER AUS DER OPER "WOZZECK"*

Shuann Chai
Brandeis University

Alban Berg wrote *Drei Bruchstücke für Gesang und Orchester aus der Oper "Wozzeck"* in 1923 at the suggestion of Hermann Scherchen, a conductor and new music enthusiast. It was premiered the following year to great acclaim, as Berg proudly wrote to Anton Webern: ". . . a triumph on all fronts: with the public, the musicians, and the press." Despite or because of its accessibility, this three-movement work has been regarded as little more than an agreeable juxtaposition of the opera's most recognizable themes. This paper re-evaluates the *Bruchstücke* as not only a set of legitimate and successful concert-pieces, but also as the composer's vehicle for presenting an alternative view of his monumental opera. Berg's reorganization of the operatic material and his casting of Marie, Wozzeck's unfaithful lover, as the only "voice" of the *Bruchstücke* recontextualizes the experience of the opera itself. Whereas in the opera Wozzeck is portrayed as the disregarded victim of a callous society, the *Bruchstücke* turn the tables by presenting the story from Marie's perspective, and the result is a much more sympathetic rendering of her character.

RHYTHM, METER, HYPERMETER (SMT)

John Roeder, University of British Columbia, Chair

RECREATING BEETHOVEN'S DRAMAS: METRIC DISSONANCE IN BRAHMS'S EARLY C-MINOR SCHERZOS

Ryan McClelland
Indiana University

Brahms's chamber music with piano contains a disproportionately large number of scherzo movements in the key of C minor. Brahms's early C-minor scherzos enact expressive trajectories from conflict to resolution, and they also reveal a progressive refinement in his handling of metric dissonance and its interaction with tonal structure. This refinement is exposed through study of the scherzo Brahms contributed to the F-A-E Violin Sonata

written with Robert Schumann and Albert Dietrich, and the scherzo of the Piano Quintet in F Minor, Op. 34. In the F-A-E scherzo, metric dissonances gradually lose their disruptive effect, whereas the potency of metric dissonances in Op. 34 is maintained until a heroic thematic transformation near the end of the piece. This transformation provides not only rhythmic-metric resolution but also removes a tonal ambiguity in the thematic material; in the F-A-E movement, tonal stability is never brought to the main thematic material. The strategic coordination of metric and tonal structures in Op. 34 gives that scherzo a dramatic cogency not found in the earlier movement. Thematic allusions to Beethoven's music suggest viewing the technical progress between these scherzos as evidence of Brahms's internalization of the heroic archetype realized repeatedly by Beethoven.

ABOUT TRIPLE HYPERMETER

David H. Smyth
Louisiana State University

Since its coining in 1968 by Edward T. Cone, the term "hypermeter" has gained wide acceptance. While analysts continue to dispute some of its most basic attributes, most agree that when hypermeter occurs, it is almost invariably duple in organization. This paper challenges the prevalent view, examining several cases in which organization by threes extends far beyond the level of notated meter.

To begin, the famous "Ritmo di tre battute" passage from the Scherzo of Beethoven's Ninth is revisited, and an alternative to Richard Cohn's provocative 1992 analysis is presented. Two further examples from Beethoven (the String Quartet, Op. 74 and the Bagatelle, Op. 126 No. 6) demonstrate possibilities involving compound hypermeasures and triple groupings at numerous durational and metrical levels.

Cone opines that works of the Romantic period are perhaps most susceptible to the danger of excessively regular hypermeter; yet some Romantic composers explored attractive alternatives to duple hierarchies. Passages using triple hypermeter occur in symphonic movements by Dukas, Mahler, and Sibelius. The first movement of Tchaikovsky's First Symphony provides an extended example.

THE DYNAMICS OF POLYRHYTHMS

Anton Vishio
University at Buffalo

A natural way to characterize a polyrhythm is through its duration series, which specifies the relative lengths between members of the polyrhythm's composite pulse stream. Thus, the polyrhythm $3:2$ is associated with the duration series $\langle 2 \ 1 \ 1 \ 2 \rangle$, because its composite pulses are separated from each other by those relative amounts. The paper explores these series, building on work by Schillinger and Yeston, among others. However, the symmetrical property of such series runs the risk of presenting the polyrhythm as a fixed object, rather than something that emerges in time. A different method involves the development of perceptions that, as polyrhythms unfold, their rhythmic contours present successions of approximations to simpler polyrhythms, approximations that differ in their amount of deviation from the original. A method for modeling these perceptions is pre-

sented that makes use of the Stern-Brocot tree, which displays certain properties of ratios that prove to be relevant. Connections are suggested between this approach and Christopher Hasty's recent theories of meter.

CONDUCTING HYPERMETER: FORM AS KINETIC EXPERIENCE

John Buccheri

Northwestern University

"Principally, I am thinking of architecture. When I start the first movement of the Beethoven Ninth, for example, I know where the coda is, and I know to which point I am going and how to finish my execution. I know exactly what tempo I want to be at when that coda comes. So, foremost, architecture." So asserted Sir George Solti, when asked what ran through his mind while actually in performance (*The [Chicago] Reader*, February 3, 1989). In addition to whatever formal patterns and historical understandings Solti may have absorbed over time, there had to be something more kinetic and temporal in the embodiment of form that inspired his energetic, angular choreographies on the podium.

The chief purpose of this presentation is to suggest that conducting hypermeter is a way to sense the architecture of music. A case is made for study of *form as process* rather than *form as object*, stressing less memorization and parsing of elaborate taxonomies and more the sense of the rhythm of form, what Wallace Berry called the "study of all musical elements, ... producing the effects of pace, pattern, and grouping which constitute rhythm" (*Structural Functions in Music*, 1976).

THE SACRED IN THE NINETEENTH CENTURY (AMS)

Jesse Rosenberg, Northwestern University, Chair

THE PRE-HISTORY OF BERLIOZ'S *L'ENFANCE DU CHRIST*

Julian Rushton

University of Leeds

Berlioz's dramatic works are notably original in respect of genre, but *L'Enfance du Christ* is the only one to lack an obvious literary pre-history. Whereas we can trace his interest in Virgil, Shakespeare and Goethe over many years before completion of *Les Troyens*, *Roméo et Juliette*, and *La Damnation de Faust*, there is no indication that Berlioz had thought about writing such an oratorio before 1850. Its beginnings seem almost accidental, and it was planned and completed piecemeal. It was the first work for which Berlioz wrote the entire libretto, which abounds with details which have no foundation in canonical or apocryphal scripture. Existing biographical and critical work on Berlioz has noted its unusual genesis but otherwise concentrates on generic parallels with other works, its unexpected success with the public, and various aspects of the music (simplicity in texture, reduced orchestration, relationship to traditional musics, use of modes, interpreted as primarily expressive [Rushton] or as historicist [Bartoli]). In fact, the oratorio harmonized culturally with contemporary attitudes to religion and religious music. Its roots lay in Berlioz's childhood acceptance of Roman Catholicism, which continued to resonate de-

spite his loss of faith and his overt cynicism. Investigation of possible sources for the libretto, and the probable nature of Berlioz's religious upbringing, provide clues for a real pre-history for his only oratorio, and to its significance as a form of devotion, and a manifestation of Romantic nostalgia.

VERDI, THE VIRGIN, AND THE CENSORS:
THE CULT OF MARY IN MID-NINETEENTH-CENTURY ITALY

Francesco Izzo
New York University

Prayers and other expressions of spirituality are common in nineteenth-century Italian opera. Giselda's "Ave Maria" in Verdi's *I lombardi alla prima crociata* (1843) and Giovanna's Scena e Cavatina in the Prologue of *Giovanna d'Arco* (1845), however, stand out as the first relevant manifestations of the cult of the Virgin on the operatic stage, and raise provocative questions. While Giselda's prayer in *I lombardi* was allowed by the censors with only one minimal emendation, evidence in the autograph score indicates that relevant Marian elements in the entrance aria for the protagonist of *Giovanna d'Arco* were suppressed. The different attitude of the Milanese censors towards the two operas, both premiered at La Scala, may at first seem contradictory. Examined in the context of contemporary constructions of the cult of Mary, however, these compositions and their censorship acquire new meaning, shedding light on northern-Italian culture and society prior to 1848. Giselda's character and her prayer reflect the feminine mildness, faith, and passivity characteristic of the Catholic-liberal movement, hardly posing a threat to the conventional orders of religion and morality. Giovanna's number, on the other hand, attempted an appropriation of the Virgin Mary for subversive purposes, and prompted the intervention of the censors. What may at first seem a straightforward case of religious censorship bears profound moral and political implications.

The second part of the paper examines the cultural and religious context in which these prayers made their appearance, and discusses additional Marian compositions from the 1840s, making a case for a reassessment of the interplay between religion and culture in Risorgimento Italy, and for a thorough examination of Marianism in mid-nineteenth-century music.

WAGNER AND STRAUSS (SMT)
William Kinderman, University of Illinois, Chair

PROLONGATION OF AGONY: A REDUCTIVE ANALYSIS
OF "AMFORTAS'S PRAYER" FROM WAGNER'S *PARSIFAL*

Scott Murphy
University of Southern Mississippi

Despite Schenker's well-known comments concerning the lack of tonal organization in Wagner's music, numerous scholars have successfully applied reductive analysis to the composer's later works to demonstrate the presence of a tonal middleground. Analyses by

William Mitchell, Warren Darcy, and Patrick McCreless, for instance, have shown that much of the dense chromaticism that separates Wagner's music from that of earlier tonal composers can be explained as foreground phenomena decorating a more traditional diatonic middleground structure.

Part One of the paper explores passages of *Harmonielehre* in which Schenker discusses contrapuntal voice leading without a change of *Stufen*. In contrast to his declaration in *Der freie Satz* that "Wagner was a musician lacking in background perspective!", these passages seem to indicate that Schenker sensed the same tonal organization, at least on a more surface level, elucidated by later scholars with their respective linear reductions.

Part Two presents a reductive analysis of Amfortas's Prayer scene from Wagner's *Parsifal*, taking as a point of departure David Lewin's famous study of the same measures. While Lewin's analysis focuses on formal and transformational aspects, mine reveals that the scene also prolongs D major/minor and contains a chromatic linear descent from scale degree 5.

#2/b3, WAGNER, AND STRAUSS'S MERRY PRANKS: *TILL EULENSPIEGEL* RECONSIDERED

Matthew Bribitzer-Stull
University of Minnesota

This paper illustrates the many musical allusions Strauss's *Till Eulenspiegels lustige Streiche* makes to Wagner and, in so doing, suggests the viability of reading *Till* as a concealed musical parody. It can be argued that the rising half-step $\sharp 2(\flat 3)-\hat{3}$ —the central musical gesture for Strauss's mischievous protagonist—drives not only much of the surface-level melodic and harmonic material of *Till*, but also controls its large-scale tonal and formal shape while simultaneously providing for numerous references to the music of Wagner.

The "Till" half-step, in its subsequent working out on both surface and deep levels of tonal structure, bears a number of relationships to specific passages in the *Ring* and *Tristan*. These, in addition to both subtle and blatant quotations of Wagner's music, hint that at least one of the musical philistines *Till* is mocking may be Wagner himself. Ultimately, these analytic observations project not only a sort of "hidden program" for *Till Eulenspiegel* but also provide grounds for coming to grips with the work's idiosyncratic approaches to tonality and musical form.

Thursday evening, 11 November

**PANEL DISCUSSION (AMS)
HERESIES AND HEAR SAYS REVISITED:
THOUGHTS ON INSTRUMENTAL PERFORMANCE OF UNTEXTED
PARTS AND REPERTORIES, 1350–1550**

**Susan Weiss, Peabody Conservatory of Johns Hopkins University, Organizer
Jeffery Kite-Powell, Moderator**

Ross W. Duffin, Case Western Reserve University

Julie Cumming, McGill University

Adam Gilbert, Stanford University

Don Greig, Orlando Consort

**John Kmetz, University of Zurich and Yohalem Gillman & Company, New
York**

Daniel Leech-Wilkinson, Kings College, University of London

Wendy Powers, Amherst Early Music

Anne Stone, Queens College and Graduate Center, City University of New York

How did musicians of the past perform untexted music? How should we perform it? How should we edit it? “Knowledge,” “belief,” and fashions have changed radically on this topic over the past forty years. For a while it was believed that untexted music (including complete pieces, as well as untexted parts in pieces with one texted voice, or even melismatic portions of a texted line) should be played on instruments. Assumptions were often made about what constitutes a vocal or a non-vocal (i.e.) instrumental line. Notation—for instance a composition from an *Ars subtilior* source—often makes something look more complicated than it sounds, and that created a further barrier to the conceptual leap from instrumental to vocal. The gap between what is on the page and what could be imagined was simply too wide to be bridged. Then there was the “new English heresy,” as Howard Brown called it: all music should be sung, no matter what the texting situation. Contributing to this shift was the fact that recording and the proliferation of different vocal styles radically changed perceptions of what was “vocal” and what was considered “instrumental.” Current fashion sits uneasily on the fence. Our panel of Early Music America members, including performers, scholars, and performer/scholars, will revisit these issues, illustrating their points with recorded and live musical examples.

Moderator Jeffery Kite-Powell (Florida State University) is editor of and contributor to the *Performer's Guide to Renaissance Music* and the translator/editor of the recently published *Syntagma Musicum III* by Michael Praetorius. Julie Cumming will speak about *Fortuna desperata* settings and the fluid boundary between motets and untexted music in the late fifteenth century. Ross W. Duffin is the editor of the Noah Greenberg Award-winning edition of the Du Fay chansons in Oxford 213, and wrote on the early fifteenth-century chanson in the *Performer's Guide to Medieval Music*. He is also a performer and an expert in improvisation techniques of the period. Adam Gilbert is a professional Renaissance wind player; he studies the role of allusion and borrowing in Mass sections and untexted works of Heinrich Isaac, as well as untexted works in Bologna Q16. Don Greig will share his expertise as a member of the Orlando Consort; he has also written a number

of articles on a *cappella* performance practice. John Kmetz is the author of the seminal articles “Singing texted songs from untexted songbooks” and “Petrucci’s Alphabet Series: The ABC’s of Music, Memory and Marketing.” Daniel Leech-Wilkinson is the author of *The Modern Invention of Medieval Music*. Wendy Powers is a recorder player and has written on the uses of untexted secular polyphony in Florence MS 178. Anne Stone is the editor of facsimile editions of central *Ars subtilior* sources, and works on the relationship of improvisation and composition. Susan Weiss revealed a connection between the largely untexted early-sixteenth century MS Bologna Q 18 and an instrumental ensemble, the Concerto Palatino.

INTERPRETING BRAHMS’S AMBIGUITIES (SMT)

Walter Frisch, Columbia University, Chair

DETERMINISM, PREDICTION, AND INEVITABILITY IN BRAHMS’S RHAPSODY IN E-FLAT, OP. 119 NO. 4

Frank Samarotto
Indiana University

This paper will interrogate the idea of determinacy in music (usually an unstated assumption of music theorists) through a close reading of Brahms’s oddly neglected Rhapsody in E-flat, Op. 119 No. 4. Such a reading shows that the piece is a conscious essay in thematizing unpredictable and apparently indeterminate continuations, which occur on the level of phrase rhythm, formal organization, and overall trajectory.

The argument will take its cue from Edward Cone’s paper “Twelfth Night,” originally given as an SMT keynote address in 1984; the ensuing 20 years have not given his critique of determinacy in analysis the consideration it deserves. One work Cone discusses is Chopin’s Nocturne in B major, Op. 32, No. 1, the surprising conclusion of which in B minor seems to thwart expectations of organic continuity. Not at all incidentally, this Nocturne serves as an explicit model for Brahms’s Rhapsody, and the implications of this modeling are inherently a part of the issue of its indeterminacy.

YOU REAP WHAT YOU SOW: SOME INSTANCES OF HARMONIC AND METRIC AMBIGUITY IN BRAHMS

Peter H. Smith
Notre Dame University

This approach to Brahmsian ambiguity adopts ideas about double meaning from both Carl Schachter and David Lewin. Following Schachter, one can focus on binary, “either/or” opposition as a route towards analytical insight—while at the same time avoiding compositions in which Schachter’s call for single, correct readings rings true, instead confronting passages from the C-minor Piano Quartet, the G-major String Quintet, and the B-minor Rhapsody, Op. 79, in which Brahms seems to do all he can to encourage multiple interpretations. Although these works may indeed hold the listener in an ongoing state of analytical ambivalence regarding harmonic and metric characteristics, they also, as Lewin pointed

out, draw attention to different temporal perspectives from which conflicting interpretations arise.

The analyses proceed from contradictory readings of the pieces' opening themes to later developments of these materials. What is revealed is that Brahms's thematic processes gravitate towards precisely those characteristics that support an "underdog" hearing of the initial statements and that give rise to the sense of double meaning. In each case, the result is an enormous tonal delay whose resolution corresponds with liquidation of the contradictory characteristics. The movements therefore finally achieve the structural clarity absent from their ambiguous openings.

SUSTAINED TONES AND AMBIGUOUS KEYS IN BRAHMS

David Kopp
Boston University

Several recent studies of ambiguity in the works of Johannes Brahms have focused on a number of aspects of the music, ranging from ambiguity of meter and grouping to rhythm, key, and chord structure. In this paper, issues of ambiguity in pitch organization are explored, with a focus on two related topics: the fluid, variable significance of individual tones, particularly melodic tones emphasized in relation to shifting contexts; and the concept of key and its relation to the analysis of harmonically enigmatic music. Typically, interpretations of tonal ambiguity stress the conflict of opposing keys or tonics, or else concentrate on matters of indefinite chord identity. At times, though, single tones may express distinct and definite qualities lacking at higher levels. Drawing on nineteenth-century models, the Brahms analyses of Schoenberg, and the recent work of several theorists, this paper seeks to develop language facilitating detailed assessment of change of meaning and identity in individual tones. Analysis of tonally vague or ambiguous areas in several works of Brahms will suggest some alternative ways of demonstrating clarity in otherwise puzzling passages.

IN BRAHMS'S WORKSHOP: COMPOSITIONAL MODELING IN OP. 40, *ADAGIO MESTO*

David Clampitt
Yale University

The slow movement of Brahms's Horn Trio in E-flat major, the *Adagio mesto*, is composed with great subtlety, from the level of phrase structure to the organization of larger formal units. Clara Schumann, in an 1870 diary entry, wrote that the movement is "wonderful, but difficult to grasp on a first hearing." An understanding of the movement's form is a difficulty that perhaps persists beyond a first hearing: while the movement has traditionally been described as ternary in construction, a reading of the movement in sonata-form terms will be shown to be more productive. To elucidate the formal ambiguity and to put forward an interpretation of the movement as performing elegiac gestures on multiple levels, a relationship is explored between the *Adagio mesto* in E-flat major and what appears to be Brahms's principal model for it, the D-minor *Largo e mesto* from Beethoven's D-major Sonata for Piano, Op. 10, no. 3.

Friday morning, 12 November

AFRICAN-AMERICAN MUSICS (AMS)

Samuel Floyd, Columbia College/Center for Black Music Research, Chair

AFRICAN-AMERICAN MUSIC CRITICISM

AT THE DAWN OF THE HARLEM RENAISSANCE:

JAMES WELDON JOHNSON'S *BOOKS OF NEGRO SPIRITUALS*

Willie Strong

University of South Carolina

The landmark studies of African-American music written by African-American authors were published immediately after each of three major socio-cultural events: 1) Trotter's *Music and Some Highly Musical People* (1881, Post-Civil War/Reconstruction), 2) Locke's *The Negro and His Music* and Cuney-Hare's *Negro Musicians and Their Music* (both 1936, The Harlem Renaissance), and 3) Southern's *The Music of Black Americans* (1971, Civil Rights/Black Power Movements). This chronology of milestones bypasses numerous significant works by African-American writers and often excludes non-conventional "histories" such as James Weldon Johnson's *The Books of Negro Spirituals* (1925, 1926). While Johnson (1871–1938) had become a well-known composer and performer by the beginning of the Jazz Age, his contributions as a music critic have received little attention from recent scholars.

This presentation will re-evaluate *The Books of Negro Spirituals* as documents that presage the major musical currents of the Harlem Renaissance, including the establishment of historical contexts for folk music and the endorsement of jazz as a nationalist idiom. The prefaces also consider timely topics such as the transition of creative wellsprings from rural to urban areas, the African musical lineage, and African-American musical aesthetics. By the end of the Renaissance, discussions of these issues by African-American critics were commonplace; that the foundation for these dialogues was established by Johnson at the beginning of this epoch alone merits *The Books of Negro Spirituals* a secure position in the main narratives of African-American music history.

TOM TOM: THE SIGNAL CALL OF SHIRLEY GRAHAM DU BOIS

Sarah Schmalenberger

University of St. Thomas

On June 30, 1932, the Stadium Opera Company in Cleveland premiered *Tom Tom: The Epic Story of the Negro and His Progress* by Shirley Graham. Advertised as a "black opera" for a season billed as "Theatre of Nations," *Tom Tom* earned Graham critical recognition as a composer.

Graham's opera is largely unknown due to its few surviving sources and limited access to them. Newly-acquired papers of Shirley Graham Du Bois at Harvard University has brought to light additional sources for examining *Tom Tom*. The collection contains an annotated short score, autograph sketches for an overture, and extra numbers for the finale.

These items and supporting documents suggest that Graham was formulating a rhetoric of social justice during college. The opera confirms that her political interests predates her association with and marriage to the renowned Black leader W. E. B. Du Bois.

While composing *Tom Tom*, Graham was writing a master's thesis on African musics. Both projects identified issues of racial conflict that would later thematize her work as a political essayist and biographer. As the opera's librettist and composer, she articulated black American struggles against oppression. Each act presented a different historical controversy, delineated by unusual techniques such as reharmonized spirituals or percussive effects. Throughout the opera, Graham centralized the drum to symbolize black community, or in her words, represent "the beating of the heart of a people." This paper's discussion of *Tom Tom* will explore Graham's musical offering as a commentary on African-American politics, history, and culture.

BETWEEN THE SUGAR PLUM FAIRY AND SUGAR RUM CHERRY:
THE ELLINGTON-STRAYHORN *NUTCRACKER SUITE*

Lisa Barg
McGill University

Duke Ellington and Billy Strayhorn's adaptation for jazz orchestra of Peter Ilyitch Tchaikovsky's *The Nutcracker Suite*, recorded in 1960, is remarkable not only as a work of abundant musical pleasures, but as an unusual encounter between the seemingly distant sonic worlds of jazz and nineteenth-century Russian concert music. Yet Ellington-Strayhorn's choice of Tchaikovsky's ballet as a vehicle for exploring extended form in jazz was more than fortuitous. Their collaborative re-imagining can be understood as a critical act of cultural translation and reception, one that highlights a play of difference and affinity between work and model. These affinities include a sense of shared aesthetic values (particularly with respect to musical practices most closely associated with the body), and experiences of marginalization vis-à-vis dominant critical-historical categories. In the case of Strayhorn, who appears to have been the principal creative voice in at least six of the nine movements, these affinities may have also addressed issues of sexual identity.

Drawing on recent scholarship charting the internationalist genealogies of black modernism, I will consider historical discourses on music, race, nation and sexuality surrounding Tchaikovsky and Ellington-Strayhorn. How did these discursive entanglements shape Ellington-Strayhorn's Russian musical encounter? What role do strategies of irony and parody play in the sonic translation? These questions are perhaps most pertinent when examining Ellington and Strayhorn's reinterpretation of Tchaikovsky's orientalist and exoticist scenes, tellingly re-titled *Chinoiserie* and *Arabesque Cookie*, which inspired some of their most richly evocative alterations.

MILLENNARIAN SOUL: AESTHETICS OF TRANSCENDENCE IN
D'ANGELO AND CHARLIE HUNTER'S "THE ROOT"

Loren Kajikawa

University of California, Los Angeles

In our increasingly secular culture, music—like sexuality—remains one of the few sites capable of capturing a sense of the divine. Such human activities often seem to escape or define themselves in resistance to the disciplining power of state and industry. While the march of modernity develops increasingly rationalized and efficient control of human bodies, musical experiences extend the promise of a moment outside linear or rational time, a moment that transcends normal circumstances.

This paper explores and analyzes the musical collaboration between multi-platinum R&B star D'Angelo (an African American) and 8-string guitar virtuoso Charlie Hunter (a white American). It demonstrates how D'Angelo's vocal techniques combined with Hunter's bass/guitar groove constructs a musical experience in the song "The Root" that challenges the image-driven forces of the recording industry and subverts conventional ideas about racial difference. By bringing observations about prophetic stammering, seventeenth-century music and early modernity to bear on the electronically produced, mass-mediated R&B music of our current moment, it argues for a postmodern "technics" of spirituality, which uses musical technology to extend human capabilities, offering a timely inner-directed solution to the social quandaries of late twenty-first-century life.

Along the way, this paper interrogates a number of binaries—Man/Machine, Black/White, Spiritual/Secular, and Art/Pop—and brings popular music studies into productive dialogue with the European musical tradition.

FILM TOPICS (AMS)

Robynn Stillwell, Georgetown University, Chair

MELODRAMA AND ITS AURA: JEAN-LUC GODARD'S *CONTEMPT*

Giorgio Biancorosso

Columbia University

As an allegory of its own making—and of filmmaking in general—Godard's *Contempt* (1963) has been the subject of countless interpretations. For all the attention it has received, however, there is one crucial aspect of the film that awaits consideration: melodrama, in the sense of a spoken text alternating with, or being recited against, music. Godard uses George Delerue's original soundtrack in an openly demonstrative mode, as if to prove Bernard Herrmann's oft-quoted statement that music lifts "mere dialogue into the realm of poetry." But the transformation undergone by the dialogue is sometimes so egregious as to seem artificial. Moreover, the timing of the music cues is gratuitous enough to make one wonder whether the director is employing music in a self-consciously capricious fashion. Finally, the lack of conventional transitions in the soundtrack – sound overlaps, audio dissolves – foregrounds the editing process itself. As a result, while on the one hand music and words combine as a single gestalt—a form of exalted speech—on the other they also emerge as two separate tracks, reflecting different stages of the filmmaking

process. By soliciting mutually exclusive modes of perception, the film not only defamiliarizes us with underscoring as a cinematic practice but also restores a primordial sense of what melodrama is beyond cinema, beyond musical theatre. Nostalgia for an older era of movie making, evidence of which fills the movie from beginning to end, is thus subsumed within nostalgia for ancient, irretrievable forms of poetic delivery.

BOB DYLAN'S *EAT THE DOCUMENT* AND THE LIMITS OF MASS CULT MODERNISM

David Brackett
McGill University

Eat the Document (1966), Bob Dylan's rarely seen made-for-television movie, serves as a lens through which we can examine Dylan's impact on the shift in popular music in the mid-1960s. Although the film took Dylan's 1966 European tour as its ostensible subject, Dylan, as the film's co-editor, consciously undermined the codes of conventional documentary by splicing together documentary footage, live performances, and staged episodes in a manner redolent of the French new wave. ABC, which had commissioned the film, refused to broadcast it.

During 1965–1966, Dylan explored the paradox of modernist popular music (and mass cult bohemianism) through recordings, such as "Like a Rolling Stone" (1965), that were simultaneously his most challenging and most commercially successful. *Eat the Document* may be viewed as having pushed the tension inherent in mass cult bohemianism beyond its limit by running afoul of the institutions necessary to distribute mass art. Due to its position from beyond the margins of commercial acceptability, this film can teach us much about the boundaries of mass cultural modernism—how much popular acceptance can a work tolerate before it is no longer signifies bohemianism? How inscrutable can a work be before it is no longer classifiable as mass culture? Greater understanding of these boundaries will illuminate this fascinating moment, when the possibility arose that certain forms of popular music might be perceived as "art."

CONCERTO MACABRE

Lloyd Whitesell
McGill University

The period-piece *Hangover Square* (1945), directed by John Brahm, presents a reinterpretation of the late-Romantic score by fusing it with the conventions of two Hollywood genres: the backstage musical and the monster thriller. The film follows the format of "putting on a show," in which behind-the-scenes workings are exposed, a series of mishaps is overcome, and musical numbers are painstakingly assembled for their premiere at the film's culmination. Here, the star is a composer (George Bone), and the behind-the-scenes revelations involve the murky psychological process of creation. Scraps of music, both diegetic and non-diegetic, associated with various strands of the plot—love, murder, and madness—mysteriously find their way into Bone's concerto.

Bernard Herrmann's score adopts a Lisztian demonic-heroic style. In contrast to the typical use of Romanticism as a signifier of transcendent yearnings and the indomitable

spirit, the film presents an unstintingly sinister portrayal of the Romantic legacy. As in one of E.T.A. Hoffmann's dark tales, creative inspiration is equated with possession, inner emotional life with social alienation, and heroism with violence. But strangely, our hero does not disintegrate into madness. Rather, following the logic of the musical score, he achieves full mental integration for the first time upon the realization of his magnum opus, a ten-minute performance in which these unwelcome contradictions are driven home. With reference to the printed score housed at the UC Santa Barbara Library, I will trace how concert form and cinematic narrative marry and mutually ignite to create the spectacle of a monstrous Romantic artist.

RUSSIAN ARK: TEMPORARY FLOODS, ETERNAL RETURNS

Anna Nisnevich

University of California, Berkeley

This paper explores the multi-level musicality of Alexander Sokurov's film *Russian Ark* (2002), emblematic of Russian *auteur* cinema. Created to commemorate St. Petersburg's tercentenary, the film was famously shot in one continuous take. As the camera glides through the halls of Russia's most illustrious palace-museum, the Hermitage, which once housed tragically fated royalty, the museum's historical and artistic inhabitants float by. This distinctively anti-montage aesthetic is aimed to relinquish the tight control over the viewer's attention usually achieved through cutting and to promote the unconstrained perception of visual simultaneity. Such an aesthetic, I argue, is essentially musical. The persistence of visual premonitions, reminiscences, and "leitmotivic" ideas in the film's capricious unfolding further adds to the "musicality" of the film's cinematography.

Music also performs distinctive roles *within* that unfolding. Infused with the digitally manipulated sounds of Glinka's nocturne *La separation* and Tchaikovsky's *Old French Songlet*, the film produces a specifically elegiac aura, culminating in the Mazurka from Glinka's opera *Life for the Tsar*. I suggest that the film's "organic" cinematography, as well as its engagement with artifacts of Russian musical Romanticism are constitutive of its ideology of humanization. Not only are the film's aesthetic objects and historical characters (re)animated by means of music. Romantic music serves as an emblem, tool and token of unrepressed subjectivity, something that lay at heart of Soviet humanistic dream — and Russia's European dream. Resurrected once again, that dream symbolizes a post-Soviet reclaiming of unmutilated cultural memory and unhampered personal sentiment.

GERMAN ROMANTICISM (AMS)
K. M. Knittel, University of Texas, Austin, Chair

GREEK TRAGEDY AS GERMAN DRAMA:
 FROM MENDELSSOHN TO WAGNER

Jason Geary
 University of Michigan

Though little known today, Mendelssohn's incidental music to Sophocles's *Antigone* was highly acclaimed and widely performed—both in Germany and abroad—in the years following its 1841 Prussian court premiere. Critics and scholars alike praised Mendelssohn's music for having captured the spirit of each choral ode and hailed it as the paradigm of a new genre, whose hallmarks were the adoption of a modern musical style for the choruses, the regular use of choral recitative, and extended passages of melodrama. Nowhere, they claimed, had Mendelssohn better reflected the character of the Greeks than in his restrained, pastoral setting of the famous "Ode to Man." This view suggests that his efforts were being judged against a conception of the ancient Greeks that, in Winckelmannian fashion, stressed their "noble simplicity and quiet grandeur."

As the century progressed, however, Mendelssohn's music was increasingly deemed inadequate to the demands of Greek tragedy, prompting one reviewer in 1881 to describe it as "dilettantish." Such criticism was fueled by the rise of the Wagnerian music drama and by changing attitudes toward classical antiquity. Wagner's claims for a German *Gesamtkunstwerk* rooted in the spirit of ancient Greece were bolstered by Nietzsche's *Birth of Tragedy* (1872), which not only challenged the prevailing view of antiquity by underscoring the Dionysian aspect of Greek life, but also singled out Wagner's music dramas as the modern embodiment of classical tragedy. In this new aesthetic climate, Mendelssohn's music was set aside as outmoded, blind to the Dionysian impulse in ancient drama.

THE CONCERT AS *GOTTESDIENST*:
 SACRED TIME AND SACRED SPACE IN GERMAN MUSICAL LIFE
 OF THE EARLY NINETEENTH CENTURY

Elizabeth Kramer
 University of North Carolina

When one thinks of performing life of the early nineteenth century grand miscellaneous concerts featuring symphonies, choruses, and other virtuosic showstoppers come to mind. Noisy audiences, frigid performing spaces, and poorly rehearsed ensembles led German critics to decry the sorry state of music in concert and church. Even when the great variety in concert life of the early nineteenth century has been acknowledged, the sacralization of the concert has generally been identified as a later phenomenon, prominently exemplified by Wagner's Bayreuth.

In actuality, key elements of the sacralization of German performing life were already in place early in the century, spawned by *Kunstreligion* (that is, art religion, the belief that music is a manifestation of the divine), an attitude that cultivated in its adherents the desire for experiences of sacred time and sacred space. Writers looked to the *Gottesdienst* (divine

service) and its themes of divine presence, spiritual community, and religious sacrifice as a model for the concert and as the modern occasion in which all of the arts (spatial and temporal) were united; religious motifs marked designs for performing spaces and decorations for special musical events, authors of fiction described concert experiences using mystical ideas, and concert music increasingly was expected to be conducive to spiritual experience. The sacralization of the concert came to a head in debates surrounding performance venues for revivals of J. S. Bach's *St. Matthew Passion* around 1830 and in identification of the work itself as a living *Gottesdienst*.

BECOMING MUSICAL, BECOMING A PERSON:
LEARNING MUSIC IN NINETEENTH-CENTURY GERMAN
AUTOBIOGRAPHICAL NARRATIVES

David Gramit
University of Alberta

Recent studies have examined music pedagogy's role both in developing musical competence and in socialization, revealing the discourse of music instruction as a rich source of information on music as a disciplinary practice through which normative constructs of class and gender could be reproduced along with and by means of more overtly musical accomplishments. The extent to which pedagogical practice achieved the results it sometimes claimed for itself, however, is difficult to gauge, especially since students' own accounts have rarely been considered. This paper explores the possibility of remedying that situation by sampling a large body of such firsthand accounts: coming-of-age narratives in autobiographies of middle-class Germans of the nineteenth century, works whose significance as records of the symbolic value of cultural practices has been noted by Wolfgang Kaschuba. These sources situate musical training as part of a larger process of self-development, a part sometimes cherished and sometimes resisted, but rarely left unmentioned.

Although the skewing of these sources towards men (and towards success stories) and their frequent conformity to pre-existing narratives due to generic conventions means that they cannot be considered transparent records of the effects of pedagogy, autobiographies are nonetheless uniquely revealing sources. The conventionalization of accounts of music instruction testifies to its pervasiveness, but variance across such polarities as male/female, urban/rural, and relative poverty and wealth suggests fields of association for both music pedagogy and the ideology of music's value that it depended on and supported, in a way that documents devoted fully to music rarely can.

READING SHAKESPEARE, HEARING MENDELSSOHN:
CONCERT READINGS OF *A MIDSUMMER NIGHT'S DREAM*
IN THE NINETEENTH CENTURY

Marian Wilson Kimber
University of Iowa

Between *c.* 1850 and 1900 in England and America, concerts of Felix Mendelssohn's incidental music for *A Midsummer Night's Dream* often took place in conjunction with readings of the play, frequently by an actress. The practice was popularized by the re-

nowned Fanny Kemble (1809–93) as part of the Shakespeare readings that she began in 1847 and culminated with performances by American elocutionist George Riddle (1851–1910). This paper examines such “concert readings” and explores the aesthetic tenets surrounding them: Victorian criticism of the physicality of Shakespeare stagings and belief in the ability of Mendelssohn’s “elfin scherzo” style to depict the play’s supernatural elements. A reading of the play could offer Shakespeare’s pure poetry stripped of theatrical excess; Mendelssohn’s music could evoke a fairy world in the listener’s imagination without vivid reality—six-foot flesh-and-blood fairies made airborne through machinery—impinging on the dream-like state.

While concert readings thus fulfilled an aesthetic ideal and allowed concert-goers to hear sections of melodrama normally limited to theaters, actual performances were excessive in length and marred by acoustically unsuitable halls. Nonetheless, concert readings were not merely a passing novelty. Mendelssohn’s *Antigone*, *Athalie*, and *Oedipus in Colonus*, Weber’s *Preciosa*, Beethoven’s *Egmont*, and Arthur Sullivan’s *Macbeth* were all performed in a similar fashion, as were works composed specifically for “reciters,” such as Alexander Campbell Mackenzie’s *The Dream of Jubal* (1889). Such concert readings demonstrate the remarkably prevalent role that elocution played in nineteenth-century musical life.

GROUP THEORY, NETWORKS, TRANSFORMATIONS (SMT)

Henry Klumpenhouwer, University of Alberta, Chair

ASPECTS OF POST-TONAL CANON SYSTEMS

Robert D. Morris

Eastman School of Music, University of Rochester

The study of canon is an important vehicle for understanding the structure of post-tonal music, for serial transforms, rotational arrays, transpositional combination, cyclic sets, and other compositional devices are generalizations of the concept of canon. Among recent studies of canons are articles by Robert Gauldin (1997) Alan Gosman (1997), and Robert Morris (1997). This paper takes such earlier work further by developing schemes for constructing two-voice canons by inversion and transpositional stacked canons in any number of voices and in hybrid species. Methods are presented for constructing canons whose verticals have only a few different imbricated set classes. Such strings can be generated from the family of Riemannian systems discussed by David Lewin (1982), by following a path on a two-partition graph, or by flipping triangles on a transformed *Tonnetz*—all of which are equivalent.

A BINARY-STATE GIS MODELS A CONTOUR MOTIVE THAT HELPS CHORDS TALK LONG-DISTANCE IN SCHOENBERG’S OP.11 NO.2

Joshua Mailman

Eastman School of Music, University of Rochester

This paper explores the use of melodic contour analysis to relate non-adjacent chords in Schoenberg’s Op.11 No.2. The melodic contour’s motivic transformations are modeled

with a new application of Lewin's binary state GIS. This motivic analysis helps to isolate chords which are then associated by way of their pcset structure. Though this analytical model uses pcset theory to associate chords, it uses melodic contour, rather than pcset analysis, as a primary criterion for segmentation. Furthermore, the model asserts a type of hierarchy that is unusual for pcset analysis, and does so without invoking notions of atonal prolongation. This approach to Op. 11 No.2 constitutes an example of a more general *Representational Hierarchy Associational Model* (RHAM), that is also proposed and defined. Another instance of RHAM is then applied to Schoenberg's Op. 19 No.3.

CENTERS AND CENTRALIZERS: COMMUTATIVITY IN GROUP-THEORETICAL MUSIC THEORY

Robert Peck
Louisiana State University

The commutative property, which obtains when $ab = ba$, is among the most elemental properties in mathematics. The idea of commutativity is also fundamental in music theory; in musical transformation theory, as well as in other music theories that draw on group-theoretical techniques, extensive results follow from the presence of commuting elements.

In this paper, two fundamental concepts in group theory are examined: (1) the *center* of a group consists of all the elements, *within that group*, which commute with every member, and (2) the *centralizer* of a group consists of all operations, *within the group or not*, which commute with its members. Centers and centralizers themselves also have group structures. Both of these concepts have received some attention in the writings of David Lewin and others, but they are presented here within a discussion of the special relevance of group structures to music theory.

Analytical examples are drawn from the Introduction to Stravinsky's *The Rite of Spring* and Bartók's "Song of the Harvest" from the *Forty-Four Violin Duets*.

APPLICATIONS OF BURNSIDE'S LEMMA TO ASYMMETRIC RHYTHMS AND TILING CANONS

Rachel W. Hall and Paul Klingsberg
St. Joseph's University

This paper considers rhythm cycles: classes of translationally equivalent periodic rhythm patterns. Many typical rhythm cycles from Africa are asymmetric, meaning that they cannot be broken into two parts of equal duration, where each part starts with a note onset. In mathematical terms: If a rhythm cycle has a period of $2n$ beats, it is asymmetric if positions x and $x + n$ do not both contain a note onset, for all x . Burnside's Lemma is used to answer the questions: (1) How many asymmetric rhythm cycles of period $2n$ are there? (2) Of these, how many have exactly r note onsets? This method also answers analogous questions involving partition of rhythm cycles of length ln into l equal parts. The results are applied to counting and classifying asymmetric rhythms and constructing rhythmic tiling canons, in the sense of Andreatta (2003). In addition, setting $ln = 12$, these results count pitch-class sets that avoid certain intervals.

MEDIEVAL COMPOSITIONAL MATERIALS (AMS)

Sarah Fuller, Stony Brook University, Chair

PLAINCHANT MODELS IN THE ORAL COMPOSITION OF ORGANUM DUPLUM

Jennifer Roth-Burnette
New York University

Recent studies have suggested that oral processes played a significant role in the emergence of Parisian organum—in particular, Busse Berger has aligned the creative processes that produced organum with contemporary practice of “ars memoria” in the literary arts, and Crocker and Treitler have advanced models for the oral creation of organum, as extemporaneous but controlled embellishment over plainchant. Whatever combination of processes enabled such oral compositional activity, it would have required a musical grammar and vocabulary, a database of known melodic figures. While the Vatican Organum Treatise presents one such database containing figures that are found in some Parisian *organa dupla*, it does not account for the wider variety of material found in the known repertory of duplum melodies. However, taking a new direction recently set forth by Roesner, this author has found that the chant responsories themselves, the bases for the organa, do constitute such a database; the dupla that embellish chants of a given mode take their melodic material directly from figures associated with that mode. Thus, the dupla may be understood as tropes of the chant, created in a new melodic idiom with new demands for vocal virtuosity and for the sophisticated coordination that permitted organum singers to arrive at points of consonance. This paper examines *organa dupla* based on first-mode Office chants, and analyzes the means by which a duplum singer drew on and manipulated chant material to form a virtuosic melody containing specific musical figures that functioned as signals during performance, allowing tenor and duplum singers to arrive together at consonances.

THE COLLECTIVE MEMORY: CITATION AND COMPOSITIONAL PROCESS IN MACHAUT

Yolanda Plumley
University College, Cork

The practice of citation and allusion, already a strong tradition in the thirteenth century, continued to thrive in the fourteenth-century French lyric. Guillaume de Machaut wrote several hundred lyrics, a significant number of which he set to music, and these texts are riddled with borrowings, including quotations of works by other poets as well as more collectively “owned” materials such as refrains and proverbs. Most prevalent of all, however, are self-citations. The prevalence of this phenomenon in Machaut’s lyrics raises questions concerning the collective memory: to what extent is he relying on his audience’s memory to conjure up other works or materials to unlock the sense of his newly created work? In the cases of his self-citations, the borrowings seem rather to reflect a systematic reworking of elements that can be traced through his career; his handling of musical materials in his songs parallels this aspect of his compositional process.

MUSICAL SPACE AND TIME (SMT)
Judith Lochhead, Stony Brook University, Chair

IMAGINING MUSICAL SPACE AND MOTION

Zohar Eitan
Tel Aviv University
Roni Y. Granot
Hebrew University of Jerusalem

This paper presents an empirical investigation of the ways listeners associate changes in musical parameters with physical space and bodily motion. In the experiments reported, participants were asked to associate melodic stimuli with imagined motions of a human character and to specify the type, direction, and pace change of these motions, as well as the forces affecting them. Musical parameters manipulated included dynamics, pitch direction, pitch intervals, attack rate, and articulation.

Results indicate that most musical parameters significantly affect several dimensions of motion imagery. For instance, pitch contour affected imagined motion along all three spatial axes (not only verticality), as well as the velocity and “energy.” Surprisingly, musical-spatial analogies are often asymmetrical, as a musical change in one direction evokes a significantly stronger spatial analogy than its opposite. Such asymmetries include even the entrenched association of pitch change and spatial verticality, which applies mostly to pitch descents, but only weakly to ascents. In general, musical abatements are strongly associated with spatial descents, while musical intensifications are generally associated with increasing speed, rather than ascent. The implications of these results for notions of perceived musical space and for accounts of expressive musical gesture are discussed.

WESTERN TIME AND EASTERN FORM
IN TÔRU TAKEMITSU'S *PIANO DISTANCE* (1961)

Tomoko Deguchi
Winthrop University

This paper examines temporality and form in Tôru Takemitsu's *Piano Distance*, for solo piano (1961). Takemitsu (1930–1996) considered himself a composer in the style of the Western musical tradition; however, as he remarks, artists cannot easily escape the cultural heritage into which they are born and raised, since a person's sensibility is instilled in his/her nature through specific cultural values. While the compositional materials in Takemitsu's music are sometimes comparable to those used by Western composers, many listeners nonetheless identify a Japanese quality, even in pieces that do not use traditional Japanese instruments. This paper argues that the primary quality marking Takemitsu's music as Japanese is the way the form of his music reflects Japanese aesthetics, and that the temporal mode of Takemitsu's music is primarily Western in the sense that his music is linear, has a definite beginning, and has continuous relationships between musical events. However, the form is not hierarchical in structure, which reflects the influence of Eastern aesthetics. The principle that governs the continuity of *Piano Distance* can be described as “force that becomes one after another,” which reflects the Japanese style of thought.

SEMITONAL VOICE LEADING AMONG TERTIAN SONORITIES

Dmitri Tymoczko
Princeton University

Semitonal voice leading has long been recognized as a hallmark of late-Romantic practice. Recent theoretical work by Richard Cohn, Fred Lerdahl, and others has investigated semitonal motion in conjunction with symmetrical scales such as the hexatonic and octatonic. However, semitonal motion frequently occurs in contexts where no such scalar basis can be found.

This paper takes a few steps toward comprehensive exploration of semitonal voice leading among tertian sonorities. It has three parts. The first part catalogues the different ways that tertian sonorities can be connected so that no voice moves by more than one semitone. This investigation links semitonal voice leading with “augmented-sixth”-style chords, and reveals an interesting relationship between the neo-Riemannian approach of Richard Cohn and the (equally Riemannian) “renewed dualism” of Daniel Harrison. The second part describes a set of theoretical concepts that clarifies the role of semitonal voice leading in various musical styles, including Romanticism, Impressionism, and jazz. The third part illustrates these concepts by way of examples drawn from Debussy’s *Prelude to the Afternoon of a Faun*.

CYCLIC WEDGES AND CONVERGENCE POINTS

Philip Stoecker
Oberlin Conservatory

A common feature of axial symmetry is the equal distribution of pitches around an axis to create musical lines that mirror each other. As the pitches converge and diverge from a fixed axis, voices move in contrary motion. However, wedges may also result, not from simple mirror symmetry, but from several lines moving in similar motion. For example, if two (or more) voices move in the same direction by different interval cycles—for instance, a rising whole-tone scale simultaneously with a rising chromatic scale—then the intervallic distance between the two voices will steadily increase and decrease in size, thus generating a unique kind of wedging motion. Because two voices move in the same direction by different interval cycles, the result can be called a cyclic wedge. In any cyclic wedge, there is a point where all the voices merge, an “axis” that can be called the convergence point. This paper examines the relevance of cyclic wedges and convergence points in the fifth movement from Arnold Schoenberg’s *Serenade*, Op. 24, Josef Berg’s String Quartet, Alban Berg’s String Quartet, Op. 3, and Jean Papineau-Couture’s *Dialogues pour violon et piano*.

NATURE AND CULTURE IN FRANCE (AMS)

Barbara Kelly, University of Keele, Chair

“ARTIFICIAL BY NATURE”:

RAVEL'S *HISTOIRES NATURELLES* AND THE LIMITS OF *MÉLODIE*

Katherine Bergeron

Brown University

Asked in an interview about the detachment of his music, Ravel once dubbed himself “artificial by nature,” and directed those in search of genuine feeling to his *Histoires naturelles*. An improbable recommendation. Based on a book of animal portraits by Jules Renard, these curious songs—whose 1906 premiere provoked laughter—seemed anything but genuine, their pastoralism more queer than sincere. A peacock-dandy rehearses for a wedding he'll never attend. A skittish cricket compulsively keeps house. A swan glides on a pond feasting on glassy reflections. A kingfisher mistakes an angler's rod for a branch. Renard's texts deliberately broke Nature's spell, offering a stark alternative to the palpitating impressions of symbolist verse. Ravel's music was equally candid, pushing the naturalistic prosody of *mélodistes* like Fauré and Debussy to its natural limit, in abrupt vocal lines that flaunted the dropped syllables of ordinary speech.

Like Ravel's first audience, we might interpret the cycle as a joke, poking fun at the preciousness of modern French song. Yet the music's message is ultimately more serious. Not only does it offer a melancholy portrait of Ravel, the eternally celibate peacock; but this vision reveals, in turn, a truth about *mélodie* itself. *Le Martin-pecheur* perhaps says it best: the “rare emotion” of a song is a kind of open secret, the product of a complex illusion: as artificial by nature as a fisherman who does not fish but holds his breath so the bird perched atop his pole, now flown away, will have thought him a tree....

ARTIFICIAL BY NATURE: RAVEL'S *HISTOIRES NATURELLES*

Nicholas Wille

Cornell University

The contentious 1907 premiere of Ravel's *Histoires naturelles* sparked a long-standing debate surrounding the role of artificiality in his œuvre. Generally assumed to have negative connotations, it gradually became clear that, for Ravel, artifice was a deliberately cultivated aesthetic. The picture of Ravel the artificer persists in musicological scholarship, yet extramusical sources such as his choice of subjects and his writings on music supply the bulk of the evidence. This paper locates Ravel's promotion of the artificial within the musical processes themselves. Through the exaggerated realism of its speech-like declamation and evocative text painting, Ravel creates in the *Histoires naturelles* a music of extreme *effability*, exploiting conventions to maximize the music's semantic potential and produce little more than a literal translation from textual into musical imagery. Just as Huysmans' use of realist techniques in the descriptive detail of his highly artificial novel *A Rebours* calls into question the naturalness of Zola's naturalism, Ravel stretches musical realism to such a degree that he forces us to ask how we draw the line between creative use of convention and the merely conventional. While it might seem ironic that a piece dedicated to the

depiction of nature should inaugurate the reception of his artificiality, it provides the perfect means for Ravel to question the presumed opposition of these two concepts, underscoring the artifice inherent in all artistic production.

DEBUSSY'S STRING QUARTET IN THE BRUSSELS SALON OF *LA LIBRE ESTHÉTIQUE*

David Code
University of Glasgow

On March 1, 1894, as part of the first full-length concert of Debussy's music, the Quatuor Ysaÿe gave the second performance of his string quartet at the Brussels salon of *La Libre Esthétique*. An extraordinary selection of contemporary French, Belgian and English painting was shown in the salon that year; Henri de Regnier lectured on symbolist poetry; Henry van de Velde on the "art of the future." With the exception of the *soirée Debussy*, however, the year's concert series, organised by D'Indy, evidenced different aesthetic investments. No stronger claim could be imagined to the heritage of the "great tradition": D'Indy's own op. 35 string quartet appeared alongside Beethoven's op. 95; Franck's quartet shared a program with op. 131; Chausson's *Concerto* for violin, piano and string quartet followed the second "Razumovsky."

In this paper, I argue that the contradictory aesthetic cross-currents in this performing context are encapsulated in the vibrant blend of ironic traditionalism and radical innovation in Debussy's quartet. With its studied projection of classicist formal processes through a supple, chromatic-modal alternative to traditional tonality, it articulates a distinct, "absolute" contribution to the post-Wagnerian negotiations often noted in its contemporaries, the faun prelude and *Pelléas*. In showing how iconic Wagnerian harmony here becomes a lens through which Debussy refracts a finely calibrated spectrum of modal hues, I draw parallels with the color theories exemplified by the paintings hanging in *La Libre Esthétique*, thus demonstrating that his deepest connections to contemporary visual art might be revealed from purely musical beginnings.

THE RECORD OF REALISM IN MESSIAEN'S BIRD STYLE

Robert Fallon
University of California, Berkeley

Although the question "How accurate are Messiaen's birdsongs?" has occupied scholars for forty years, from Demuth (1960) to Johnson (2000), the debate has failed to respond meaningfully to the question of accuracy because no model used by Messiaen has heretofore surfaced. Based on manuscripts in the Fonds Messiaen at the Bibliothèque Nationale, this paper shows not only that Messiaen's bird imitations were faithful to his sources, but also that his technique reflected an aesthetic I call "double realism." Seeking the transcendent through observable reality, Messiaen developed a theory of mimesis in response to discourses surrounding *musique concrète* and surrealism as well as the writings of Jacques Maritain and Marie-Alain Couturier.

Mss. 23036 and 23039 of the "Cahiers de notations de chants d'oiseaux" facilitate the identification of the two principal sources for the birdsong in Messiaen's *Oiseaux exotiques*

(1956): the "Sixième Salon des Oiseaux," a bird show mounted in Paris in November 1955, and a set of six 78-rpm records of North American birdsong produced by ornithologists from Cornell University in the mid-1950s. These records enable the first comparisons between Messiaen's transcriptions and the exact birdsongs he transcribed. Matching spectrograms of birdsong to his musical notation, I play recorded examples that show the tension between what he preserved and altered in the gestures of several species. His aesthetic of double realism reconciles his ornithological interest in birds with his religious beliefs and contrasts with postwar modernism's generally apophatic approach to transcendence.

SACRED SPECTACLE IN MEDIEVAL TUSCANY (AMS)

Frank D'Accone, University of California, Los Angeles, Chair

The cathedrals of medieval Tuscany were renowned for their sumptuous ecclesiastical ceremonies, rituals that reflected their role not only as spiritual and administrative centers, but as key elements in an emerging civic consciousness. The proposed session explores how this broader social development shaped the music and ritual of two of the region's most important cathedrals, Santa Reparata of Florence and San Martino of Lucca. These institutions provide a particularly fitting point of comparison: while their shared veneration of Lucchese saints reveals a long-established affinity, the divergent fortunes of their host cities gave their liturgies markedly different tones. This was especially evident in the elaborate processions of Florence and the vigils of Lucca known as the *Vesperes maiores*. A close reading of these occasions will show how the clergy of Santa Reparata and San Martino employed liturgical chant, readings, and ritualized gesture in the service of very different social ends.

According to the interpretations presented here, the Florentine processions underscored the rich history of the city, thereby encouraging a sense of civic unity during a volatile period of urban development. The *Vesperes maiores*, by contrast, honored the holy relics of Lucca, and in so doing paid homage to the bishops who had guarded these treasures for centuries. Despite their diverse character, however, the processions and vigils demonstrate several crucial similarities. Unlike the majority of liturgical ceremonies at medieval cathedrals, they were not performed exclusively for the clergy, hidden behind rood screens or tucked away in side chapels. Rather, the processions and vigils were eminently public affairs: the former transported the plainchant and rich ceremonial of the cathedral through the city streets, while the latter presented the prolix responsories and improvised polyphony of the Night Office to an assembly of lay worshipers. Just as important, both occasions delimited urban space in a highly symbolic fashion. The processions followed carefully-planned routes, which variously traversed ancient Roman thoroughfares and recalled the entry into Jerusalem, and the *Vesperes maiores* memorialized important burial sites located throughout the city.

With these sacred spectacles the Florentine and Lucchese clergy thus offered their music and ritual to the lay community, grounding the shared devotion of clergy and laity in the very urban fabric of their cities. In orchestrating such events, the clerics relied on the ordinals of their cathedrals to guide them through the intricacies of musical and ritual practice. The two Florentine specimens (Florence, Biblioteca Riccardiana, 3005 and Flo-

rence, Archivio dell'Opera di Santa Maria del Fiore, I.3.8) and their Lucchese counterpart (Lucca, Biblioteca Capitolare, 608) offer meticulous descriptions of the processions and vigils respectively, identifying the plainchant, lessons, and prayers to be performed. In addition, they furnish details regarding the path of processions and specified the roles of important actors such as the bishop and cantor. As the lynchpins for these occasions, then, the ordinals offer a unique entrée into the ceremonial occasions described above, which depended upon the conjunction of music, gesture, and precise physical position in order to accrue their full significance.

SACRED RITUAL AS AN INSTRUMENT OF CIVIC UNITY: THE PROCESSIONS OF MEDIEVAL FLORENCE.

Marica Tacconi
Pennsylvania State University

The streets and squares of medieval Florence were the setting for elaborate sacred processions. The feast of St. Agatha called for an extensive perambulation, which delineated the perimeter of the city; the processions on Rogation days crisscrossed Florence following the north-south and east-west axes of the ancient Roman city; and the Palm Sunday procession led the clergy and the populace from the church of San Lorenzo to the Cathedral of Santa Reparata, representing a symbolic entry into Jerusalem.

On the basis of the prescriptions preserved in two Cathedral ordinals from the late-twelfth and early-thirteenth centuries (Florence, Biblioteca Riccardiana, 3005 and Florence, Archivio dell'Opera di Santa Maria del Fiore, I.3.8), this paper will first provide an overview of the texts read and the chants sung as part of the most notable processions. Reconstructions of the processional routes will point to the careful design of these paths and to the highly symbolic functions they served. In conclusion, this study will argue that the processional practice of medieval Florence was fundamentally inspired by the need for greater civic unity. After the extensive demographic growth and urban expansion of the twelfth century, the newly prescribed processions served as a way of delimiting the enlarged urban space, thus providing the populace with a renewed civic consciousness.

EPISCOPAL PRESTIGE, CIVIC DEVOTION, AND THE *VESPERES MAIORES* OF MEDIEVAL LUCCA

Benjamin Brand
Yale University

Some of the most venerable cathedrals of medieval Tuscany observed special vigils in honor of their holiest relics, vigils that appear to have been unknown outside the region. Constituting an abbreviated Night Office, they presented the psalmody and lessons of that early-morning service for the delectation of lay worshippers. Such events found their most frequent and extravagant expression in Lucca, where they were known as the *Vesperes maiores*. On these occasions the clergy and laity gathered to venerate some thirty-seven saints whose relics lay scattered throughout the city. If these services were designed to foster a sense of civic pride in local treasures, the descriptions of a late-thirteenth-century ordinal—Lucca, Biblioteca Capitolare, 608—suggest that they reflected the concerns of

the local bishop far more than his congregation. An examination of the most solemn of the *Vesperes maiores*, which honored the bishop and martyr Regulus, reveals how such occasions organized civic devotion around symbols of episcopal prestige. Here the bishop of Lucca presided over a sumptuous ecclesiastical ceremony, one that found a sonic equivalent in the polyphonic improvisation of the canons of Lucca. Proper antiphons promoted St. Regulus as a paradigm of episcopal virtue, recalling the images displayed in the atrium of the cathedral and drawing an implicit connection between the real and sanctified bishop. In this way, the Lucchese clergy transformed the Tuscan vigils into a stage upon which they paid homage not only to their sacred treasures, but to their bishop as well.

SCHUBERT (SMT)

William Caplin, McGill University, Chair

"MAGNIFICENT DETOURS": THE FORMAL CONSEQUENCES OF SCHUBERT'S MODULATIONS BY DEFLECTION

Brian Black

University of Lethbridge

Schubert's idiosyncratic approach to modulation in his transitions represents perhaps the most original aspect of his sonata forms. Instead of making a decisive move to the subordinate key through its dominant, Schubert often constructs intricate surprises which suddenly deflect the music into an unexpected tonality. Such strategies isolate the exact point of entry of the new key as a heightened moment in which the shift from one tonal plane to the next is acutely felt. Maintaining this intensified sense of tonal movement, however, presents a problem for the recapitulation, where the two tonal planes necessary for the scheme's success are normally collapsed into one. Schubert's usual solution is to transpose the modulation intact through a realignment to the subdominant. Such transpositions are rarely mechanical, but in fact constitute part of an extensive process of motivic development involving recurring key relationships. The resulting structure, with its redirection of specific harmonic gestures and its circular tonal trajectories, elevates digression to a powerful constructive force which admits a new sense of time and a new aesthetic into the form.

PERSPECTIVES ON TONALITY AND TRANSFORMATION IN SCHUBERT'S IMPROMPTU IN E-FLAT, OP. 90 NO. 2

Steven Rings

Yale University

Transformational approaches to nineteenth-century harmony have generated considerable interest in the theoretical community in recent years. Influential studies by Lewin, Hyer, Cohn, and a host of others have inaugurated something close to a Kuhnian paradigm shift in the field, with "neo-Riemannian" approaches rapidly becoming a standard means of discussing complex harmonic progressions in nineteenth-century works. Yet, while the theoretical foundations of harmonic transformation theory have developed to a remarkable

degree of sophistication, the *analytical* application of the theory remains in its infancy. In this paper, I propose that one central reason for this is the crisp separation between transformational accounts of harmonic process and more traditional models of tonal syntax. This rift is particularly problematic in the analysis of certain works of Schubert, in which striking parsimonious routines operate alongside more traditional tonal-functional progressions. How are we to model the interaction of these two seemingly irreconcilable harmonic processes in a single analysis?

The presentation explores this question through three analytical passes over Schubert's Impromptu in E flat, Op. 90 No. 2 (D. 899). The vast gulf between the first two analyses—a richly detailed Schenkerian reading and a hierarchical neo-Riemannian analysis—serves as a heuristically effective point of departure, impelling us to pursue a third analysis that integrates both tonal-functional and transformational harmonic processes in a single analytical framework. The paper concludes by reflecting on the points of contact and divergence between the three analyses, offering some observations on methodological pluralism and hermeneutics, and proposing directions for further theoretical development.

REALITY AND ILLUSION IN SCHUBERT'S
"DER GREISE KOPF": CORRESPONDENCES
BETWEEN MUSICAL AND TEXTUAL STRUCTURES

Lauri Suurpää
Sibelius Academy, Helsinki

This paper analyzes Schubert's "Der greise Kopf" (*Winterreise*), presenting a new way of describing musico-poetic relations. The analysis is carried out in two stages. First, the musical and textual structures are analyzed independently: music with Schenkerian theory and text with Greimassian semiotics. The underlying structures of music and text are then compared, and the similarities between the two form the basis for the musico-poetic relations. In this first stage, the actual content of the poem does not yet participate in the interpretation; hence these text-music associations are not instances of tone painting. The second stage analyzes more local correspondences between music and text, with the content of the text now taken into consideration. Certain motives and other compositional factors are interpreted as signs that refer to the poem, ultimately also to its content. These signs are fundamentally musical, since they are presented through notes; however, they create structural tensions and associations similar to those that can be found in the text, so one might still say that they refer to these. Such local correspondences are mirrored against the abstract similarities examined in the first stage of analysis.

TRANSPOSITIONAL PARALLELS IN UNINTERRUPTED SONATA TYPES:
SCHUBERT AND BEYOND

Boyd Pomeroy
Georgia State University

This paper considers various aspects of "parallel sonata form," in which the exposition's modulation is transpositionally replicated in the recapitulation—thus preserving, rather than resolving, the exposition's essential tonal duality. Three angles are relevant here. First,

from a Schenkerian perspective, parallel sonatas do not fit the interruption paradigm (since the recapitulation will begin off-tonic), hence must be read as uninterrupted—whether as a $\hat{3}$ -, $\hat{5}$ -, or $\hat{8}$ -line will depend on the exposition's tonal type (P–S relation) together with the transpositional relationship between exposition and recapitulation. Second, such structures constitute “sonata deformations” in Hepokoski's sense, as extreme departures from generic norms/defaults. Third, from a historical perspective certain parallel practices pioneered by Schubert can be viewed as prototypical, subject to creative extension and transformation by later composers.

While Schubert's penchant for one particular parallel scheme, the subdominant recapitulation, has often been remarked on, his more adventurous alternatives—such as the dominant recapitulation—have been little analyzed. Schubert's realization of the scheme's varied potential hinged on his innovation of the “late-resolving” exposition or recapitulation, illustrated here in various movements from his earlier symphonies. Later nineteenth-century options included both the compositional “problematization” of historically familiar parallel procedures (such as the subdominant recapitulation) as justification for their continued use, and further extensions of Schubert's innovative procedures—in chromatic scope, range of transpositional options, or (from the “late-resolving” recapitulation) deferral of tonal resolution beyond “sonata space” altogether. These possibilities are illustrated in concerto movements of Schumann and Rachmaninov.

WOMEN AND MUSIC IN EARLY MODERN EUROPE (AMS)

Kimberlyn Montford, Trinity University, Chair

“THEY SING WITH HERODIAS IN HEROD'S PALACE”: CONFRONTING THE PERILOUS ALLURE OF CONVENT SINGING

Craig Monson

Washington University in St. Louis

An ambivalence commonly emerges in early modern descriptions of music making in female monasteries, where sirens seem regularly to rub shoulders with angels. Their detractors' language often played upon nuns' singing as dangerously “enchanted,” especially perilous for hormonally rather than harmonically driven male auditors. In Giovanni Pietro Barco's extravagant language, the titillatingly veiled performances of the convent singer, analogous to Herodias' singing, might lead men to horrific acts such as male decapitation. Juxtaposing such early modern remarks with twentieth-century criticism on modern popular music by Simon Frith, Leslie Dunn, Nancy Jones, and Susan McClary, the present paper considers how female monastics renegotiated and redefined, constructed and reconstructed convent “stages” in light of males' “objectifying sexual gaze” (in this case, more aptly described as “furtive glimpse”), in order to retain some control. Introducing examples of Bolognese, Milanese, and Roman convent architecture, in addition to works of art and musical repertory, it also considers how nuns' negotiation of their performative spaces involved confronting anxieties about the intimate relation of the voice and the female body, visible or invisible—“the body in the singing voice”—and how convent singers may have tried to influence how listeners heard what they heard. As the lyre of that “celestial

Orpheus," Jesus Christ, the nun singer could even become the means of vanquishing the legendary Siren, to whom she was uneasily compared.

TWO CENTURIES OF NUN MUSICIANS IN SPAIN'S IMPERIAL CITY

Colleen Baade
University of Nebraska

Previous studies of nuns' music in Spain are either geographically diffuse (Baade, 2001) or are limited to a single convent or musical source (Aguirre-Rincón, 1998). This paper gives an overview of musical activity in a single Spanish city by examining sources for one hundred musicians who served in one or another of Toledo's twenty-three female monasteries between the years 1600 and 1800. During the seventeenth century most who employed their talents in Toledo's convents were natives of that city or of nearby Madrid, but the eighteenth century saw an increase in recruits from northern cities like Astorga, Bilbao, Calatayud and Pamplona; several of these can be identified as relatives of cathedral musicians. Although the majority of Toledo's nun musicians were hired as organists, their specified duties also included singing, playing other instruments and teaching polyphony, plainchant, and even Latin. All of the musicians considered here received some form of compensation for their services, ranging from partial dowry reduction to complete waiver of dowry and all expenses, including costs incurred on the road (even hay for the horses!). Many also received a yearly stipend. A surprisingly high percentage of the girls and women who entered as nun musicians elected at some point during their life in the convent to pay off their dowry and thus be relieved of their musical duties. This paper represents the initial findings of a research project that seeks to better understand the place of nun musicians and nuns' music in early modern Spanish society.

"PRECIOUS" EROTICISM AND HIDDEN MORALITY: SALON CULTURE AND FRENCH AIRS (1640-1660)

Catherine Gordon-Seifert
Providence College

Before Lullian opera, serious airs defined French musical style. Airs were composed and performed in Parisian salons, Madeleine de Scudéry's being the most important. In contrast to Scudéry's novels that present innovative ideas concerning women, power, and courtship protocol, airs seem like traditional courtly love songs of little significance. In salon culture, however, airs depicted "immoral" love, specifically male sexual arousal and seduction; explicit eroticism veiled beneath common metaphors and musical conventions. Though written in a male voice, women performed airs. As such, those who cultivated notions of non-physical love and controlled discourse created a sensuous music set to a man's eroticized utterances and allowed women to sing as men when otherwise they were forbidden by propriety to express base feelings.

In this paper, I establish links between eroticism and texts by reference to contemporaneous pornography and to lascivious emblems that illustrate metaphors about love, and show that music represented physical manifestations of love sickness described in medical treatises. I suggest that the practice of women singing as men was simultaneously a purga-

tion of the “immoral” to underscore the “moral” (as used in religious education) and a pretext for allowing women, through another’s voice, to express illicit feelings without damage to reputation. Indeed, ironic interactions and ambiguity were integral to a salon aesthetic. This study lays the foundation for future research on eroticism in French music that looks beneath conventions and explains, in part, how music, operas or airs, could be at once popular, educational, and controversial.

A SEVENTEENTH-CENTURY “DOUBLE ENTENDRE”?:
ANTOINE BOESSET’S PARALLEL REPERTORIES FOR THE COURT OF
LOUIS XIII AND THE ROYAL BENEDICTINE ABBEY OF MONTMARTRE

Peter Bennett
Oxford University

Antoine Boesset (1585–1643) is generally considered a composer of exclusively secular works. As *surintendant de la musique de la chambre du Roy* to Louis XIII, his musical responsibilities lay in the provision of *airs à danser* for the numerous *ballets de cour* given at court, and of *airs de cour* for other courtly entertainments. The Ballard house published a series of nine volumes of his four- and five-part *airs* between 1617 and 1642, a body of repertoire which was still considered a model of vocal perfection fifty years later under Louis XIV. But Boesset was more than just a composer of secular works. A re-examination of a well-known source reveals a substantial body of repertoire composed by Antoine Boesset for the nuns of the Benedictine Abbey of Montmartre, much of it based on a unique body of newly composed *plain-chant musical*. Some of these works also appear in alternative versions scored for men’s voices, works which would have been performed as part of the devotional or liturgical duties of the *musique de la chambre*. These parallel repertoires therefore shed light on a number of aspects of musical life in court circles. Not only does the Montmartre repertory provide an almost complete record of musical activities at this important Abbey from c.1610 to 1643, but the choice of works modified for performance at court can help us to understand the often liturgical role of the *musique de la chambre*, a role it seems to have shared with the Chapelle Royale at this time.

Friday afternoon, 12 November

(DIS)CONTINUOUS FORMS (SMT)

Richard Kurth, University of British Columbia, Chair

THE PROCESS OF MODULATION IN THE MUSICAL COLLAGE

Catherine Losada

College-Conservatory of Music, University of Cincinnati

The musical collage, as represented in works written in the late 1960s by composers as diverse as Berio, Zimmermann, and Rochberg, presents a special challenge for the analyst. The sheer variety of musical languages invoked through quotation from diverse sources obscures even the issue of what analytical tools should be used to approach such music. This paper focuses on the points of intersection between disparate quotations. In other words, it seeks to describe the process of modulation in a musical collage. Although in many cases the adjacent juxtaposition of disparate quotations results in formal as well as perceptual discontinuity, there are also many ways in which they are linked to create larger spans, so that the formal structure of these works is not subordinate to the aesthetic concept from which they arise. Three different techniques for linking disparate quotations—overlap, chromatic insertion, and rhythmic plasticity—emerge from analyses of several strongly contrasting but representative pieces in this style. The similarities between the underlying processes establish a theoretical foundation for understanding the musical language of this repertoire, thus providing an essential insight into a central aspect of this musical style.

STARTING AND STOPPING:

SKETCHES IN STRAVINSKY'S *SYMPHONIES OF WIND INSTRUMENTS*

Gretchen Horlacher

Indiana University

Stravinsky's *Symphonies of Wind Instruments* has been variously described as static and discontinuous (Kramer, Walsh) and as organic and developmental (Somfai, Cone, Hasty). Both readings are necessary, for it is the tension between strains of continuity and repetitive fragmentation that gives the piece its charge. In other words, the *Symphonies* is a piece *about* the nature of connection, an issue especially pertinent to composers in the first part of the twentieth century. Continuities arise from fragmental shape and sequence even as the fragments themselves define boundaries and are repeated nearly exactly. Sketch materials help demonstrate how the composer edited his work both to make large-scale connections and to create additional repetitions and fragmental boundaries; in these ways he enhanced both its discontinuous and its forward-reaching attributes.

EARLY MEDIEVAL THEORY (AMS)
Dolores Pesce, Washington University in St. Louis, Chair

A SOCIOLINGUISTIC CONTEXT FOR THE PRODUCTION
 OF NINTH-CENTURY CAROLINGIAN TREATISES ON MUSIC

Blair Sullivan
 University of California, Los Angeles

Beginning with Lawrence Gushee's study of genre, musicologists have attempted to characterize the innovative texts on music produced during the Carolingian ninth century, mentioning their formal similarity to contemporary grammar treatises and offering uneasy dichotomies based on "theory" versus "practice." No one, however, has explained why these texts began to appear at that specific time—early in the ninth century with Hrabanus Maurus's derivative yet highly individualized treatment of *musica disciplina*—or why they took the forms that they did. I propose such an explanation by locating their production within a sociolinguistic context in which Carolingian reforms of Latin usage, initiated in the late eighth century by Charlemagne's adviser Alcuin, were destroying the Merovingian linguistic compromise between Latin speakers and uneducated listeners by forcing a strict purification of speech and prayer. Alcuin's goal was to achieve a standardized version of Christian scripture and liturgy so as to avoid misinterpretation and possible heresy; and this preoccupation with a return to "correct" Latin usage dictated a dynamic role for the grammatical discipline as late Latin texts on grammar were adapted to meet the specific demands of the new Carolingian linguistic agenda. Similarly, because these demands for linguistic purification had a direct application to liturgical chant and psalmody, late antique adaptations of classical texts by Christian synthesizers such as Boethius, Cassiodorus, and Isidore formed the basis for innovative texts on music—*Musica disciplina*, the *Enchiridias* treatises, Hucbald's *Musica*—in which principles of the newly-developed pedagogy for Latin grammar were applied to classical music theory.

ALIA VIA IN ALIAMUSICAM

Charles Atkinson
 The Ohio State University

Another approach to the *Alia musica*? The first question anyone would logically ask is "Why?" After all, the work can be studied in three editions, with translations into German, French, and English. Anyone who has done so, however, will understand some of the reasons a new look is necessary. One of the most complex and perplexing of all medieval writings on music, *Alia musica* is actually a core treatise and succeeding layers of commentary upon it, the commentators themselves drawing their material from various sources. Not only is the work itself difficult to understand, but it contains a number of self-contradictions and other problems if one follows the organization proposed by Jacques Chailley in his 1965 edition.

Recent research by Michael Bernhard, Nancy Phillips, and Karl-Werner Gumpel has shed new light on the dating, organization, and content of *Alia musica*. Based upon their researches, as well as my own, the present paper presents a different organization and

chronology for the various levels of the work, leading to better comprehension of its contents and a better appreciation of its implications for our understanding of medieval theory and practice. Along the way, one of its authors, whom I call Delta, reveals himself to be one of the most perceptive and forward-looking of early medieval writers on music. His work provides a foundation for the *Lucidarium* of Marchetto of Padua, and even anticipates some of the innovations of Franchino Gafurio and Heinrich Glareanus in the late fifteenth and sixteenth centuries.

FEMINIST PERSPECTIVES (SMT)

Marianne Kielian-Gilbert, Indiana University, Chair

DEFINING FEMINIST MUSIC THEORY

Ellie M. Hisama

Brooklyn College and

Graduate Center, City University of New York

In the years since 1994, when *Perspectives of New Music* published a watershed forum on feminist music theory, scholars in several subdisciplines of music have undertaken significant projects influenced by feminist theory that possess valuable insights for music theory. This paper surveys work that constitutes the category of “feminist music theory” and proposes future directions in this promising subfield. Following a definition of feminist music theory, a critical overview is presented of feminist music-theoretical and analytical work in conference papers, dissertations, journals, and books. Yet we should be cautious about celebrating the arrival of a post-feminist era in our profession too hastily; some research areas bear little to no trace of having ever encountered feminism, although they might very well benefit from such an engagement.

DER FISCHER UND DAS WEIB:

TEN YEARS OF REDEFINING THE “OTHER”

Matthew Shaftel

Florida State University

The 1992 SMT session and the subsequent *PNM* volume devoted to feminist music theory highlighted a fundamental change in the field of music theory, as positivistic discourse began to make room for new critical methodologies. Although they are often relegated to “other” status, the expansive musical repertoires and the diverse approaches to music promoted by the *PNM* authors have become far less *marked*.

This paper proceeds, by way of an analysis of Schubert’s “Der Fischer,” to demonstrate (and celebrate) the gradual mainstreaming of what were once identified as “feminist” approaches, exploring a work that constitutes a musical essay on the isolation of the feminine “other.” Its strophic form and simple setting yield few worthwhile results when examined through the lens of traditional analytical methods, but a focus on the cyclical way in which one experiences the work emphasizes both an unusual pattern of accentuation and a chiasmatic isolation of the central event, the sighting of the “feuchtes Weib.”

HISTORY OF THEORY (SMT)

Cristle Collins Judd, University of Pennsylvania, Chair

FURNO'S CHALLENGE

Robert Gjerdingen
Northwestern University

Giovanni Furno (1748–1837) was an important *maestro* of counterpoint in Neapolitan conservatories. He came from the musical line of Durante and shared Durante's strong bias for *praxis* over *theoria*. Like his teacher Cotumacci, Furno wrote a small collection of rules (*Regole*) to help students realize the unfigured basses known as *partimenti*. In Furno's *Regole* each rule is followed by a short *partimento* meant to embody that rule. At the end of his treatise, he prefaces the final and most extended *partimento* by saying: "Here follows the example of all that has been discussed." This summary example was Furno's challenge to his students, and it remains a challenge today. Its 45 measures contain a number of puzzling detours and modulations. If theorists stumble today in realizing this *partimento*, could it be that they have failed to spot the cues that Furno expected his students to recognize? Perhaps such *partimenti* should be viewed as a late stage in what might be termed "stimulus-and-response" counterpoint training. That is, just as a sixteenth-century treatise might say "If the tenor should rise a second, the cantus may take the third," so the *Regole* of Furno and others are presented as "If... then" conditionals. Furno's challenge can be met by an approach his *partimento* as a ritualized series of stimuli, to which are provided the responses sanctioned by Neapolitan tradition and *galant* phraseology.

DYNAMICS AND DISSONANCE: THE IMPLIED HARMONIC THEORY OF J. J. QUANTZ

Evan Jones
Florida State University

Chapter 17, section 6, of Johann Joachim Quantz's *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752) concerns the duties of the keyboardist in accompaniment, and includes a short original composition entitled "Affettuoso di molto." This piece features an unprecedented variety of musical dynamics—alternating abruptly from loud to soft extremes and utilizing every intermediate gradation. The extreme density of dynamic surprises is remarkable: most comparable pieces from the period were published without any dynamic indications whatsoever, and no other eighteenth-century treatise spells out dynamic prescriptions as explicitly. Quantz's dynamics are seemingly intended to document an ideal concept of dynamic shaping, and may also be taken as an indication of contemporary performance practice. Most suggestively, Quantz's discussion of this example provides an analytic rationale for the various dynamic levels specified in the musical score: specific levels of relative amplitude are prescribed for particular classes of harmonic events, depending on their relative dissonance. Quantz defines his categories in the language of the thoroughbass theorists of the time, but his categorization of dissonant chords speaks to a harmonic understanding related to or derived from emerging Ramellian ideas of chordal structure. Quantz's categories implicitly anticipate Kirnberger's distinction between es-

sential and inessential dissonance; further, his judgments of chordal dissonance closely coincide with even later conceptions, as indicated by the various chords' spans on the Oettingen-Riemann *Tonnetz* and on David Temperley's "line of fifths." The paper incorporates a live period performance of the piece under discussion.

IMPORTING AND EXPORTING OPERA (AMS)
Katherine Preston, College of William and Mary, Chair

"PLAY THAT OLD SALOMY MELODY":
 THE AMERICAN RESPONSE TO STRAUSS'S *SALOME*

Larry Hamberlin
 Brandeis University

At the outraged insistence of J. P. Morgan, the first U.S. production of Richard Strauss's *Salome* closed after a single public performance in January 1907. When the Metropolitan Opera's prima ballerina subsequently took the production's "Dance of the Seven Veils" to vaudeville, large audiences got an eyeful of what had caused all the uproar. There ensued an invasion of "Salomy dancers," ranging from high-class modern dancers to low-down hootchy-kootchers. When his Manhattan Opera Company presented Mary Garden singing—and dancing—the title role in 1909, even Oscar Hammerstein capitalized on what the *New York Times* called "Salomania."

The complex social context in which Strauss's opera made its U.S. premiere has hitherto gone unnoticed by musicologists. For instance, the Met production was one of three theatrical presentations of the Salome story simultaneously appearing on New York stages, including one set in a California mining camp. More importantly, the "Dance of the Seven Veils" tantalized a public whose fascination with Middle Eastern-inspired dance had begun at the 1893 World's Columbian Exposition. Unlike the Chicago fair's emblematic Little Egypt, however, Salome was a much more threatening archetype of female empowerment. This paper considers the many popular songs that, for more than a decade, depicted Salome as an unsettling *femme fatale* who not only gets her man but also gets his head served on a platter.

A DUBIOUS TRIUMPH:
PORGY AND BESS AS PROPAGANDA, 1952–1956

Gwynne Kuhner Brown
 University of Washington

Porgy and Bes toured the world in 1952–1956, endorsed and partly funded by the United States government, in an effort to counteract America's reputation for racial injustice. Advocates of director Robert Breen's production saw its propagandistic strengths as twofold. First, Gershwin's opera was a masterpiece portraying the oppression of African Americans *in the past*. Second, the cast's charisma and freedom reflected black life *in the present*. Despite some Americans' concerns that it would harm the image of blacks and/or whites, *Porgy* journeyed abroad with the State Department's blessing.

The production was greeted enthusiastically, but not as a work from the dark past featuring performers of the rosy present. Foreign critics frequently understood the opera as near-reality, sympathizing with characters seen both as actual people, largely indistinguishable from the performers who played them, and as exemplars of “the Negro race,” revealed as passionate and primitive.

Using documents from the Robert Breen Archives at Ohio State University, this paper examines the triumphant reporting by the American press of what was, from a certain perspective, a propagandistic disaster. When foreign reviewers failed to draw the intended conclusions, the American press carefully downplayed the particulars of both the opera and its reception, focusing instead on the photogenic cast and the adulation of international audiences and critics. Given the American media’s calculated “spinning” of foreign reception and circumspect silence on the opera itself, it is ironic that those who questioned the tour’s political wisdom were criticized by editorialists for caring more about propaganda than art.

LIGETI (SMT)

Stephen Taylor, University of Illinois, Chair

THE LAMENTO MOTIF, JAZZ HARMONY, AND TRANSFORMATIONAL VOICE LEADING IN GYÖRGY LIGETI’S “ARC-EN-CIEL” AND OTHER WORKS

Clifton Callender
Florida State University

Two salient features in much of Ligeti’s recent music are the “lamento motif”—a descending chromatic line (Taylor 1994)—and the influence of jazz harmony. These two features combine prominently in the piano etude “Arc-en-ciel” (which Ligeti describes as “almost a jazz piece”), yielding progressions of seventh chords and other extended tertian sonorities connected by smooth voice leading. This paper develops a transformational model of voice leading among a particular class of jazz chords. Constructing major and minor seventh, ninth, (sharp) eleventh, and thirteenth chords from a pair of stacked fifths combined at the minor or major third, the two transformations *slide* one pair by half-step or *rotate* one pair a single step around the circle of fifths. These transformations on jazz chords yield analogues to the *P*, *R*, and *L* operations on consonant triads. Analytic examples are drawn from numerous passages in “Arc-en-ciel” as well as other recent works by Ligeti and other composers.

POST-TONAL DIATONICISM AND HARMONIC STRUCTURE IN LIGETI’S RECENT MUSIC

John D. Cuciurean
Arizona State University

This paper examines aspects of harmonic structure in the slow movements of Ligeti’s late music, specifically in pieces whose pitch organization alludes to relatively conventional

concepts of harmonic syntax. Statements made by the composer concerning his approach to harmony in recent works—such as his description of Piano Etude No. 15 as “diatonic, yet not tonal,” or his characterization of the *Hamburg Concerto* for horn (which employs microtonal inflections) as embodying “harmonies, which have never been used before, that sound ‘weird’ in relation to harmonic spectra”—are suggestive. A consideration of the connections between his middle period works and his later ones shows that, in addition to spatial voice-leading features, Ligeti’s “weird” harmonic structures stem from the employment of transpositional combination in a pitch-space environment beyond the usual mod-12 universe. With appropriate transformational operators derived from specific musical contexts, including allowances for fluctuating intonation, it can be shown how Ligeti organizes his idiosyncratic harmonic successions in “diatonic, yet not tonal” fashion. The paper concludes by considering how Ligeti’s allusion to diatonic harmony in his late works affords critical perspective on his artistic and intellectual influences, in light of recent postmodernist interpretations of his music.

MEMORY, SENTIMENT, PLACE (AMS)

Annegret Fauser, University of North Carolina, Chapel Hill, Chair

“THE MOOR’S LAST SIGH”:

FIN-DE-SIÈCLE PARIS, SYMBOLISM AND THE ALHAMBRA

Michael Christoforidis
University of Melbourne

Alhambrism, the Romantic construction of Granada as the last European refuge of Arab culture, constitutes one of the most enduring manifestations of exoticism. The Symbolist transformation of the topoi of Alhambrism in literature and the visual arts drew on representations of arabesques, gardens, twilight, and the longing of the last Moorish king’s “*dernier adieu*.” These themes also exercised a powerful influence on fin-de-siècle music across the Franco-Spanish cultural divide. This paper will explore the interaction between Isaac Albéniz, Manuel de Falla, Claude Debussy and the *Apaches* in Paris and their fascination with the themes of Alhambrism. Their Alhambrist “night music” constituted some of the most complex manifestations of musical exoticism and facilitated the development of modernist techniques.

Drawing on compositional papers and annotations to personal libraries, this research illuminates the cross-influences between the above composers, including their shared knowledge of Alhambrist literary texts and visual artefacts. The metamorphosis of Alhambrist concepts and their cultural manifestations into specific musical gestures was achieved by various means. Repetition and fragmentation of harmonic, rhythmic and melodic motives derived from Spanish sources mirror abstract arabesque designs from the Alhambra. Specific timbral combinations were also forged to evoke the gardens of the Moorish palace. Finally, these composers transformed the habanera, one of the principal markers of fin-de-siècle Alhambrism, from a sensuous song into a nostalgic utterance imbued with poetic allusions to “the Moor’s last sigh.”

“PALE HANDS I LOVED BESIDE THE SHALIMAR”:
MEMORY, MYTH, AND LOSS IN THE ANGLO-INDIAN IMAGINATION

Nalini Ghuman Gwynne
Mills College

Amy Woodforde-Finden (1860–1919) and her “world-famous” “Kashmiri Song” (*Indian Love Lyrics*, 1903) have long been either absent from scholarly discourse or mentioned in passing as part of the Edwardian obsession with exotica. Yet, as my research demonstrates, it is this “ephemeral” music that offers the historian a glimpse of popular beliefs concerning nation and empire during the Anglo-Indian colonial encounter. In this paper, I examine the enormous appeal of “Kashmiri Song” and its projections in popular culture from 1903 to 2004. I show how the peculiar fervor generated by the song rests in European delight in “Kashmiri romance” (in music, literature, painting, travel-writing) dating back to Lalla Rookh (1817), in the poem’s erotic, interracial implications and its resonance both with Richard Burton’s “Indo-Persian” translations (*Kama Sutra*, *Perfumed Garden*) and with contemporary women’s fiction, and, crucially, in rumours surrounding the song’s creation by two women (the composer and the pseudonymous poet “Laurence Hope”) who had traveled and lived in Kashmir before marrying.

Unearthing the cultural world buried in “Kashmiri Song” and its reception, I show that the singer’s ambiguous subject position (widely heard as autobiographical) allows for a transgressive exploration of imperial fantasies concerning race and gender at the height of the British Raj and beyond. Finally, drawing on revisionist theories of orientalism and post-colonialism, I suggest that “Kashmiri Song’s” changing resonance in Anglo-Indian historical “mythography” opens up that history to its internal others (subaltern peoples, women, exiles); this points to the song’s significance for understanding colonial history and its musical reverberations in the present.

THE BUENOS AIRES OF *MARÍA*: RITUAL, REVERSAL, RENEWAL

Bernardo Illari
University of North Texas

María de Buenos Aires, Astor Piazzolla’s and Horacio Ferrer’s 1968 tango *operita*, is as dramatically compelling as it is opaque. Even Piazzolla himself is said not to have fully understood Ferrer’s poem, loaded as it is with a continuous stream of enticing metaphors. Scholars now tend to consider the plot as a representation of tango’s history, a reading not quite supported by both text and music.

Here I instead construe *María* as a fundamentally local and urban song of symbolic renewal, at once advocating a regeneration of Buenos Aires (and Argentina) and effecting it through art. Central to this agenda is the interplay of ritual with ironic reversal that conspires against any fixation of meaning. *María* is ritual in its circular plot, its ceremonial, static character, its use of religious *topoi*, and its allusions to older genres—Greek tragedy, Baroque *auto sacramental*, oratorio, number opera—and procedures—hermetic language, *ostinatos*, walking basses, fugal writing—themselves related to ritual or ceremony. An all-encompassing use of ironic reversal dismantles ritual-religious propriety by appealing to the tango’s world of the night, the brothel, and the vernacular, developing a darkly festive proliferation of characters and moods, and emphasizing performance over text to the point

of self-reflexivity. Thus, even though *María* remains fundamentally true to its tango matter, which already consists of a (danced) festive ritual, the piece ultimately emerges as a (post)modern and disembodied myth of Buenos Aires related to literary, cultural, and political trends of the times.

MUSIC AS PLACE: ANNE LEBARON'S *SOUTHERN EPHEMERA*

Judith Lochhead
Stony Brook University

Music has been understood as a temporal art, occupying time as opposed to space. The opposition of time and space has been called into question by Edward S. Casey, who claims that place is a more immediate lived experience and hence prior to time and space. Proposing that a sense of place embeds both time and space, Casey demonstrates how the lived-body enacts a meaningful "place-world" that is more "an event than a thing."

This paper develops the idea that listening to a piece of music enacts a sense of place. It takes up some of the points Steven Feld makes in his "Waterfalls of Song: An Acoustemology of Place Resounding in Bosavi, Papua New Guinea," but applies them in the context of the Western concert tradition. In particular, I consider Anne LeBaron's 1993 work *Southern Ephemera* which draws listeners into the sounds, smells, feelings, and images of the southeastern region of the United States. A work for flute, cello, and two Partch instruments (the surrogate kithara and harmonic canon), the piece makes a sense of place palpable to listeners through musical events which recall songs of the south ("Battle Hymn of the Republic", "Jambalaya", "You Are my Sunshine"), the slow movements on a hot, humid day, and the dense vine-ing of plants in natural habitats.

The paper concludes with some general thoughts about how music generates meaning by engaging listeners in imaginary places.

MUSIC AND CONFESSIOAL POLITICS IN THE HOLY ROMAN EMPIRE (AMS)

Alexander Fisher, University of British Columbia, Chair

PUBLIC RELATIONS IN THE SIXTEENTH CENTURY: THE CASE OF MARTIN LUTHER AND THE DIET OF WORMS

Rebecca Oettinger
Madison, Wisconsin

In the early 1520s, Martin Luther and his followers turned to popular song as a way to spread information about their religious reforms and to encourage dissent among Catholics. Of foremost importance in those early days was the creation of Luther's public image as a man of conscience, saintly and inspired by God. Following the tradition of the medieval *Zeitungslieder*, newly created folksongs told the story of Luther's excommunication in 1520 and his subsequent trial before the Imperial Diet of Worms. These works present a very early example of a public relations campaign that combined visual imagery in the form of woodblock prints with powerful lyrics to create the image of a new German leader, one

who would remove German Christians from millennia of domination by the Italian popes. Religious fervor combined with nationalism in these songs, helping to ensure a prominent place for music in the fledgling Lutheran church. In this study, I examine all the surviving songs on the Diet of Worms to demonstrate how Protestant polemicists used music to create a public image of Luther as a hero foretold by Scripture, come to release Germans from spiritual bondage and even to pave the way for the Apocalypse. They emphasize the nascent sense of German nationalism and the resentment of Rome felt by many Imperial citizens of the day. These songs also reinforce studies of Reformation polemic that demonstrate the overwhelming domination of the popular media by Protestant writers to the detriment of their Catholic rivals.

A MEETING OF PEACE AND PIETY:
MUSIC FOR A ROYAL VISITATION

Allen Scott

Oklahoma State University

On 18 September 1611, Matthias II, the Habsburg King of Bohemia, entered the city of Breslau to receive the homage of the Silesian estates. The visit was politically and religiously critical for the region, coming just four months after Matthias deposed his brother Rudolf as Holy Roman Emperor, and four months before Rudolf's death and Matthias's accession to the imperial throne.

Matthias's appearance was celebrated in grand style, with pageantry and polychoral music performed by city, church, and school musicians. The focal point of the reception was a triumphal arch in the center of the city, which contained a gallery for choirs and instrumentalists. The most significant work performed at the arch was the polychoral motet *In te magna tuis spes est* by Samuel Besler, commissioned for the occasion by the Breslau city council. The text of this motet contains the image of a meeting of Peace and Piety, along with appeals for serenity for Matthias's kingdoms.

This paper is an examination of the celebrations based on contemporary accounts. The city's reception of Matthias represents a nexus of Silesia's political, civic, and ecclesiastical realms in paying homage to their Habsburg overlord. More importantly, however, the underlying message of the celebrations was an appeal by the estates to the Catholic Matthias to preserve Protestant rights under the 1609 Letter of Majesty issued by Emperor Rudolf, thus demonstrating how music and civic celebrations operated as both overt and subtle means of propaganda in a time of political and religious upheaval.

NOISE AND NOTATION IN TROUVÈRE MUSIC (AMS)

Judith Peraino, Cornell University, Chair

SOUNDING DISSENT: REPRESENTATIONS OF SONIC OUTRAGE IN THE POETRY AND MOTETS OF ADAM DE LA HALLE

Emma Dillon

University of Pennsylvania

Adam de la Halle's *Jeu de la feuillée* is among the noisiest texts of the thirteenth century, and yet, with the exception of one refrain, is void of musical interpolation. Sound is conjured instead through explosive exclamations of its Artesian characters, its clamorous fairy-folk, and in the nonsensical expostulations of the local madman. If the absence of music has usually discouraged reading the play as a document of musical practice, Eugene Vance's characterization of its noisiness as "charivari" (a well-documented ritual of civic dissent, notorious for raucous, anti-musical sounds) invites reassessment of the *Jeu* for what it may reveal about other, more volatile, less musical, sounds that rang out in thirteenth-century France.

The first part explores Adam's evocation of charivari sound to signify social tensions in the Arras of the *Jeu*, and asks: how can one represent sound that evades traditional modes of musical representation (as song, genre, or notation)? I suggest Adam responds by turning to the phonic possibilities of language as an agent of disruption. The second part considers the other (surprising) place in which themes of sonorous and civic unrest occur: Adam's motets. With reference to three of these, I consider how the poet/composer found ways to represent the anti-musical at the heart of the most revered musical tradition of the period, the key being the genre's fraught tension between verbal sense and abstract musical sound. Thus, while the original sounds of dissent may evade us, their aftershocks linger as Adam's brilliant exploration of the frontiers between words and music.

TROUVÈRES, SCRIBES, AND THE DEVELOPMENT OF *FIGURAE SIMPLICES*

Elizabeth Aubrey

University of Iowa

Our understanding of the development of notation in the thirteenth century has been boosted by recent studies of thirteenth-century treatises and musical sources. One persistent question whose answer remains elusive concerns the shift from a system of rhythmic *modes* to a system of *figurae*, individual symbols that conveyed duration without reference to the surrounding context. The Garlandian rhythmic modes and the Franconian mensural symbols are obvious starting points for an investigation into this shift, but they can become an inverted telescope that distorts rhythmic practices that did not conform to those systems. One significant but neglected source is the *Chansonnier Cangé*, a trouvère manuscript with 333 melodies, more than three-quarters of which use mensural *figurae*. Its notation, whose inconsistently deployed signs do not allow unambiguous modal assignment, has been called "semi-mensural" or a deliberate "affectation." This paper presents the results of a detailed study of this notation, identifying patterns of meaning within the

scribe's inconsistencies. If viewed as preserving a tradition outside that of Parisian polyphony, the notation of the *Chansonnier Cangé* can be appreciated as testimony to scribal experimentation with *figurae* rather than as corrupted or misinformed and therefore peripheral to the development of notation. The manuscript's Burgundian provenance places it in the company of other sources, theoretical as well as musical, that reflect musical practices to the east of Paris, and with them points to that region as an important venue for the development of thirteenth-century notation.

POPULAR MUSIC (AMS/SMT JOINT SESSION)

Robert Walser, University of California, Los Angeles, Chair

JIMI HENDRIX AND THE PENTATONIC EXPERIENCE

John Covach

University of North Carolina, Chapel Hill

Seattle-born guitarist Jimi Hendrix (1942–70) must certainly be counted among the most influential guitarists in the history of popular music. Emerging out of the London psychedelic scene in the late 1960s and enjoying only a few years of success before his untimely death, Hendrix produced a catalog of music that remains central to rock musicians even today. A crucial feature of Hendrix's music is his use of the pentatonic collection, both in its minor (a c d e g) and major (a b c# e f#) forms. This collection plays a role, not only in Hendrix's melodic material for voice and guitar, but also in the domains of harmony, structure, and formal design. This paper will examine tracks from Hendrix's first album, *Are You Experienced?* (1967), in order to explore ways in which the musical materials themselves attest to Hendrix's stylistic influences. While some excerpts from the recordings will be played, most of the musical-analytical points will be illustrated on the guitar in order to highlight the relationship between Hendrix's choice of material and the way these choices may have arisen from idiomatic fingerings and hand positions.

CROSSING UNDER AND BEYOND WITH RUBEN BLADES: LATIN-AMERICAN MUSIC AND THE "THIRD SPACE"

Jairo Moreno

New York University

Rubén Blades holds a particular position in the Latin-American tradition of socially conscious *cantautores* (performing songwriters): to the rhythm of salsa, his message has been enunciated from the U.S., where he has resided since 1974. In 1984 he famously crossed over: his Elektra recordings explored genres other than salsa (Randel 1991). The experiment was short-lived, and he soon returned to salsa; in the late 1990s, however, he began recording in Costa Rica, using local musicians and featuring a wide variety of genres and styles from the Caribbean and South America that undermine the centrality of Afro-Cuban and Afro-Puerto Rican styles in his previous articulation of a "pan-Latin consciousness" (Negus 1996).

Analysis of two recordings (*Tiempos*, 1999, and *Mundo*, 2002) examines transformations in the musical representation(s) of Latin America. More than an intensification of transnational market and migratory trends, Blades's appeal to diverse expressive repertoires indexes deterritorialized musical practices: the music represents Latin America everywhere and nowhere. These recordings respond to unexpected cultural and geopolitical changes, suggesting the exhaustion of salsa as a "pan-Latin" sound and as a form of cultural resistance, as well as the impossibility of New York City, Miami, or San José emerging as a musical production epicenter. Blades crosses under (and South) to a "Third Space" (Bhabha 1994): a critical and expressive interstitial space between origin and destination and beyond the music industry's reach. Here Blades's music does political work, for cultural differences remain unresolved and binary oppositions (North/South, us/them, center/periphery) are resisted in the act of being made audible.

BARLINE BREAKDOWN:
BLUEGRASS RHYTHM AND BANJO TRANSFORMATIONS

Joti Rockwell
University of Chicago

Given the profusion of music-theoretical work that has appeared in response to Lewin's *Generalized Musical Intervals and Transformations*, it is perhaps surprising how little of it moves beyond the realm of pitch. Rhythm is emerging as an area for extended models of musical transformation, while other domains which could broadly be considered "musical" (as in John Blacking's use of the term) remain largely uncharted. The present study extends some of the ideas of transformational theory to these less explored areas; it does so specifically by analyzing the music of banjoists Earl Scruggs and Bela Fleck.

This paper will model banjo music in two ways: as permutations of the set of fingers picking the strings; and as relations and transformations among the beat-class sets arising from these permutations. After using this model to analyze excerpts by Scruggs and Fleck, the study will conclude by examining the interaction between beat-class sets and metric hierarchies typical of bluegrass music. The resulting instances of metric dissonance contribute to the idea of "drive" discussed by bluegrass performers and listeners alike.

"SPREADING HER GORGEOUS WINGS": JONI MITCHELL'S
ADOPTION OF JAZZ IN "THE LAST TIME I SAW RICHARD"

Daniel Sonenberg
Brooklyn College, City University of New York

From the outset of her recording career in 1968, Joni Mitchell established herself as a product of her times, writing songs that celebrated individualism and nonconformity. Her blending of solo artistry and resistance to social orthodoxies resonated with the world view of many young Americans in the late 1960s and early 1970s, and endowed her music with a relevance that facilitated her swift attainment of pop stardom. Almost immediately upon reaching this plateau, however, Mitchell embarked upon a decade-long incorporation of jazz, a process that would ultimately propel her far beyond the confines of mainstream taste. This paper examines Mitchell's early embrace of jazz elements as a means of express-

ing resistance, independence, and parody in “The Last Time I Saw Richard” (1971). The song details the narrator’s encounter with an ex-lover, and functions as both a personal narrative of failed aspirations and as an allegory of the frustrated idealism of the late 1960s. Mitchell’s jazz vocal phrasing and variation technique enable her to distinguish her in-song persona—the narrator—from Richard, her foil, who has cynically abandoned enlightened countercultural values. In the narrator’s climactic final outburst, the most jazz-inflected utterance in the song, she looks forward to a time when she will “spread [her] gorgeous wings and fly away,” an analogue to the jazz-directed course Mitchell’s career would take over the remainder of the decade. A consideration of both the sociopolitical and music-industrial milieus of Mitchell’s initial jazz flight provides the foundation for a context-driven stylistic analysis.

REGICIDE AND MUSIC (AMS)

Emanuele Senici, St. Hugh’s College, Oxford University, Chair

THE TRUE FALSE DMITRII AND THE DEATH OF MUSIC IN MUSCOVY

Claudia Jensen
University of Washington

We think we know about Russia’s False Dmitrii, who consorted with Jesuits and brought Boris Godunov to his guilt-ridden death in Musorgskii’s opera. Dmitrii, however, was an actual historical figure, and the role music played in his short reign was truly operatic: only a year after his coronation, the Muscovites killed Dmitrii himself, decorating his mutilated body with musical instruments, and killed all of his musicians as well, more than two dozen people. These events were not simply a continuation of the familiar collision between religious and secular musical practices, although this is an important issue, for although the Orthodox church prohibits the use of instrumental music in services, the practice is treated with fascinating ambiguity by Muscovite religious and secular authorities over the course of many centuries. Dmitrii’s musical transgressions went to the heart of Muscovite culture, involving not only instrumental performances, but dancing, costuming, and role-playing; in semiotician B. A. Uspenskii’s formulation, Dmitrii engaged in a kind of anti-behavior, with implications of sorcery and evil-doing. The role of music in the tale of the False Dmitrii tale is thus a collision between two worlds, in which the ancient, secular, even evil associations with certain kinds of music played themselves out in the public theater of Muscovite political life. A close study of these events demonstrates the importance of music in many facets of Muscovite cultural life, paving the way for the further examination of the music at the tsars’ courts throughout the rest of the century.

AUBER'S *GUSTAVE III*:
REGICIDAL OPERA AND THE DEMISE OF THE *ANCIEN RÉGIME*

Anna McCready
Royal Holloway, University of London

Auber's depiction of the assassination of Gustavus III of Sweden on 15–16 March 1792 was premièred in Paris on 27 February 1833. With its celebrated masked-ball scene, *Gustave III* was the first major operatic work to step into the arena of regicidal representation in France.

My study of *Gustave III* points out hitherto unacknowledged political contexts for this opera's reception in 1833, encompassing the imprisonment of the Duc de Berry's widow, a Legitimist assassination attempt against Louis-Philippe, and the inauguration of a statue of Napoleon in the Place Vendôme. It has uncovered musical references to the *ancien régime* (such as the Revolutionary hymn *Ça ira!*) that reflected the vogue for historical-mindedness, a phenomenon that was significantly present in the ball scene with its pastiche historical dances, which promoted the false security of nostalgia. Yet, despite its highly-charged subject matter, Auber's setting was not received in Paris as an inflammatory political statement.

The aesthetic contradictions between *Gustave III*'s value as a document of historical-mindedness, as political propaganda, and as a compromise of musical and dramatic integrity are intriguing. By defining the receptacle of public opinion into which Auber's opera fell, this paper will address the disparate elements of historical and political symbolism within the work. With the première of *Gustave III* following hard on the heels of the July Revolution of 1830, this paper will argue that Auber's representation of regicidal assassination was perceived in 1833 as a reference to the demise of the Bourbon dynasty.

RHETORIC AND ALLEGORY IN THE BAROQUE (AMS)

Alexander Silbiger, Duke University, Chair

"ZU ANDERN SOLTU MEDITIRN": MUSICAL MEDITATIONS IN
SEVENTEENTH-CENTURY GERMANY

Janette Tilley
University of Toronto

In his words of 1539, Martin Luther singles out meditation as an important activity of the faithful Christian, though he wrote little about its formal practice. Lutheran theologians more than half a century later continued to hold meditation in high regard, developing and using methods borrowed from medieval tradition as well as contemporary writings from other confessions. The practice of meditation and the cultivation of individual piety in general found growing appreciation in the course of the seventeenth century—a period widely regarded as one of spiritual renewal in the Lutheran church. Composers of sacred music, many of whom studied theology, also contributed to the spirit of renewal and personal piety with compositions that inspired private devotion using the techniques and principles of meditation.

This paper explores the often-overlooked repertoire of small-scale sacred musical dialogues—conversation-like pieces that frequently personify biblical and allegorical characters in addition to God or Christ. Many dialogues share significant textual and formal principles with methods of meditation, not the least of which is the device of the dialogue itself—traditionally a central element in the practice of meditation. Formal meditations that trace their origins back to the *Spiritual Exercises* of Ignatius Loyola are also informative of meditative structures in musical dialogues. An understanding of how their intended audiences may have heard these sacred dialogues and what non-musical practices may have inspired their specific forms helps us better understand how music served specific devotional ends, and participated within the complex cultural and religious fabric of its time.

TOWARD A RHETORICAL ANALYSIS OF LARGE-SCALE
STRUCTURE IN SEVENTEENTH-CENTURY MUSIC:
A CASE STUDY USING WORKS BY GIOVANNI FELICE SANCES

Andrew H. Weaver
Northwestern University

Musical analyses based on the principles of Classical rhetoric have long made valuable contributions to our understanding of early music. While most modern rhetorical analyses are ultimately indebted to the style-based approach of Burmeister, scholars such as Jamie G. Weaver have recently begun to consider rhetorical approaches that extend beyond style into other branches of rhetoric. This paper explores a new approach to the rhetorical analysis of *seicento* music by focusing on rhetorical *dispositio* (arrangement).

Whereas for Burmeister *dispositio* involved merely mapping the parts of an oration onto a musical work, a different approach is evident in motets by Giovanni Felice Sances (c. 1600–79). I argue that Sances applied Classical rhetorical teachings to his large-scale musical structures, but not by following the parts of an oration. Rather, Sances's motets are arranged according to a separate structure used within the oration: the five-part argument explicated in Cicero's writings.

This paper focuses on Sances's *Solvatur lingua mea*, a motet that exists in two related settings. Analysis of the freely-written text reveals a carefully constructed rhetorical argument, which Sances's music exploits to its fullest advantage. In the later version, Sances further manipulates the original work through musical and textual repetition, thereby using large-scale structure to intensify the rhetorical force. These two "drafts" offer a glimpse of the composer at work as he revises his motet according to Classical rhetorical teachings. Through this case study, I hope to offer a new model of rhetorical analysis applicable to many types of *seicento* vocal music.

VIOLONS EN BASSE AS MUSICAL ALLEGORY

Deborah Kauffman
University of Northern Colorado

The unusual type of orchestration sometimes called *violons en basse* is encountered in arias by French Baroque composers such as Couperin, Campra, and Rameau. In such pieces, the *basse continue* line is played by violins notated in the treble clef, with no other

instruments heard below; the solo voice and any additional obbligato instruments remain in the treble register as well. This striking approach has gone practically unnoticed by modern scholars, and was seemingly unremarked upon by writers of the time, despite its striking color and lightness of texture. A study of the texts of the arias in which *violons* are used *en basse* suggests that there are identifiable allegorical associations implicit in such pieces, and that they were clear to listeners of the time.

The most important and most frequent reference is to youth and innocence, both directly in the texts (such as Couperin's motet *Adoloscetulus sum ego*), and through the personages who sing them, such as Cupid (a boy), Diana (depicted in mythology as eternally young), and Hebe (the personification of youth). This association with innocence is shared with the pastoral, which is referenced through the texts and musical settings of a number of the *airs*, and which can also be linked to the themes of peace and quiet delights present in other texts. By identifying the allegorical use of *violons en basse*, we are able to add another texture and sonority to the common musical language of topics that was so central to eighteenth-century musical rhetoric.

MEANING AND EFFECT OF *STILE ANTICO* IN HANDEL'S *ISRAEL IN EGYPT*

Minji Kim

Brandeis University

Handel's oratorio *Israel in Egypt* (1739) is famous for its heavy reliance on borrowed sources. While numerous scholars have worked persistently to identify preexisting music that served as a basis for various movements in the oratorio, very little has been done to understand whether or not there was a reason or purpose behind Handel's selection of borrowed materials. Among the variety of sources Handel consulted in constructing the oratorio, two that raise the most questions are keyboard works by Johann Caspar Kerll (1627–1693) and Giovanni Gabrieli (?1554–1612). Handel transcribed Kerll's "Canzona à 4" (c. 1675) almost note-for-note in setting the chorus "Egypt was Glad" (Part II) and drew the main musical materials of the chorus "I will exalt Him" (Part III) from Gabrieli's "Ricercar sopra Re fa mi don". In both cases, modal constructions in the borrowed sources provide Handel's choruses with a unique, antiquated quality that distinguishes them from the rest of the oratorio. Examination of the texts of these choruses and their contexts reveals the significance behind Handel's divergence from the overall musical language of the oratorio in setting these choruses in *stile antico*. Handel utilizes modal language at these two points in the oratorio to paint the "past" mentioned directly and indirectly in the choruses. Handel's multi-layered reading of his texts emerges as a primary factor in his historical style-conscious selection of his sources, which offers further insight into not only the meaning of the choruses but also Handel's overall borrowing practices.

SCHENKER (SMT)

L. Poundie Burstein, Hunter College and Graduate Center,
City University of New York, Chair

VERBORGENE WIEDERHOLUNGEN? SCHENKER'S (HIDDEN?)
INFLUENCE IN AMERICA BEFORE HANS WEISSE AND
THE MANNES VANGUARD

David Carson Berry

College-Conservatory of Music, University of Cincinnati

According to typical accounts, Schenkerian analysis first made inroads into the United States in the fall of 1931, when Schenker's student Hans Weisse traveled from Vienna to teach at New York's David Mannes Music School. However, in a 1927 letter, Schenker affirmed that his ideas were already circulating not only in Europe, but also in New York. In a letter dating from early 1931, he remarked that Weisse had just received an invitation to teach at Mannes but that others in the U.S. were also active in spreading his ideas, "above all" Victor Vaughan Lytle at the Oberlin Conservatory. Later that year, Schenker wrote that his ideas were also being taught in New York at the Institute of Musical Art, under George A. Wedge.

This paper examines some Schenker-influenced pedagogies in this country around the dawn of the 1930s, independent of the activities at Mannes. In the work of three individuals—Lytle, Wedge, and Carl Bricken—the transmission of Schenkerian ideas was "hidden," in that Schenker himself was not expressly cited; but it must be recognized for its link to Schenker, as much as work of the period that was expressly Schenkerian, in order to gain a more complete understanding of the history and development of music theory in twentieth-century America.

ADDING A SCHENKERIAN UNDERSTANDING TO THE ROLE OF
MULTIPLE NEW-KEY THEMES IN SONATA EXPOSITIONS

Jan Miyake

Oberlin Conservatory

This paper adds a Schenkerian viewpoint to current scholarship on multiple themes in the new-key area of sonata-form expositions. Recent theories of form view the distinction between subordinate and closing themes in fundamentally different ways. William Caplin does not separate closing and subordinate themes into different theme types. In his view, a closing theme is either a second subordinate theme or is part of a chain of codettas. James Hepokoski and Warren Darcy, on the other hand, invoke the idea of the essential expositional close (EEC)—usually the first perfect authentic cadence in the new key—to describe how a theme's function depends on its placement before or after the EEC. Schenkerian analysis, a third perspective, can inform and find common ground between these two viewpoints.

This paper explores possible reasons for multiple fifth-progressions in the new-key area and integrates these explanations with Caplin's theory of formal functions and Hepokoski and Darcy's Sonata Theory. An examination of Classical-period, major-key symphonic

expositions with multiple new-key themes reveals three rationales: (1) addressing a detour within the new-key area to the minor mode; (2) responding to a problematic cadence at the subordinate theme's conclusion; and (3) completing a linear descent in the obligatory register.

TRANSPOSITION (SMT)

Paul Nauer, University of California, Santa Cruz, Chair

TRANSPOSITIONAL COMBINATION AND AGGREGATE FORMATION IN THE WORKS OF DEBUSSY

Mark McFarland
University of Massachusetts

This paper explores Debussy's use of the aggregate and its relation to musical form in his works. Debussy's most conspicuous uses of chromaticism occur in passages moving sequentially, featuring the transposition of material systematically by semitone. This type of procedure can be described in terms of transpositional combination (after Richard Cohn), and it relates naturally to Debussy's method of aggregate formation. Such passages appear throughout Debussy's output; their boundaries frequently coincide with structural divisions within a work. They appear in such a formal role even in one of Debussy's most formally complex works, the ballet *Jeux* (1912–13).

The evidence of aggregate formation in the works of Debussy is interesting in light of the composer's famous disdain for German music. It also shows that the artistic space that separates Debussy and Schoenberg, once described as a terrifying abyss, is perhaps slightly smaller than once thought.

HARMONIC FUNCTIONS OF POLYCHORDS: AN APPLICATION OF TRANSPOSITIONAL SYMMETRY

William E. Benjamin
University of British Columbia

This paper grows out of the literature that views the use of transpositionally symmetric collections as a resource in the development of late-tonal harmonic chromaticism. Several excerpts by composers of the period 1900–1940 are examined, in which pairs of polychords are deployed with the implication of their being in dominant-to-tonic relations. In these examples, the polychords are complex sonorities of five or more pcs, and may be viewed as combinations of two simpler chords that are positionally equivalent in a transpositionally symmetric scale. In many cases, the simpler chords are triads or seventh chords of dominant function, but in some of the cases considered, where the scales are symmetrical only at the tritone, the simpler chords are necessarily non-traditional.

The paper suggests a generalized tool for looking at a wide range of modernist music, and develops a conception of tonal harmonic function that is partially cut loose from diatonicism and rigid contrapuntal concepts to the extent that it is reconceptualized as a relation between entire collections represented by polychords.

TWENTIETH-CENTURY RUSSIAN MUSIC (AMS)

Marina Frolova-Walker, Clare College, Cambridge University, Chair

“NEVER WAS A TALE OF GREATER WOE”:

THE UNKNOWN HISTORY OF PROKOFIEV'S *ROMEO AND JULIET*

Deborah Wilson

The Ohio State University

Prokofiev's ballet *Romeo and Juliet*, one of the best-loved and frequently performed twentieth-century ballets, is commonly known in the version first presented in January 1940. My paper shows that the original version of the ballet, composed in 1935, differed significantly from the 1940 variant: it contained a happy ending where Romeo and Juliet both live.

The 1935 version of the ballet has never been performed. In January 1936, this version was in rehearsal and plans for a spring 1936 premiere at Moscow's Bolshoi Theater were under way. The production was canceled under mysterious circumstances in early 1936 and the ballet was not staged until 1940, without the happy ending. In his 1941 autobiography, published in the Soviet Union and written with ideological pressures in mind, Prokofiev claimed that the Bolshoi production was canceled because the music was considered to be undanceable, and because of critical outrage about the happy ending. Further examination of archival material, personal correspondences, and newspaper and journal articles shows neither explanation to be accurate. This paper explores the two versions of the ballet as representations of two different epochs in the history of Soviet music, and debunks the general view that Prokofiev was spared censure or direct criticism in 1936 following the infamous *Pravda* editorials and subsequent discussions criticizing the music of Shostakovich and other Soviet composers. Instead, I suggest, the 1936 production of *Romeo and Juliet* was canceled by the Bolshoi Theater administration out of fear and caution in the aftermath of the *Pravda* publications.

HAMMERING HANDS: GALINA USTVOLSKAYA'S PIANO SONATAS
AND A HERMENEUTIC OF PAIN

Maria Cizmic

University of California, Los Angeles

Russian composer Galina Ustvol'skaya's Piano Sonatas Nos. 5 and 6 (1986 and 1988) present the performer with meticulously notated tone clusters that include specific performance notes; for example: "Four left hand fingers are bent, the first finger is loose. The strike of the finger bones upon the keys should be audible!" Marked by her "hammer" piano technique, these pieces demand that a pianist hurt herself by hitting the piano unrelentingly with fingers, knuckles, hands. Ustvol'skaya's compositional strategies raise a number of questions pertaining to the relationship between pianist, instrument, and the performance of pain. What kinds of pain does a pianist experience by forcefully striking the piano and then allowing sounds to decay into silence? How do audience members, as vicarious viewers of pain and as physically empathetic observers, participate and relate to such a performance?

Writers about trauma and pain from psychology and literary studies, such as Judith Herman, Leigh Gilmore, and Elaine Scarry, invoke a dialectical argument that privileges language: trauma and pain resist linguistic and narrative representation; at the same time, though, representation opens a path for recovery and social justice. My paper couples trauma theory with scholarship regarding the body and performance from musicologists Elisabeth Le Guin and Suzanne Cusick. Including a performance of selections from the sixth piano sonata, this presentation explores a musical hermeneutic of pain, arguing that music as an embodied art form has special access to experiences of physical suffering and can represent them beyond the bounds of language.

AMS PRESIDENTIAL FORUM: "THE AMS AT YOUR SERVICE"

J. Peter Burkholder (Indiana University), President

**Judy Tsou (University of Washington), Chair, Committee on Membership
and Professional Development**

Andrew Dell'Antonio (University of Texas), Council Secretary

Jessie Ann Owens (Brandeis University), Chair, Development Committee

The Presidential Forum is an annual opportunity to address issues facing the Society, through panel presentations and open discussion. The focus this year is on how the AMS can be of service to its membership. According to the AMS By-Laws, "The object of the Society shall be the advancement of research in the various fields of music as a branch of learning and scholarship." We do this through our Annual Meeting, chapter meetings, *Journal*, *AMS Studies*, publication subventions, awards, and in many other ways. Increasingly, the Society's officers, Board, Council, and committees are seeing part of this goal's fulfillment to lie in service to AMS members, throughout our careers. We cannot support the cause without supporting the people who do the work.

This Forum will report on what the AMS is doing now to support its members and on new initiatives underway and in the planning stages. The panel will present a vision for the Society and discuss what we can accomplish together. Judy Tsou will report on the work of the Committee on Membership and Professional Development in providing practical assistance to the membership at large. Andrew Dell'Antonio will focus on envisioning broader definitions for careers in musical scholarship. Jessie Ann Owens will describe an action agenda for the Society that can be translated into fund-raising initiatives, addressing what our Society can (and cannot) do and what we might do, should we have funds. There will follow an open discussion in which everyone present is welcome to participate.

Friday evening, 12 November

DISABILITY STUDIES IN MUSIC (AMS)

Joseph Straus, Graduate Center, City University of New York, Organizer

Maria Cizmici, University of California, Los Angeles

Brian Hyer, University of Wisconsin-Madison

Marianne Kielian-Gilbert, Indiana University

Neil Lerner, Davidson College

Jay Rahn, York University

Disability—defined as “a physical or mental impairment that substantially limits one or more of the major life activities”—is a pervasive and permanent aspect of the human condition. The emerging interdisciplinary field of Disability Studies takes as its subject matter the social and cultural construction of disability in a shifting, historically inflected relationship to more familiar terms of cultural study, including race, class, gender, ethnicity, and sexual orientation.

Although there has been an astonishing outpouring of humanistic work in Disability Studies in the past ten years, there has been virtually no echo in musicology or music theory. The goal of this Special Session is to begin a conversation among musicians about music-historical and music-theoretical issues related to disability.

Papers by the six panelists (Maria Cizmici, Brian Hyer, Marianne Kielian-Gilbert, Neil Lerner, Jay Rahn, Joseph Straus) as well as additional background readings in Disability Studies will be available in advance.

**PERFORMANCE AND ANALYSIS: VIEWS
FROM THEORY, MUSICOLOGY, AND PERFORMANCE (SMT)**

Robert Hatten, Indiana University, Chair

Respondent: Janet Schmalfeldt, Tufts University

**PROMPTING PERFORMANCE: TEXT, SCRIPT, AND ANALYSIS IN BRYN
HARRISON'S *ÊTRE-TEMPS***

Nicholas Cook

Royal Holloway, University of London

The aim of this paper is to show how, in performance, scores function less like texts than like scripts, choreographing the real-time performance decisions and interactions in which much of the meaning of music as experienced lies. The nature of such interactions is obvious enough in the performance of chamber music, but in this paper the claim is advanced that the principle of score as script is equally applicable in solo performance. An attempt is made to support this claim through a study of *être-temps*, a composition by the British composer Bryn Harrison commissioned by the pianist Philip Thomas. Eric Clarke and the author documented the entire process through which Thomas developed his interpretation, from initial play-through to first public performance: a documentation that

includes not only audio and MIDI recordings but also interviews and a development session in which composer and performer discussed issues of interpretation. Harrison's complex rhythmic notations function less as specifications of sound objects than as prompts to inherently meaningful performative acts. Underlying this are a number of other claims: that music like *être-temps* is not anomalous but rather tells us something about performance in general; that we need to distinguish between, and balance, analytical approaches that prioritize compositional and performance issues; and that ethnographic approaches can contextualize, and hence add value to, the quantitative approaches now familiar in performance analysis.

LIKE FALLING OFF A LOG: RUBATO IN CHOPIN'S PRELUDE IN A-FLAT MAJOR, OP. 28 NO. 17

William Rothstein

Queens College and Graduate Center, City University of New York

One of Chopin's most popular short pieces, the Prelude in A-flat Major, is based on an *Ur-Rhythm* of five eighth notes leading to a downbeat. (The piece is in 6/8 meter.) This rhythm, which is expressed both in the repeated-note accompaniment and in the melody, suggests a basic temporal shape of acceleration to the downbeat. The *Ur-Rhythm* undergoes various conflicts, challenges, and intensifications during the course of the Prelude, and the prevailing 12/8 (two-bar) hypermeter is occasionally reversed. A detailed plan for rubato playing in the Prelude can be derived from these and related observations. The author's ideas in this area come not from recordings of the piece but from personal experience with the Prelude in performance.

Brief comparison will be made to two superficially similar Chopin preludes, Nos. 15 (D-flat major) and 21 (B-flat major). It will be shown that each piece offers unique issues—in particular, a unique relation of melody to accompaniment—that make it difficult to transfer conclusions directly from one piece to another. A general theory of rubato will not be arrived at so easily.

VIRTUOSITY IN BABBITT'S *LONELY FLUTE*

Daphne Leong

University of Colorado, Boulder

Elizabeth McNutt

Boulder, Colorado

This paper examines Babbitt's *None but the Lonely Flute* (1991), for unaccompanied flute, from the points of view of flutist and theorist, focusing on the virtuosity—compositional and performative, apparent and hidden—that permeates the work. The significant technical and interpretational challenges facing a performer of *Lonely Flute*—extreme changes of register and dynamic, intricate rhythms, a richly contrapuntal single line—are investigated, as well as their interface with listener experience and their intertwining with structure and surface. The compositional dexterity of the work's array structure is analyzed in its modes of projection in both pitch and time domains and in its composing out to produce a rich variety of cross-references. Specific examples of interwoven compositional and

performative virtuosity in *Lonely Flute* are identified, the ways in which such virtuosity is concealed or displayed are explored, and its necessary role in defining the work's narrative is traced. The presentation intersperses read text with live musical examples, and concludes with a performance of the work.

STEFAN WOLPE AND DIALECTICS (SMT)

Austin Clarkson, York University, Chair

Respondents: Christopher Hasty, Harvard University, and Anne Shreffler,
Harvard University

"WHERE TO ACT, HOW TO MOVE": WOLPE'S DIALECTICAL MOMENT

Martin Brody
Wellesley College

In lectures and essays written during the 1950s and 1960s Stefan Wolpe often reveals a dialectical turn of phrase and mind, never more so than in the closing image of "Thinking Twice": "the ever-restored and ever-advancing moment." This paper discusses some of the possible meanings of this enigmatic phrase and how a dialectic of "restoration" and "advancement" is enacted in various moments taken from several of Wolpe's late works: *Piece in Two Parts for Flute and Piano* (1960), *Piece for Two Instrumental Units* (1962), and *String Quartet* (1969). Wolpe himself sometimes describes his musical simultaneities in metaphors of agency, comparing simultaneous musical actions to individuals functioning autonomously but cooperatively in a social space. This Wolpean "play of agents" can be considered in light of the thought of another German émigré active on the New York scene, the social philosopher Hannah Arendt. Processes of continuity and discontinuity in several musical passages, and Wolpe's own characterization of his *modus operandi*, suggest a kinship between his project and Arendt's discussion of the concepts of "action," "memory," "individuality," and "plurality" in the human condition.

"BOUNDARY SITUATIONS": WOLPE'S MIGRANT TRANSLATIONAL POETICS

Brigid Cohen
Harvard University

In the 1950s, Wolpe's encounters with Cage's poetics of indeterminacy challenged the émigré to justify the ethical value of choice and intentionality in his own compositional practice. Wolpe insisted that the composer had a responsibility to mediate between disparate musical actions, creating the "most carefully contrived situations," which he also called "boundary situations." This task emerged from Wolpe's commitment to many forms of cultural mediation and translation: between cross-cultural traditions, different representational media, past and present conventions, and much else. Wolpe's use of the term "situations" is pivotal in the context of his mid-century prose, which consistently interpreted narratives of life and musical process in parallel terms. The composer often framed

detailed discussions of compositional technique in a discourse evocative of his experience of migration, couched in a vocabulary of shock, memory, mediation, survival, and renewal. Through close readings of musical “boundary situations” in *Enactments* and the *Six Hebrew Songs*, this paper explores alternative forms of musical narrative, subjectivity, and agency communicated in Wolpe’s post-tonal practice. This paper will also question how Wolpe’s translational poetics related to his migrant experience, and how it contributed to his vision of music as a medium of cultural and political intervention.

WOLPE, DEBUSSY, AND DIALECTICAL FORM

Matthew Greenbaum
Temple University

Stefan Wolpe’s lectures (particularly “Thinking Twice” and “On Proportions”) offer an unusually specific overview of the structural and conceptual procedures of his musical logic. An examination of the music in light of the texts reveals commonalities between musical structure and the philosophical origins of this logic. These were derived from the dialectics of Hegel and Marx that Wolpe had assimilated from leftist aesthetics, subsequently greatly enriched by Adorno’s negative dialectic. A comparative analysis of Debussy’s *Des pas sur la neige* and Wolpe’s *Second Piece for Violin Alone* reveals similar structural processes. The intertwining and subsequent emergence of octatonic, modal, diatonic, and other sets in the Debussy are remarkably similar to the emergence of octatonic materials from Wolpe’s initial hexachordal matrix. Wolpe thus achieved a unification of Adorno’s “radical” negative dialectic—and its rejection of closure—with the self-framing dialectical models of Debussy and his predecessors.

THE DIALECTICAL IMAGE IN WOLPE’S *ENACTMENTS FOR THREE PIANOS*

Austin Clarkson
York University

Stefan Wolpe’s lectures and essays from the 1950s and 1960s find strong resonance in the aesthetic theory of Walter Benjamin and Theodor Adorno—the cognitive status of the autonomous work of art, the aesthetic aspect of music theory, the surreal as access to the not-yet-known (*Noch-Nicht-Bewußt*), the role of mimesis and the aura, and the “speechlikeness” (*Sprachähnlichkeit*) of music. Benjamin’s “dialectical image” as an agent for attaining the “now-time of recognizability” (*Jetztzeit der Erkennbarkeit*) resembles Wolpe’s “ever-restored and ever-advancing moment.” Benjamin’s “profane illumination,” which mimetically achieves contact with the object, lies behind Wolpe’s “poetic trance,” where objects are haunted, boundaries disappear, and art attains infinitude. The paper illustrates the role of the dialectical image in Wolpe’s *Enactments for Three Pianos* (1950–53), which he composed at the time of the inception of actionism among the abstract expressionist painters of New York. I focus on the fifth movement, “Fugal Motions,” giving special attention to Wolpe’s dialectical approach to action, genre (fugue), shape, spatial symmetry, and organic mode.

Saturday morning, 13 November

FRANCO-RUSSIAN TONALITIES (AMS)
Mark DeVoto, Tufts University, Chair

**F.-J. FÉTIS AND THE DEVELOPMENT OF PLAINCHANT THEORY
IN NINETEENTH-CENTURY FRANCE AND BELGIUM**

Jean Littlejohn
Northwestern University

A central issue in the conflicts over chant restoration in nineteenth-century France and Belgium was the distinction between “plainchant tonality” and “modern tonality.” Priests and music scholars involved in the debate disagreed over the extent to which chant books and practice should be regulated by *la tonalité ancienne* to the exclusion of *la tonalité moderne*. This dichotomy, originally proposed by Choron, inspired Fétis to create a theory of harmony that postulated a historically contingent sense of tonality. Fétis’s prolific writings on plainchant have not been addressed in any depth by current scholarship. But his efforts are significant not only because he was one of the first to take up chant reform after the 1789 revolution but also because his theory of tonality helped to guide the thinking of other scholars who made claims about the importance of retaining the native tonality of chant. Fétis, who was deeply involved with chant as a theorist, a performer, and a teacher of performers, struggled with the ramifications of a historicized chant. Through the six decades in which he was actively involved with chant reform, his opinions about excluding modern tonality from chant changed dramatically. In consequence, his theoretical explanations of the harmonic system of chant tonality changed as well. The present study provides an additional but little-known frame for the narrative of Solesmes chant reforms as recently detailed by Katherine Bergeron.

HALÉVY’S QUARTER TONES

Paul Bertagnolli
University of Houston

Fromental Halévy’s *Prométhée enchaîné*, a cantata premiered in 1849 at the Paris Conservatoire, is generally considered the first mainstream western orchestral composition to use quarter tones. Surprisingly this distinction has elicited virtually no investigation of broad cultural developments that inspired the use of the unorthodox intervals, scarcely any interest in their notation or deployment in the score, and only the most cursory appraisal of the cantata’s reception. Recent study of rare and archival documents at the British Library and Bibliothèque Nationale illuminates all three issues.

The cantata articulates two aspects of an unmatched fluorescence of French neo-Hellenism that began in the 1840s. The libretto, derived largely from a translation of Aeschylus by Fromental’s brother Léon, reflects a new approach to classical literature by preserving the original language’s verse forms, unlike earlier versions that imposed current theatrical conventions on Athenian tragedy or contemporaneous adaptations that sensa-

tionalized antique subjects. The music attests to popular and scholarly interest in ongoing archaeological excavations at Athens and Pompeii, including the recovery of fragmentary theoretical writings concerning rhythm and microtones. Alexandre Vincent, a mathematics professor at the Sorbonne, translated the fragments and persuaded Fromental to test the affective potency of quarter tones.

Although the intervals simply create the Dorian enharmonic mode, appear only in the string parts between semitones (E-F, B-C), and rarely accompany voices, they posed insurmountable obstacles during rehearsals in 1847. Later some critics admired their novelty, while others condemned their “garbled combinations.” Berlioz doubted their capacity to revive the power of ancient Greek music.

MULTIMODALITY IN FAURÉ

Carlo Caballero
University of Colorado

Once a commonplace, the hypothesis that Fauré’s style was influenced by his study of modal music at the Ecole Niedermeyer has come to be viewed as an empty cliché. This paper revives the problem, warrants the connection between Fauré’s schooling and his compositional techniques, and theorizes the potential interactions of tonicization and free modal interchange. Dissertations by James Kurtz (1970) and James Kidd (1973) made important cases for examining Fauréan modality, but neither study led to further work in this direction. Why? First, the “impure” flux of modality and chromaticism in Fauré’s music made it an improbable musical stream to trace back to plainchant or Renaissance polyphony. Unlike Chausson, Gigout or Koechlin, Fauré never composed pieces that commit themselves to a single ecclesiastical mode. Second, the domination of Schenkerian approaches scarcely admitted considering modality as a structural factor in music by seemingly “tonal” composers.

In a letter unavailable to Kurtz and Kidd, Fauré himself invoked ancient and medieval music and outlined his practice in terms of overlapping scales whose mutability replaces modulation. While Fauré’s training in early music sowed the seeds of an important stylistic development, he transformed old modal practices into a modern, personal tool. Analyses of specific works ranging from 1892 to 1923 demonstrate that the inflections of diatonic (and non-diatonic) modes built on the same tonic increasingly attenuated the value of dominant harmony in Fauré’s music, providing him with such melodic variety as often to render modulation unnecessary to his expressive purposes.

“A FEW FLIMSY ENHARMONIC DEVICES,” OR, WHAT STRAVINSKY LEARNED FROM RIMSKY

John Schuster-Craig
Grand Valley State University

In discussions with Craft, Stravinsky noted that his teacher Rimsky’s knowledge of composition was “not at all what it should have been,” and that Rimsky’s modernist techniques had consisted only of “a few flimsy enharmonic devices.” Taruskin and van den

Toorn have suggested that Stravinsky's remark was referring to the standard octatonic progressions now commonly recognized as a feature of Stravinsky's style.

This paper, drawing on Rimsky's autobiography, Yastrebstev's *Reminiscences of Rimsky-Korsakov*, and Rimsky's harmony text, attempts to define what the composer's "flimsy enharmonic devices" were. Although Rimsky's octatonic and whole-tone practices were certainly a part of these, other non-diatonic scales (hexatonic and enneatonic especially), as well as what the composer on several occasions referred to as "false progressions" (chromatic mediant relations) clearly fall into the same category. "False progressions" and use of non-diatonic scales are related phenomena, in that the hexatonic and octatonic scales readily generate the type of "false progressions" illustrated by Rimsky in his harmony text. I note their use, locally and in terms of a larger structure, in Act II of *Le coq d'or*.

The body of this paper traces the role these devices play in the early works of Stravinsky during his apprenticeship with Rimsky, from the *Scherzo for Piano* (1902), through Act I of *Le rossignol* (1908–1909). I conclude that relatively few of Rimsky's devices find their way into the younger composer's music, confirming what Vladimir Belsky quoted Rimsky as saying of his young pupil, "...he will never be my or anyone else's follower."

GROOVE AND REPETITION (SMT)

Mark Spicer, Hunter College, Chair

ON AND ON: REPETITION AS PROCESS AND PLEASURE IN ELECTRONIC DANCE MUSIC

Luis-Manuel Garcia
University of Chicago

Until very recently, repetition has been viewed, rather grudgingly, as a necessary circumstance of formal structure but not as aesthetic process or goal. Judging from music-critical discourses, it seems that repetition inherently obstructs modern Western notions of musical beauty. The concept of repetition has not fared better among cultural theorists and critics, who often abandon aesthetic attacks on repetition in favor of socio-political ones. Repetition becomes not only unpleasant, but dangerous: a loss of originality and a powerful, hypnotic tool for the domestication and homogenization of "the masses." Recent attempts to recuperate repetition have had their own problems; many try to argue in favor of repetition-based practices by minimizing the role of repetition, or qualifying repetition as "repetition with difference." However, repetition can function within Electronic Dance Music (EDM) practices without such an "anxiety of the same." Among the many ways in which repetition can be employed in EDM, two practices seem particularly significant: repetition as *process* and repetition as *prolongation of pleasure*. Discussion of these practices opens up further discourse concerning the use of repetition in Electronic Dance Music, as well as its possible application to other practices.

THE AUTOTELIC GROOVE: SELF-GENERATING, REPEATED FIGURES
IN THE MUSIC OF STEVIE WONDER

Tim Hughes
San Antonio, Texas

Repetition occurs in many forms and on many different levels in American popular music, particularly soul, funk, and other dance-based genres. However, the most important use of repetition, aside from its role in creating form, is the repetition of characteristic musical figures referred to as “grooves.” Grooves can be divided into two groups, according to the mechanism by which their repetition occurs: An *autotelic* groove (from “auto,” or self, and “telos,” or goal) is one that strongly progresses toward its own beginning. That is, by some means it causes the listener to expect the beginning of the groove to follow its ending. Autotelic grooves are naturally cyclical. *Exotelic* grooves, however, do not progress toward their own beginnings, so they are not inherently cyclical. Autotelic grooves thus create a much more natural sense of flow when they are repeated than do exotelic grooves. This paper presents analyses of several autotelic grooves drawn from the music of Stevie Wonder: “I Wish” (1976), which is built around a two-measure bass ostinato; a harmonic progression from “Golden Lady” (1973); the two-measure electric piano part that forms the basis of “Living for the City” (1973); and the complex of clavinet and synthesized bass from “Higher Ground” (1973).

HAYDN (AMS/SMT JOINT SESSION)
Caryl Clark, University of Toronto, Chair

HAYDN'S AND BEETHOVEN'S DUPLICATE FOLKSONG SETTINGS

Nicole Biamonte
University of Iowa

Over the course of the eighteenth century—and well into the nineteenth—there was an increasing cultural preoccupation with native folksong in England and Scotland, and numerous compilations, newly fitted with accompaniments suitable for drawing-room use, were published. The best known of these settings are by Haydn and Beethoven, and there are several instances in which these two composers created different settings of the same tune, or of close variants thereof. An examination of these duplicate settings, and of the different choices Haydn and Beethoven made regarding harmony, counterpoint, phrase structure, and overall form, can shed further light on their respective compositional processes. The paper also addresses whether their individual stylistic differences remain recognizable, or have been sublimated within the artificial constraints of the task; and further, whether Haydn's greater familiarity with folksong, and with British music in general, resulted in more successful arrangements, particularly in his harmonizations of modal folksong melodies.

THE WHIMSY OF HAYDN'S SONGS:
POETRY, SEXUALITY, REPETITION

Marshall Brown
University of Washington

Haydn's solo songs are simple settings of conventional poems. This paper will open with an account of the subtleties of the sentimental and anacreontic verse that he set, guided by a line of the mid-eighteenth-century poet William Shenstone, "Under friendship lurks desire." Suppressed passion is hinted at in "Pleasing Pains," and autoerotic release is imagined in "Trost unglücklicher Liebe," particularly in the line "Und tötet mich einmal," followed by restful sleep. Haydn's setting slyly correlates moments of tension and relaxation from different verses to heighten the suggestivity. Fitted to the apparent innocence of the texts, the musical effects are discreet, yet lift the veil on subsurface emotions. A childlike tone is inherent in the poetic genres (one well-known anacreontic poet was called "namby-pamby Phillips"), but the simplicity is ironized by musical emphases, especially as compounded by strophic repetition. In "Zufriedenheit" a keyboard rocket abruptly explodes the willful placidity of the verse, discovering passion where the poet has seemingly put only piety. Whereas the poems as verbal artifacts appear to be expressions of the speaker, the songs incarnate the singer as a role, presented by the poet and judged by the listener attending to the ensemble of voice and keyboard. The songs are thus reflective rather than directly expressive (in the manner of Cone's *Composer's Voice*) or corporeal (in the manner of Lawrence Kramer and Susan McClary). The accepted term for Haydn's mercurial manner is "Laune," but it should be translated as whimsy rather than "irony" (Bonds) or "wit" (Wheelock).

MUSIC, MEDICINE, DISORDER (AMS)
Elizabeth Hudson, University of Virginia, Chair

LISTENING TO MELANCHOLY: ORLANDO DI LASSO'S
"UN TRISTE COEUR" AND THE FRENCH MEDICAL TRADITION

Richard Freedman
Haverford College

This paper uses one of Orlando di Lasso's five-voice chansons, "Un triste coeur," as a focal point for exploring the relationship between melancholy and music in sixteenth-century France. In it, I look closely at Lasso's polyphony—how he crafted melodic ideas, contrapuntal combinations, and form in ways that give voice to the structure and language of his chosen poem. I also show how Lasso's chanson compares with settings of similar texts by composers of the sixteenth century (including Crecquillon, Janequin, and others) But equally important for purposes of my presentation will be a close reading of what French physicians of the sixteenth century (especially the Montpellier surgeons Antoine Du Laurens, Jacques Ferrand, and Ambroise Paré) had to say about the relationship of melancholy to hearing and to music. (The writings of these authorities, incidentally, inform the many Elizabethan writings on melancholy). What, according to the doctors, were the physical

symptoms of melancholy? To what causes did they ascribe melancholy, and how did the process of hearing figure in melancholic conditions? Might sounds cure as well as prompt melancholy? In considering what the French doctors have to say on these themes, I return again to Lasso's chanson, offering some new strategies for listening to, and for understanding, the musical representation of melancholy.

PATHOLOGICAL SINGING IN 1840

Gregory Bloch

University of California, Berkeley

Attempts to reconstruct nineteenth-century operatic singing have drawn on a number of different types of sources, from pedagogical treatises to reviews to early recordings. This paper examines a new kind of evidence: the contemporary writings of doctors and scientists about vocal physiology. On the one hand, such sources can be refreshingly unambiguous, dealing as they do with the details of the vocal mechanism itself. But on the other hand, they employ language quite distant from anything found in modern accounts, suggesting profound differences both in the assumptions structuring the research and in the vocal practices being described. For example, Paul Diday and Joseph Pétrequin's "Mémoire sur une nouvelle espèce de voix chantée" (1840) describes, from a medical perspective, the new "heroic" tenor voice introduced to Paris in 1839 by Gilbert-Louis Duprez. Today, Duprez's success is usually attributed to his "chest voice" high notes, but Diday and Pétrequin deny that the innovation in singing was a question of vocal register, focusing instead on a darkened timbre they attribute to a low, fixed larynx position. The authors also provide a unique perspective on the reception of the new style, labeling it artificial and unhealthy, and predicting its imminent demise. When the essay is read in the context of contemporary science, it becomes clear that Duprez's singing forced a reevaluation of fundamental assumptions on the part of scientists. Simultaneously, however, the shift in vocal practices was itself shaped by scientific thought, both about the voice specifically and about health and disease generally.

BERLIOZ AND THE PATHOLOGICAL FANTASTIC: MELANCHOLY, MONOMANIA, AND ROMANTIC AUTOBIOGRAPHY

Francesca Brittan

Cornell University

Berlioz's "fantastic" program and his personal letters dating from the period of the *Symphonie fantastique* are suffused with the rhetoric of illness, detailing a *maladie morale* characterized by melancholy, nervous "exultation," black presentiments, and an obsessive *idée fixe*. Often mistakenly identified as a term new to the 1830s, the *idée fixe* has a considerably longer history, dating to the first decade of the century, when it appears in the writings of French psychiatrist Etienne Esquirol. Esquirol cites the *idée fixe* as a primary symptom of monomania, a *maladie morale* that was quick to capture public imagination. Examination of the disease's early reception reveals that, well before Berlioz, medical terminology surrounding monomania was absorbed into popular discourse. Malignant *idées fixes* appeared in cartoons, diaries, and works of fiction through the 1820s – notably, in

Mme de Duras' novel *Edouard*, which features an erotomaniacal hero akin to Berlioz's symphonic protagonist. Indeed, Berlioz's own obsessive affliction, and that of his musical alter ego, constitute an identifiable and markedly fashionable pathology which would have been immediately recognized by the Parisian concert-going public. Not only familiar, monomania quickly became an acknowledged hallmark of the Romantic hero and inspired artist, its telltale *idée fixe* cited as characteristic of genius in both medical and artistic journals. A new reading of the *Symphonie fantastique* suggests that Berlioz responded keenly to emerging psychiatric theory, effecting a merger of fact, fiction, and science in a complex autobiographical mode calculated both to reflect and generate his Romantic self.

SING A SONG OF DIFFERENCE:
CONNIE BOSWELL AND A MUSICAL DISCOURSE OF DISABILITY

Laurie Stras
University of Southampton

In the early 1930s, a musician emerged whose (dis)embodied voice created a paradox for popular culture: "the most imitated singer of all time," Connie Boswell, who is nonetheless now an obscure figure. Her remarkable singing quickly became the standard to which jazz singers aspired, but despite the fact that her legacy is still heard, Boswell's presence has been effectively erased in most histories of jazz.

Hidden from sight by radio and phonography, Boswell provoked confusion and consternation, defying notions of how white girl singers should sound and playing against gender stereotypes, vocally and professionally. The non-visual media provided a further mask for Boswell, whose legs were almost completely paralysed from poliomyelitis. Through her lyrics and rhythmic delivery, she was physically "normalized;" Boswell dances and strolls in song, and the listener visualises her doing so. Moreover, her duets with Bing Crosby conjure powerful images of conventional domesticity and coupledness.

In her analysis of disability in popular photography, Rosemarie Thomson notes being stared at is "one of the universal social experiences of being disabled." That Boswell's recordings promoted alternative visual constructions might be seen as a conscious deflection of the hard gaze, and her manipulation of racialized/gendered discourses a way of preventing engagement with disability. However, like images of the disabled, Boswell's arrangements, with her trademark structural and melodic fragmentation of songs, invite listeners to focus on "disfigurement." Therefore, Boswell's constructed musical persona mirrors her physical body and a discourse of disability mediates her music, as inevitably it did her daily life.

NINETEENTH-CENTURY MUSIC (SMT)

Michael Klein, Temple University, Chair

FORM AS METAPHOR: THE "VAGUE DES PASSIONS" AND THE FIRST MOVEMENT OF THE *SYMPHONIE FANTASTIQUE*

Stephen Rodgers

Yale University

The program of the *Symphonie fantastique* tells of "a young musician affected by the mental malady that a famous writer has called 'vague des passions.'" That famous writer is of course Chateaubriand. This paper measures the impact of Chateaubriand's "mental malady" on the form of *Réveries. Passions*. The maddening recurrence of the *idée fixe* throughout the movement suggests a structure that is rotational as well as sonata-based and archlike. The process of cyclic transformation is a metaphor for the "vague des passions" cited in the program, in which a deranged mind relentlessly pursues an ideal it has fashioned for itself. By considering how this movement's circular unfolding responds to aspects of its program, one can begin to understand why circularity was such an important part of Berlioz's compositional impulse. It allowed him to suggest, with a formal image, the ideas and sensations that give life to the music. Recognizing as much can help the listener make better sense of the logic behind Berlioz's odd musical structures. And it can help one see those structures, not so much as narratives that follow their programs, less still as "purely" musical arguments only loosely related their programs, but as musical analogues for non-musical ideas.

ON HARMONY AND METER IN THE RONDO OF BRAHMS'S PIANO QUARTET, OP. 25

Scott Murphy

University of Kansas

In an article analyzing Brahms's Op. 76 No. 8, David Lewin proposes that $6/4$ can be understood as analogous to tonic when contextualized by $3/2$ (as dominant) and $12/8$ (as subdominant). In the final movement of Brahms's first piano quartet, the rondo theme and two subordinate themes that span the same duration occur in three different hypermeters and three different keys and/or modes. According to Lewin's theory, the subordinate G-major theme in $6/4$, instead of the rondo theme in $12/8$, would be in the tonic hypermeter given the metric context of the other two themes. During the coda, Brahms articulates a metrically dissonant unison gesture, whose implied meter affords an expansion of Lewin's theory by recontextualizing the three hypermeters of the three aforementioned themes such that the $12/8$ of the rondo theme becomes tonic. Furthermore, this last-minute reorientation mirrors harmonic common practice. In many tonal movements, the role of subdominant as tonal counterbalance is relegated to a relatively brief nod in the coda, frequently ushered in by the lowered seventh scale degree. The unison gesture in the final movement of Op. 25 can be understood as a similar metric nod in that, with reference to the rondo theme's hypermeter as tonic, its implied hypermeter is roughly analogous to the lowered seventh scale degree.

OF SKEINS AND SKETCHES: TOVEY'S "NERVOUS SYSTEM" AND
BRAHMS'S HAYDN VARIATIONS, OP. 56BDavid Pacun
Ithaca College

This paper explores certain anomalies in Brahms's sketch material for the *Haydn Variations* and their possible pertinence to the work's complex network of motivic relationships, what Tovey once called "a nervous system of melodic connections." Specifically, the sketches suggest that Brahms drafted variations 3 and 8 and iterations 1–9 of the passacaglia concurrently. Common motives are shown to unite these events, temporally discontinuous in the work's final form; in turn, the relevance is examined of these relationships to Brahms's decision to conclude the variations with a passacaglia that would ultimately cycle back to the theme. As befits the nature of the sketch material, the conclusions offered are tentative; yet the analytical results suggest that further study and investigation would be worthwhile.

THE INNOVATIVE USE OF SEQUENCES IN BRAHMS'S LATE WORKS

Jan Philipp Sprick
Humboldt University, Berlin

The reception of Arnold Schoenberg's influential article *Brahms the Progressive* initiated a paradigmatic shift in the analysis of compositional processes in the works of Johannes Brahms. Brahms was no longer seen as a traditionalist, deeply rooted in nineteenth-century historicism, but rather as an immediate predecessor of the Second Viennese School and of Arnold Schoenberg in particular. This widely accepted musical lineage from Brahms to Schoenberg is critically examined in this paper, with the aim of proposing some new thoughts on "musical innovation" in the late works of Johannes Brahms. His intense relationship with and deep knowledge of earlier musical repertoires prepared the ground for his highly individual and innovative use of traditional compositional techniques. Analytical evidence of this relationship, especially with respect to his sophisticated use of sequences, is discussed; this is presented in the context of a close reading of the first movement of the *Clarinet Sonata in E-flat Major*, Op. 120 No. 2. Brahms's late works, in which the dominant structural principles show themselves clearly through a concentration of musical syntax, can lead to a better understanding of his overall compositional techniques. An examination of the late works therefore can provide a basis for more generalized investigations of the questions under discussion.

PROBLEMS IN BAROQUE OPERA (AMS)
Margaret Murata, University of California, Irvine, Chair

FRANCESCO CAVALLI'S *L'INCORONAZIONE DI POPPEA*

Ellen Rosand
 Yale University

L'incoronazione di Poppea was first performed in Venice in the year of Monteverdi's death, 1643. Although it has long been regarded as a monument in the history of opera, Monteverdi's authorship has been repeatedly challenged over the past quarter century. That challenge stems essentially from the problematic nature of the musical sources: two posthumous manuscripts. One is in Naples, Biblioteca del Conservatorio, the other in Venice, in the Contarini Collection of the Biblioteca Marciana, also the repository of the autograph and performance scores of the operas of Francesco Cavalli. The research of a number of scholars (Osthoff, Walker, Chiarelli, Curtis, Jeffery, Fabbri) has demonstrated that the Venetian manuscript of *Poppea* represents the shorter of two versions of the opera that circulated during the period, the Naples manuscript representing the longer version. The Venetian manuscript was edited by Cavalli for performance, most likely the one that took place in Naples in 1651, and the two outer acts were copied by Cavalli's wife, Maria. In addition to incorporating some of Cavalli's own music—the overture to his *Doriclea*, performed in 1645—the score contains numerous interventions in his hand. These interventions—especially deletions and indications for transposition—considered in conjunction with Cavalli's editorial markings in his own opera scores, illuminate the origins and purpose of the Venice manuscript, as well as clarifying its relationship to the Naples score. They serve to untangle the complex performance history of *Poppea*, which, in turn, affords new insight into the issue of Monteverdi's authorship.

MERCHANTS, MOUNTEBANKS, AND THE *COMMEDIA DELL'ARTE*:
 "L'INSEGNAMENTO CON IL DILETTO" IN *CHI SOFFRE SPERI*

Maria Purciello
 Princeton University

For the 1639 Carnival celebrations in Rome, Giulio Rospigliosi chose to inaugurate the new Barberini theater with a revised version of his successful opera *Chi soffre speri* (1637). Among the notable revisions made for this performance was the addition of *La Fiera di Farfa* at the end of Act II. Representing a familiar scene from daily life, this comic *intermedio* featured local merchants and mountebanks hawking their wares in the market. Its skillful intermingling of recognizable *commedia dell'arte* personalities, operatic characters, and authentic vendors from the nearby marketplace was instrumental in creating a new naturalism for the Roman operatic stage. The resulting *teatrum mundi*, designed to implicate its audiences through dramatic verisimilitude, led Rospigliosi's contemporaries to regard *La Fiera di Farfa* as the high point of his revised opera.

This paper examines how the impromptu excursion of the *commedia dell'arte* servants Coviello and Zanni to *La Fiera di Farfa* at the end of Act II functions as an extension of *Chi soffre speri's* drama. It considers how Rospigliosi's fusion of comedy with credible represen-

tations of real life blurred the line between appearance and reality, thereby permitting the servants to transport their audiences to the marketplace. By allowing viewers to relate so closely to the ensuing scene, Rospigliosi was, in effect, inviting them to engage with *Chi soffre spera's* moralizing allegory. A brief consideration of the Catholic underpinnings of this allegory as defined by Cardinal Francesco Barberini demonstrates how Rospigliosi's comedy subsequently came to simultaneously delight and instruct his audiences.

A TRAGEDY AT THE OPERA:
EIGHTEENTH-CENTURY THEATRICAL STYLE AND
ALESSANDRO SCARLATTI'S *MITRIDATE EUPATORE* (1707)

Mary Macklem
University of Central Florida

Literary reformers, librettists, and musicians fiercely debated the relationship between tragedy and opera in Italy around 1700, as they were to continue to do throughout the eighteenth century. Alessandro Scarlatti's tragedy for music, *Mitridate Eupatore* (1707), illuminates this debate in its formative stages. An experiment in genre, and one of only two operas the composer wrote for the Venetian public theater, the work failed to please the Venetian audience. Examination of the opera in the light of literary treatises suggests that its failure resulted from the merger of tragedy and opera in a single work. Literary critics, and the Venetian public, saw these as separate genres with separate conventions; operatic music could not depict the gravity of tragedy, and tragedy ruined the delight of opera.

Analysis of Scarlatti's opera shows how his attempt to introduce elements foreign to the theatrical style of opera led to the rejection of *Mitridate* by critics and the public. Eschewing tuneful melodies and dance rhythms popular in Venice, Scarlatti instead employed chamber or church styles attuned to the dark hues of the text. Laodice's lament "Cara Tomba" (IV, 2), for example, demonstrates complex phrase structures appropriate to the chamber style but unsuitable for a large theater complete with acting singer and a diverse spectatorship. *Mitridate Eupatore's* failure shows, moreover, that the "theatrical style" of opera not only demanded a certain set of musical and scenic conventions, but also was both defined and determined by the gestures of singers and the spectatorship of the public theater.

"LET DISCORD REIGN"? MANAGING "FAUSTINA VS. CUZZONI"

Suzanne Aspden
University of Southampton

The rivalry between the singers Faustina Bordoni and Francesca Cuzzoni in late 1720s London is infamous: their reported onstage fighting in Bononcini's *Astianatte* apparently brought a season to a halt and the company to its knees. Continued scholarly acquiescence to this cliché of feminine misbehavior fails to reflect the full picture, however. Antagonism between the women was probably instigated and certainly fuelled by the press, audiences, and the authorities at the opera house; indeed, fighting in the stalls was far more significant than anything that may or (more probably) may not have occurred onstage in June 1727.

Examination of the works in which these two women starred demonstrates the complex network of on- and off-stage relationships involved in the construction of an opera, and shows that, through a variety of strategies, the opera company exploited the idea of the rivalry as a means of maintaining audience interest. Between May and November 1727, amidst the spectacular collapse of the opera season, Handel made substantial revisions to *Riccardo Primo*, revisions which have not yet been satisfactorily explained. Focusing on the way in which the company reshaped this opera in response to the changing circumstances of the rivalry will provide an opportunity both to advance a new appreciation of the tensions peculiar to being a vocal woman on the public stage, and to hint at ways we could usefully realign our understanding of the social meaning of eighteenth-century opera.

RACE IN AND AS PERFORMANCE (AMS)
Georgiary McElveen, Brandeis University, Chair

BEYOND THE BURNT CORK MASK:
 RACIALIZING BARBERSHOP, 1930–1970

Richard Mook
 University of Pennsylvania

This paper examines how barbershop quartet singing, popular among both black and white singers before 1920, was racialized as exclusively white in the mid-twentieth century. Barbershop has become one focus of a debate about racial origins and authenticity in American music. Recent studies have argued that both the practice and style of barbershop quartet singing are products of African-American culture that were later appropriated by whites (Abbott, 1992; Henry, 2000). Critiquing these studies as essentialist, Gage Averill has argued that barbershop emerged from a dialogue between white and black expressive cultures, drawing much of its style and repertory from blackface minstrelsy (Averill, 2003). His argument for the miscegenated origins of barbershop raises questions about how, when, and why the style became almost exclusively white.

Using archival evidence, this paper will show how barbershoppers worked to whiten their musical style in response to changing discourses of white masculinity between 1930 and 1970. I will argue that whiteness helped to secure a unique position of power and cultural authority for early members of the Barbershop Harmony Society in the 1930s in the context of racially-charged liberal discourses of the New Deal era. I will document how the repertory and racial policies of the Society shifted to accommodate wartime anti-racism, and the race politics of youth rebellion and anti-communism in the 1950s. Drawing on a musical analysis of a contemporary barbershop performance, I will conclude by arguing that minstrelsy is one of many racialized aspects of barbershop singing and its history.

THE NAACP "FOLLIES" OF 1929:
A FORGOTTEN INTERRACIAL BENEFIT ON BROADWAY

Todd Decker
University of Michigan, Ann Arbor

On December 8, 1929, the National Association for the Advancement of Colored People sponsored a concert at the Forrest Theatre on Broadway to benefit its work. Twenty-seven acts were listed in the program: about half of the performers were black, the other half were white. Like the performers, the audience was interracial. At a time when African Americans were relegated to the upper balcony in Broadway theatres, this NAACP event seated blacks and whites side by side. Both on the stage and in the audience, the concert represented a quite radical break with the conventions of the contemporary musical stage.

Coverage of the concert in contemporary media was extremely minimal and the few references to the event in the secondary literature are inaccurate. This paper is based on original research, drawing on over 400 pages of documents relating to the planning of the benefit located in the Papers of the NAACP, a major collection housed at the Library of Congress. The file includes, among other items, correspondence between NAACP Secretary Walter White and benefit participants George Gershwin, Duke Ellington, Carl Van Vechten and Bill Robinson. The event offers a surprising group portrait of 1920s musical and theatrical culture, a well-documented night when performers and styles normally separated from each other literally shared the same stage. The added dimension of social activism inherent in the integrated audience makes the event a site where questions of musical style, race relations, and cultural and social history intersect in provocative ways.

THE RECEPTION OF BLACK AND BLACKFACE MINSTRELSY
IN NINETEENTH-CENTURY BRITAIN

Derek B. Scott
University of Salford

There has been an increase in studies of black and blackface minstrelsy in its American context, but surprisingly little research into its reception in Europe—despite Charles Hamm's contention that the minstrel song "emerged as the first distinctly American genre." African Americans and their cultural practices were first made known to many Europeans through the distorting medium of blackface minstrelsy. In Germany, for example, some minstrel songs were published as genuine "Negro airs." Reception could also differ significantly in the European cultural context. The Ethiopian Serenaders were hugely successful in London and performed before Queen Victoria; yet, they were a flop in Paris the following year.

In England, the situation was made complex by anti-slavery feeling. Evidence from newspapers reveals that the first reaction to visiting troupes representing plantation slaves at play was not one of uniform praise, and often entailed unease, especially in the industrial Northwest. To win approval, blackface performers stressed the wholesomeness of their entertainment and their personal respectability. For insight into the reception accorded both black and blackface performers, I compare audience response to Sam Hague's all-black troupe with that accorded Britain's Christy Minstrels and Mohawk Minstrels. Al-

though the last two troupes enjoyed enormous success over several decades, this is the first musicological critique of their activities. I argue that minstrels in Britain always had a bourgeois audience more firmly in their sights than did their counterparts in America, which is why a cultural space remained to be filled by the music hall.

“I GOTTA BE ME”: PERFORMING SAMMY DAVIS, JR.

John Harris-Behling
University of Michigan

While musicologists have examined early forms of American entertainment like minstrelsy and recent forms like rock, writing on nightclub singers of the 1950s and 1960s is largely limited to celebrity biographies and nostalgia. Yet, attention to the performances of Sammy Davis, Jr. reveals that these moments were instrumental in shaping identity in America's shifting cultural currents.

Davis performed “Sammy Davis, Jr.”—a stylized version of individuality and intimacy that resisted imposed notions of blackness on one hand and middle class conformity on the other, enacting a ritual of self-discovery for audiences eager to participate in this epiphany themselves. Analyses of Davis's performances, such as his appearance in “The Frank Sinatra Spectacular,” demonstrate how he crafted every aspect of his show to recast popular songs as a spectacle of intimacy and personal narrative.

Davis enacted a conflicted subjectivity in which anxiety and ecstasy simmered behind the benign mask of popular song. His success allowed him to open doors once closed to blacks, yet he traded in images of blackness that many criticized as repressive and limiting. Similarly, his performances of self and intimacy created moments of felt liberation even as they depended on commodified representations consumed mainly by white audiences. Donning the mask of “Sammy Davis, Jr.” to portray intimacy, Davis enacted not an actual identity, but one he and his audience desperately desired—an autonomous subjectivity able to rise above commodification and racial difference. As such, Davis provides images of resistance and capitulation that complicate our understanding of race, masculinity, and popular entertainment.

**RITUALS, BOOKS, AND PERFORMERS
IN RENAISSANCE CATHEDRALS (AMS)**

Bonnie Blackburn, Wolfson College, Oxford University, Chair

**A SPECIFIC LITURGICAL FUNCTION FOR MARIAN MOTETS:
THE EVIDENCE OF THE “SIENA CHOIRBOOK”**

Timothy Dickey
University of Iowa

An increasing tide of scholarship has asked two related questions: why were fifteenth-century motets written, and when were they sung? No universally applicable solution has emerged from the evidence considered so far: archival records, motet texts, and associated plainchants. Concrete evidence, however, appears in one manuscript copied for Siena

Cathedral (SienBC K.1.2). The evidence, though local to Siena, contradicts the current scholarly consensus that motets were but optional adornments to the liturgy. In this paper, I argue that both the generic plan of this manuscript and the texts of the Sieneese motets indicate a specific and vital liturgical function.

Specifically, the Sieneese Marian motets comprise a cycle of Marian Vesper hymn-substitutes. Though SienBC K.1.2 opens with complete Vespers music for the Sieneese liturgy, it omits all Marian hymns, an unprecedented lacuna among Italian Vespers sources. It is especially outrageous for Siena, the City of the Virgin. Yet the Sieneese motets, both through their placement in the manuscript and by idiosyncracies in their texts, exactly cover this omission; I argue these motets superseded the liturgically proper Marian hymns. Siena Cathedral thus ignored the Catholic liturgy to bring its patroness more honor. Such liturgical audacity mirrors the Sieneese Marian aesthetic in other sacred arts, such as the cyclic Marian altarpieces on the Cathedral's (male) patronal altars. Furthermore, the Sieneese were not alone in using motets for specific Marian liturgies. Several coeval Italian Vespers manuscripts contain similarly cyclic motet repertoires, indicating a much wider liturgical practice than has been previously suspected.

THE DESPREZ(S), THE ALMONER, AND THE CATHEDRAL OF AIX

Paul Merkley
University of Ottawa

Archival research in files of notaries has turned up many records of ecclesiastical benefices acquired or exchanged by singers in René of Anjou's court during the last years of his reign, among them the composer Josquin Desprez, who can now be seen to be tied closely to the king's almoner and others occupying central positions in the court. He is shown to have benefited directly from royal patronage, from transactions with colleagues, and to have worked also within the ambit of the liturgical-artistic influence of, among others, Archbishop Olivier Pennart. New documentation has already established a longer period of service for the composer in this court. It reveals ties that he and his colleagues maintained with other musicians; the exchanges also reflect the business of a network of professional chapel singers.

From these recoveries we are better informed of the court devotional and ceremonial that, together with circumstances of transmission in musical sources, indicate new, highly probable links of sacred repertoire to specific occasions. Additionally, the new period of service and source circumstances for secular music and text point to specific chansons composed for this literary patron and important court, and help clarify the position of Josquin's early work in this genre.

ALONSO GASCON, TOLEDO CATHEDRAL'S CODEX 8,
AND A REDISCOVERED MANUSCRIPT
POLYPHONIC CHOIRBOOK (TOLEBC 35)

Michael Noone
Boston College

In his conspectus of Toledo Cathedral's manuscript choirbooks, Henri Collet (1913) mentioned a "magnifique livre de messes" with works by Morales, Boluda, Palestrina, Robledo, Palomares, Ceballos, and Navarro. In his 1953 summary of its contents, Trumpff erroneously proposed 1696 as the manuscript's copying date. Reported "lost" by Stevenson (1961), who suggested that it had been relocated to Germany, the manuscript in fact remained in Toledo where I uncovered it in 2002. Now re-numbered as ToleBC 35, this important manuscript contains nine masses, including three hexachord masses by Morales, Palestrina, and Boluda, and two *In exitu* settings. In 1584 the sackbut player Alonso Gascon was paid 39,168 maravedis for copying its 233 paper folios. Between 1581 and 1594 Gascon also copied a number of fascicles now bound in ToleBC 8.

The following compositions survive uniquely in the two Gascon choirbooks: the *Missa "Ut re mi fa sol la"* by the Toledo chapelmaster, Boluda, the *Missa "Usquequo Domine"* (on Guerrero's motet) by the otherwise completely unknown Palomares, Navarro's ostinato motet *Laudate Dominum*, and an anonymous *Missa "In te Domine speravi"* (on Jacquet's motet). Archival documents reveal that Gascon's ToleBC 8 copy of Victoria's *Missa "Ascendens Christus"* can be dated to 1590, two years before its publication. This paper presents a codicological study of ToleBC 35, examines the relationship between Gascon's ToleBC 8 and ToleBC 35, and discusses the repertory uniquely preserved in Gascon's choirbooks.

ON THE CUSP OF THE PRINT AND MANUSCRIPT CULTURES:
THE *LIBER QUINDECIM MISSARUM* OF 1516

Mitchell Brauner
University of Wisconsin-Milwaukee

While the economic and social effects of the rise of printing in the early sixteenth century are widely recognized, the circumstances surrounding the burgeoning hand-copying of polyphonic mass ordinaries, motets and Vespers for regular use by large churches, at the same time as the production of large print editions of masses, have not been explored. By the time of the death of Josquin (1521), the regular use of polyphony in these institutions is firmly in place. Paradoxically, the further consolidation of the church manuscript repertory in the sixteenth century is anchored by a single printed collection of masses, the *Liber quindecim missarum* of 1516. This print of fifteen Josquin-generation masses, in the same large, folio format as manuscript choirbooks, had a run of over a thousand copies and could be found in the library of virtually every large church in Italy.

Using case studies (such as the Cappella Giulia, Modena and Bergamo) this paper will show how *maestri di cappella* built their manuscript repertories around this single printed collection during the first half of the sixteenth century. While the *Liber quindecim missarum* became the model for similarly designed printed collections (e.g., of masses by Morales [1544] and Palestrina [1554]; and Costanzo Festa's contemplated publication of his sacred works in a collected edition [1536]), it further assumed the role of a repository of practical

repertory coeval with hand-copied volumes of similar size and layout: a *de facto* manuscript in both function and format.

SCHOENBERG (AMS)

Robert Morgan, Yale University, Chair

ANXIETY, ABSTRACTION, AND SCHOENBERG'S GESTURES OF FEAR

Klára Móricz
Amherst College

In response to critics' attempts to focus attention on the twelve-tone construction of Schoenberg's *A Survivor from Warsaw*, Henry Cowell described the piece by making a catalog of its easily audible musical gestures and thus relating Schoenberg's shocking Holocaust memorial to the composer's earlier expressionist works. In Cowell's spirit this paper emphasizes the relevance of the musical surface to the analysis of Schoenberg's music by focusing on one type of gesture that in *Erwartung*, op. 17, "Premonitions" (from op. 16), *Begleitmusik*, op. 34, and *A Survivor* is associated with anxiety. To explain Schoenberg's frequent use of these gestures, I revisit a contemporaneous theory about the interrelationship between anxiety and abstraction.

In *Abstraction and Empathy* (1907) art historian Wilhelm Worringer explained abstraction in art as a psychologically motivated response to anxiety. Although Worringer associated anxiety with a primitive condition and considered abstract art an expression of primitive men, his theory was soon recognized as a possible interpretation of abstract tendencies in modern art. Viewing Schoenberg's change of emphasis from expression to abstraction in Worringer's terms, the composer's discovery of twelve-tone technique can also be seen as the composer's attempt to create an abstract order that would conquer anxiety. Yet contrary to Worringer's theory, the abstract principles present in *Begleitmusik* and *A Survivor* did not eliminate gestures of fear from Schoenberg's music. "Surface" and "depth," gesture and structure thus find a common denominator in anxiety, one expressing, the other reacting to a feeling of despair that Adorno believed constituted Schoenberg's "expressive core."

SCHOENBERG'S INTERIOR DESIGNS

Holly Watkins
Eastman School of Music, University of Rochester

In a notorious essay of 1908, Arnold Schoenberg's close friend Adolf Loos shocked the design world by equating ornament in the decorative arts with degeneracy. While commentators have noted Loos's influence on Schoenberg's treatment of musical ornament in the *Harmonielehre*, other points of contact between the two men have attracted little attention. Both Schoenberg's twelve-tone music and Loos's residential designs of the 1920s exhibit a disjunction between interior and exterior; my paper explores the implications of this shared aesthetic for today's listeners.

With their stark white façades and small unadorned windows, Loos's villas turned a cold shoulder to the outside world, sequestering their occupants in an intensely private domain where traditional materials like wood and marble simulated an aristocratic luxury. Though the forbidding quality of Schoenberg's twelve-tone works lies in density rather than sparseness, his method also privileges interior over exterior design. The inner realm of motivic coherence and row manipulation became the composer's private playground and principal link to tradition, while the music's external "sound" registered a Loosian skepticism toward the public expression of modern interiority.

Nevertheless, a perfectly transparent structural hearing is still considered the ideal way to listen to Schoenberg. This ideal corresponds to the ultra-modernist aesthetic of Le Corbusier, whose glass façades made possible a maximum permeability of inside and outside. Focusing on the *Variations for Orchestra*, op. 31, I offer instead a Loosian hearing, seeking those rare moments in which the piece's inner workings are allowed to shine through the opaque sonic exterior.

POLITICS, THE ARTS, AND IDEAS IN SCHOENBERG'S POST-WAR PROJECTS

Jennifer Shaw
University of Sydney

After being released from military service in December 1917, Arnold Schoenberg attempted to rebuild the reputation of Austro-German music through his activities as composer, teacher, and as a supporter of modern music. As pedagogue, he initiated composition classes in Vienna and became involved in public debates about the place of the arts in post-war Germany and Austria. As a supporter of modern music, he promoted "new music" through the Society for Private Musical Performances and attempted to raise the international profile of German music by re-establishing professional connections with the Allied nations.

These activities, in turn, had a profound impact on his compositional development. Reluctantly, he abandoned the large-scale, theatrical projects on which he had worked almost exclusively during the war years. Instead, Schoenberg concentrated on two seemingly antithetical modes of composition: first, his creation of atonal chamber works in which he could explore the potential of "working with tones of the motif," a technique that, by February 1923, he had reconceived as his method of composition with twelve tones; and, second, his arrangements of tonal works by other composers. Drawing on unpublished text and music sources held at the Arnold Schönberg Center, Vienna, I argue that Schoenberg's activities as teacher, promoter and as composer/arranger should be understood as vital, core components of his calculated response to radical changes in political and social order in post-war Vienna.

“AN IDEA CAN NEVER PERISH”: MEMORY AS COMPOSITIONAL
METHOD IN ARNOLD SCHOENBERG’S HOLOCAUST CANTATA,
A SURVIVOR FROM WARSAW, OP. 46

Amy Wlodarski

Eastman School of Music, University of Rochester

In 1947, Arnold Schoenberg composed *A Survivor from Warsaw*, a cantata in which the narrator recounts his experiences in the Warsaw Ghetto. The work inspired several analyses that examined how Schoenberg represented the text’s mnemonic character through mimetic surface effects and motivic development. Scholars gave scant consideration, however, to how *A Survivor’s* twelve-tone rows participate in the dramaturgy. Most recently, Beat Föllmi dismissed any such interplay and concluded that “*Survivor’s* twelve-tone technique does not contribute to the work’s hermeneutical layers.”

This paper reconsiders Föllmi’s assertion in light of several passages that Schoenberg authored regarding memory and the musical idea (*Gedanke*), and argues that *A Survivor* enacts several of the mnemonic processes outlined therein. Schoenberg posited that human memory results from an oscillation between recognition (*Erkennen*) and re-recognition (*Wiedererkennen*), a cyclical process in which the perception of an object is acknowledged, suppressed, and recalled. He maintained that an analogous procedure occurs in his own twelve-tone music, in which he facilitates the re-recognition of the musical idea through the deliberate “retention and recall” of specific rows. In order to illustrate his theories, Schoenberg draws examples from psychology and biology to sharpen the connection between memory and music.

The author proposes that the concepts of *Erkennen* and *Wiedererkennen* operate in *A Survivor’s* twelve-tone structure, and concludes that its musical mnemonics show affinities with those of the textual drama. Moreover, the close correlation between text and music could suggest that the overriding topic of *A Survivor* is not the Holocaust, but, more broadly, memory.

TWENTIETH-CENTURY MODERNISM (SMT)

Joseph Straus, Graduate Center, City University of New York, Chair

“ONE SUPERORDINATE PRINCIPLE”: THE ORIGINS OF STOCKHAUSEN’S SERIALISM

Jerome Kohl

Seattle, Washington

Stockhausen’s famous article, “... How Time Passes ...”, written in September and October 1956, describes his discoveries incorporated in three concurrently composed instrumental works, *Zeitmaße*, *Gruppen*, and *Klavierstück XI*, and provides a basis for analysis of these and later pieces; his earlier instrumental compositions, however, remain less well understood. This paper examines those earlier works (with emphasis on the first “mature” works in Stockhausen’s catalog, Nr. 1: *Kontra-Punkte* and Nr. 2: *Klavierstücke I–IV*) as well as the composer’s writings, in order to reach a better understanding of his compo-

sitional thinking in the period from 1951 to 1955. The influences of Karel Goeyvaerts and of the serial visual artists originating in the Bauhaus of the 1920s are investigated, and two distinct branches of early integral serialism emerge—one associated with Boulez, the other with Stockhausen. The results demonstrate the differences between the twelve-tone technique emphatically rejected in 1951 by Stockhausen and his new methods, at first called “punctual” and finally “serial,” and calls into question some commonly held beliefs about what “total serialism” actually is, especially in the works of its most prominent representative.

BRUNO MADERNA'S SERIAL ARRAYS

Christoph Neidhöfer
McGill University

Many of the compositional devices found in the works of Bruno Maderna (1920–1973) from the early 1950s are mechanistic in nature. Sketch materials for these works, crucial to the analysis of Maderna's compositional devices, reveal several layers of serial construction and permutation. Yet the imagination and flexibility with which Maderna manipulated them render his music powerfully expressive. This paper examines how Maderna reconciled these seemingly disparate qualities, reconstructing the compositional process through which he achieved his aesthetic goals.

The paper investigates the serial arrays at the core of the works written between 1950 and 1955, during which time Maderna's compositional technique reached its first maturity. The constructive principles behind Maderna's various tone rows (twelve-tone, eleven-tone, diatonic) are explained, as are the ways in which the pitch classes of each series are subjected to order permutations that he represented graphically in matrices of order positions and pitch-class space. A subject for further examination is the ways in which some of these matrices served as the source for Maderna's rhythmic organization, usually in combination with additional transformational processes. The study concludes with a look at Maderna's construction of form in the light of his serial procedures.

SET ON NOTES: PALINDROMES AND OTHER SYMMETRY IN THE MUSIC OF VIKTOR ULLMANN

Rachel Bergman
George Mason University

Viktor Ullmann (1898–1944), a Jewish Austro-Hungarian composer who was killed in the Holocaust, was greatly influenced by Schoenberg and his circle. Not only did Ullmann study with Schoenberg (1918–19), but he also developed significant personal and professional relationships with many of the figures most closely associated with the Viennese master, notably Alexander Zemlinsky and Alban Berg.

Ullmann's use of symmetry in creating coherence and structure, a primary unifying feature throughout his music, is evidence of the far-reaching influence of Schoenberg and his circle. While Ullmann's interest in symmetrical structures is reflected on many levels, his use of palindromes and retrograde epitomizes the importance of symmetrical design in Ullmann's musical thought. On a small scale, Ullmann constructs motives or phrases with

symmetrically structured interval content. This occurs in two of his final compositions, *Piano Sonata No. 7* and *Die Weise von Liebe und Tod des Cornets Christoph Rilke*, both written in 1944 while Ullmann was interned in the “model” concentration camp Theresienstadt. On a larger scale, Ullmann’s concern for symmetry is manifested in several large-scale retrograde forms, such as the slow movements of both the first and last piano sonatas. In order to provide a better understanding of Ullmann’s use of symmetrical structures within a historical context, relevant works by the Second Viennese School composers will also be discussed.

CROWD CONTROL: THE ROW AS METAPHOR IN THE CHORUS SCENES OF ELISABETH LUTYENS’S *THE NUMBERED*

Laurel Parsons
University of Oregon

Elisabeth Lutyens (1906–83) has been called “the mother of British serialism,” but as yet very little analysis of her music has appeared in the scholarly literature. This paper examines structural and dramatic aspects of Lutyens’s serial language in two crucial scenes of her *magnum opus*, the 1967 full-length opera *The Numbered*, based on the 1953 play *Die Befristeten* by Nobel laureate Elias Canetti, best known for his landmark 1960 sociological study *Crowds and Power*. The paper presents musical examples representing varying degrees of serial control in the chorus’s music throughout the opera’s climactic Trial and Revolution scenes. Following the musical analysis of these examples, the dramatic implications of Lutyens’s compositional treatment of the row are considered in light of Canetti’s own sociological theories of crowd dynamics—theories that, during the writing of *Die Befristeten*, were yet to be published but already in development.

Saturday afternoon, 13 November

ALTERITY IN LATE ROMANTIC OPERA (AMS)
Heather Hadlock, Stanford University, Chair

SPANISH LOCAL COLOR IN BIZET AND VERDI: UNRECOGNIZED
BORROWINGS AND TRANSFORMATIONS

Ralph Locke
Eastman School of Music, University of Rochester

Eboli's "Veil Song" in Verdi's *Don Carlos* (1867) and three numbers in Bizet's *Carmen* (1875) are directly based—as scholars have not closely examined or, in some cases, have seemingly not noticed—on two Spanish songs: Manuel García's "Cuerpo bueno" (Paris, 1831) and Sebastián Iradier's "El arreglito" (Paris, 1864). How Verdi and Bizet incorporated and altered these sources sheds new light on their respective intentions and procedures.

"El arreglito" is the recognized basis for Bizet's "Habanera." But Bizet also alters Iradier's melody and accompaniment, in ways that demonstrate Bizet's supple craft and reveal his view of Carmen's character. Unexpectedly, another number, the "Seguidilla," proves to echo the *words* of Iradier's song.

"Cuerpo bueno" famously contributed bass line and quasi-Phrygian harmony to Bizet's Act 4 entr'acte. But just as striking is the resemblance between García's vocal cadenza and Bizet's flute refrain. Bizet's *departures* are significant, too: he abandons "folklike" simplicity by varying García's insistently repeated melodic figures and by introducing more complex harmonies that are nonetheless evocatively modal.

Eboli's *romance* is regularly dismissed as "mock-Moorish" and "pseudo-Flamenco" (Budden). Actually, Verdi derived parts of its vocal line from that same García cadenza. Furthermore, Verdi, daringly (in ways that Bizet would follow), evokes folk vocality in his performance instructions, but (more in line with Meyerbeer's treatment of "local color") exaggerates folk modality (e.g., stonily repeating sharp-4).

The derisive (anxious?) remarks in Bizet's letters about *Don Carlos* will be reconsidered in light of the two composers' overlapping yet differing approaches to the musically Hispanic.

EXOTIC PARODY OR HISPANIC MASTERPIECE? NATIONAL IDENTITY
AND THE RECEPTION OF BIZET'S *CARMEN* IN PARIS AND MADRID

Elizabeth Kertesz
University of Melbourne

Bizet's *Carmen* has become the *locus classicus* of inauthentic exoticism, delighting its audiences with instantly recognizable markers of "Spanish" music. Scholars have maintained that the score relies on universalized exotic stereotypes, but study of *Carmen's* early press reception reveals that Spanish as well as French audiences were able to distinguish Bizet's local color as specifically Spanish. Bizet's characterizations of Andalusia relied on the same tropes as contemporary *zarzuela* composers, and Madrid audiences also initially

accepted the “authenticity” of *Carmen’s* music. This calls into question the argument that such exoticism was generalised and transferable to any cultural “Other.” McClary emphasizes the non-European and demi-monde associations of such emblematic numbers as the Habanera, but this dance figured prominently as a marker of Spanishness in contemporary Parisian salons and was embraced as an intrinsically national style even in Spain.

This paper is informed by research into the role and significance of the Hispanic cultural community in Second Empire Paris, and an examination of how Spanish musical nationalism intersected with responses to early *Carmen* productions in Madrid (1887–8). Rarely cited French and Spanish sources enable the modern scholar to identify how Bizet’s Parisian constructions of Andalusia in *Carmen* met with Spanish self-recognition. The very success of *Carmen’s* Spanishness laid the foundation for its later rejection by fin-de-siècle Spanish musical nationalists, a rejection that has shaped *Carmen* scholarship of the twentieth century. This paper forms part of a collaborative research project led by Kerry Murphy and Michael Christoforidis.

A FLORENTINE TRIANGLE: WILDEAN OPERA AND MALE HOMOSOCIAL DESIRE

Sherry Lee
University of Victoria

Alexander Zemlinsky’s one-act opera *A Florentine Tragedy* (1917), based on an Oscar Wilde play of the same name, features an erotic triangle—a woman, her husband, and her lover—that erupts into violence, murder, and a shocking dramatic reversal at its end. Beginning from an examination of the woman’s marginalization in this scenario, this paper reads the drama as a project for conceptualizing another marginal subjectivity: that of the homosexual male. Perhaps surprisingly, given the Wildean connection, the drama’s homoerotic subtext has gone unnoticed in the literature on the opera and play until now. Drawing on theories of Eve Sedgwick and Kaja Silverman, I explore first the complex dynamics of the triangle at the drama’s centre, and then the implications of a Freudian triangular model of male homosexual subjectivity as constituted through narcissistic object-choice. The homoerotic subtext of Wilde’s play is revealed partly through the ambiguities of the woman’s position in her connections with each of the men, a role that is seen more clearly in terms of their bonds with each other. The subtext is also implicit in the typically Wildean eroticization of commerce and commercialization of eros, through which the men engage directly and indirectly in relations highly nuanced by erotically-inflected language. Most intriguing is the way the male homosocial reading of the drama is supported by the motivic-dramatic structure of Zemlinsky’s opera, as I demonstrate by listening through the ambiguities of the musical motives of “love” and “death” that permeate the opera’s most crucial scenes.

SIGNIFYING RACE IN STRAUSS'S *SALOME*

Anne Seshadri

University of California, San Diego

Taking a postcolonial perspective on early twentieth-century European imperialism leads to new conclusions about the meaning of Strauss's *Salome* in 1905. German audiences interpreted the work as a *Judenoper*, but not in the way that Sander Gilman and others have argued. The difficulty of placing the fair-skinned Jews in the hierarchy of racial difference was complicated by the absence of the visual marker of skin color. To designate the Jew as Other, Christians turned to a racism that concentrated primarily on the "barbaric" Jewish accent. The most important signifier of Jewishness was Strauss's musical portrayal of Jewish speech. The five Jews, Herod, and Herodias spoke German with an identifiably Yiddish accent known as *mauscheln*, which defined Jewish racial identity.

Drawing on the notion of anachronistic space where geographical and racial difference across space is figured as historical difference across time (McClintock), I argue that audiences perceived the Jews in *Salome* as atavistic throwbacks to a primitive moment in prehistory surviving ominously in the modern metropolis. The Jewish accent, heard as incoherent, signified their incapacity to enter into rational systems of thought and order that make a civilized society, i.e. Western modernity. Through its difference, the musical representation of the "lower" Jewish race allowed for the valorization of German as the pure Aryan tongue. *Salome's* transfiguration in the concluding scene represented the conversion project within imperialism that was dedicated to transforming the earth into a single pedigree of history and a universal standard of cultural values defined and maintained by Christian Europeans.

**THE CULTURAL POLITICS OF
TWENTIETH-CENTURY FRENCH MUSIC (AMS)**

Steven Huebner, McGill University, Chair

HOW RUSSIAN NATIONALISM INFLUENCED THE BRETON EIGHT:
PAUL LADMIRAULT'S ARTISTIC MANIFESTO OF 1928

Paul-André Bempéchat

Harvard University

Since its annexation by France in 1532, preserving Brittany's cultural identity has been dependent upon the fluidity of its political relationship with France. After the Revolution of 1789, repressive measures ensued when the resurgence of the Breton language arose; this only fuelled independentist sentiments. By 1839, through the international acclaim gleaned by Hersart de La Villemarqué's *Barzaz Breiz* ("Songs and Ballads of Brittany"), the province's millennial culture gained in both stature and appreciation. When France fell to the Germans in 1870, a wounded Republic felt even more vulnerable to the tidal wave of German culture that had beset the nation since Wagner's triumphs a generation earlier. This vulnerability opened a window for Breton illuminati towards greater artistic expression. Breton composers began to assert their cultural identity by reviving ancient modes, canticles, folk melodies and Celtic instruments. By 1900, a Breton Impressionism had entered the fore-

ground of French artistic discourse, and in 1910, "L'Association des compositeurs bretons" was founded in Paris by Les Huit: Louis Aubert, Charles-Augustin Collin, Maurice Duhamel, Paul Ladmirault, Paul Le Flem, Paul Martineau, Joseph-Guy Ropartz, and Louis Vuillemin. Their mandate was to launch Breton composers and Breton-inspired compositions. The requisite impetus to re-ignite and develop Brittany's distinct cultural patrimony was Paul Ladmirault's inspiring epistle, "L'Exemple des Cinq Russes," in which he aligned the province's struggles for recognition with those of the Russian Five.

FRENCH IDENTITY IN FLUX: VICHY'S POLITICAL COLLABORATION, INCOHERENCE, AND *ANTIGONES* TRIUMPH

Jane Fulcher

Indiana University / Institute for Advanced Study

The more recent historiography of the Vichy regime has revealed that its purported staunch nationalism and intent to "protect" the French was more rhetoric than reality, as was its traditionalism and conservative "moral order." The small but visible and vocal group of French traditionalists at Vichy soon lost power; it was Vichy's technocrats and bureaucrats who both accommodated the Germans and, in some aspects, revolutionized domestic policy. My paper introduces a new perspective on the musical culture of Vichy by demonstrating here too, contrary to the existing literature, a similar factional strife and willingness to collaborate which clouded clear conceptions of a distinct French tradition and made possible a more extreme modernism than we have previously acknowledged.

As a case in point it focuses on the previously unexplained French premiere of *Antigone*, the uncompromising opera by Arthur Honegger and Jean Cocteau, rejected by the Paris opera in 1927, but selected for performance in 1943. Using archival sources, reviews, and a new approach to analysis of this opera, I explain why it was selected and approved by French and German authorities and ostensibly appealed to the public. In doing so I examine the modernist "strain" it embodied in light of recent theories of modernism, and why it could penetrate those cultural "spaces" inadvertently created by French state collaboration and Vichy's inner conflicts.

DANCE (AMS)

Marion Smith, Carleton College, Chair

VASLAV NIJINSKY'S NOTES FOR *JEUX*

John McGinness

SUNY Potsdam

"Sin" ("Grekh") wrote Vaslav Nijinsky in his notes for the dance leading to the ballet *Jeux's* final climax; and he did so twice, the second time a virtual scrawl. His unsteady hand can be interpreted as reflecting difficulties both personal (the now famous homosexual subtext of the ballet) and professional (the competing choreography of *Le Sacre du printemps*). Nijinsky's copious annotations to Debussy's music, from his manuscript copy of the piano score, are presented here in their entirety for the first time. They corroborate the close

interaction between choreographer and composer, and shed light on previously unknown aspects of this Ballets Russes collaboration. The well-known changes to the end of *Jeux* requested by Serge Diaghilev can be taken as exemplary. At the locus of Nijinsky's "sin," the music strives toward ecstasy, but—and I suggest that Diaghilev had some sense of this—the intended fulfillment is not quite realized. Rather, Debussy's harmonic language, insistently repetitive and circular, effectively neutralizes the dynamic, rhythmic and timbral excitement of the music's surface in an uncanny reflection of Nijinsky's own ambivalence. In conclusion, I turn to the proof copy of the piano score where Nijinsky copied out "sin" with the rest of his annotations from the manuscript. Debussy's reservations about *Jeux* can perhaps be explained by this Diaghilev-inspired vision of modernity, the cool incorporation of personal drama into the business of the Ballets Russes.

DANCING MANIFEST DESTINY:
AARON COPLAND'S COWBOY BALLETS

Beth Levy
University of California, Davis

Shortly after the popular success of *Billy the Kid*, Copland was taken aback when Agnes de Mille approached him to score *Rodeo* in 1942. The Russian-Jewish New Yorker immediately registered his dismay: "not another cowboy ballet! Couldn't you write a script about Ellis Island?" Comforted by the works' apparent differences—*Billy* is a Depression-era epic; *Rodeo* is a wartime comedy—he reluctantly took the job, giving us contrasting but reconcilable perspectives on westward expansion.

Through interpretive analysis of the music, documents related to each ballet's genesis, and reviews, I explore the reasons for and results of Copland's struggle with this brand of Americana. The ballets display an ambivalence about cowboy song and a complicated stance toward the stereotypically aggressive, heterosexual heroes of the Hollywood western. They portray the West as both a haven for social aberration and a site where patriarchal visions of order could be vigorously enforced.

Hybrid histories of ethnic and ecological conflict have made the West a favorite setting for self-transformation. I argue that, like the Cowgirl in *Rodeo* or the outlaw Billy the Kid, Copland found himself in the West. But unlike them, he had to travel to get there. In some ways his departure was internally motivated, coinciding with his desire to escape modernist alienation through socially responsible populism. In other ways, however, it was a forced migration, driven by powers outside his control (commissions, collaborations, audience feedback). Thus Copland's journey reflects the ironies of western history, where every manifest destiny has its Trail of Tears.

JAZZ (AMS)

Larry Starr, University of Washington, Chair

TWILIGHT AT BIRDLAND: TIN PAN ALLEY AS CULTURAL POLITICS
IN JOHN COLTRANE'S "I WANT TO TALK ABOUT YOU"

Dale Chapman

Mount Allison University

John Coltrane's fans in the 1960s often sought a specifically political energy in the turbulence of his modal and "free" improvisation during this period. This music seemed for many to gesture towards the increasingly radical environment of contemporary African-American culture. However, Coltrane continued to perform Tin Pan Alley compositions alongside modal ones well into this period, and it is important that we consider the tensions implicit in this juxtaposition of competing musical models.

Coltrane's performance on "I Want to Talk About You," drawn from his live 1963 recording *Live at Birdland*, offers us a useful point of departure in this regard. On ballads, the soloist often inserts an improvised cadenza immediately prior to the final cadence. Here, Coltrane's cadenza outstrips all that precedes it in breadth and intensity, threatening to undermine the song's foundations. What is unleashed here is an excess that must be denied in order for the form to maintain its stability. My discussion here will seek to understand what critical intervention Coltrane sets in motion through his use of the Tin Pan Alley form.

My work here will draw from Giorgio Agamben's exploration, in his recent book *Homo Sacer: Sovereign Power and Bare Life*, of the relationship between the law and the state of exception. Coltrane's performance on "I Want to Talk About You" models this kind of relationship, demonstrating the power of the exception to the law (the cadenza that closes the song) to overwhelm the law itself (the Tin Pan Alley Model).

"THIS GIRL ISN'T JUST A SINGER. SHE'S A MUSICIAN":
SARAH VAUGHAN, INSTRUMENTAL SINGING, AND
MANNERISMS IN JAZZ

Elaine Hayes

University of Pennsylvania

In American jazz criticism of the 1940s and 1950s the highest praise that a female vocalist could receive was having her singing likened to an instrument. This accolade communicated a respect for the vocalist's musicianship and creativity, and simultaneously aligned her with the predominantly masculine domain of instrumental jazz – a privilege granted few girl singers. In contrast, these same critics denigrated vocalists that they perceived as lacking musical conception and mastery as possessing a mannered and affected style of singing frequently linked to the commercial and often feminized domain of popular music. Focusing upon the shift in reception of vocalist Sarah Vaughan, this paper explores how critics differentiated between an "instrumental" and "mannered" mode of singing and identifies the gendered ideologies that informed this widely used rhetoric. I begin by outlining Vaughan's rise to prominence as a founder of the bebop movement and the

positive responses to her performances on “race” labels (1944–49). Relying upon narratives of genius and musical complexity, critics attributed her singing an instrumental quality, and like the instrumental playing of her male colleagues, they characterized it as of the mind. When Vaughan became more popular and signed with Columbia Records (1949–53), however, critics dismissed her singing as effeminate and of the body. Reviewers discussed her “equipment” and lamented as her trademark vocal inflections became mannered and ponderous. This paper concludes by considering the larger ramifications of this rhetoric as it relates to the positioning, and frequent exclusion, of female vocalists in the jazz canon.

LATE MEDIEVAL ISSUES (AMS)

Karl Kuegle, University of Utrecht, Chair

WHAT IS ISORHYTHM?

Margaret Bent

All Souls' College, Oxford University

Since Ludwig coined the term isorhythm, its application has escalated from accurate description of local procedures to prescriptive generic definition. Just as “sonata form” has been re-evaluated, this paper calls for more discriminating use of another overloaded term. Bessler hailed Vitry as “creator of the isorhythmic motet”; but his original control group for the genre included Vitrian motets with newly rhythmicized color repetitions as well as various kinds of diminution or mensural transformation, none of which qualifies as “equal rhythm applied to differing pitches” (i.e., isorhythmic). Often, rather, they subject the same melody to different rhythms (properly, “isomelodic”). This distinction has gone largely unremarked. If it was legitimate to extend the term “isorhythm” to such new rhythmicization, it becomes illogical to disqualify later tenor mass cycles and other large-scale structures which do likewise.

I suggest that it is misleading to speak generically of “the isorhythmic motet,” and that the word isorhythm be confined to describing (1) intra-color repetitions within motets that have overall been miscalled isorhythmic, (2) parallel passages which can be accurately described as isorhythmic, notably within some motets which have been characterized by artificially extended criteria as “not isorhythmic,” and indeed (3) thirteenth-century cases such as those to which the modern word was appropriately first applied.

The hegemonic status of “the isorhythmic motet” has skewed the historiography of late-medieval repertory including “non-isorhythmic” motets. Shifting definitions have produced a misnamed monster that is then made to die, a medieval martyr to new forces of humanism and individual expression.

THE MYTH OF THE LATE FOURTEENTH-CENTURY AVANT-GARDE

Elizabeth Upton

University of California, Los Angeles

Our master narrative of secular music history in the second half of the fourteenth century has remained virtually unchanged over a hundred years of scholarship. Between the

compositions of Guillaume de Machaut in the middle of the century and the simpler, more melodious chansons of Dufay and others at the beginning of the next, there flowered a highly elaborate, rhythmically complex, and notationally difficult style of experimental music unequalled until modern times.

It's a nice story, but it turns out not to be true.

Based on new nineteenth-century archival documents, new codicological study of the central sources, and a historiographical re-examination of all later scholarship, I demonstrate how the standard characterization of this music is traceable back to a single small body of amateur scholarship written during musicology's infancy. This work's conclusions about the nature of late medieval music are of questionable value in light of the ample research that has followed. Twentieth-century aesthetic and critical thought, especially concerning ideas about modernism and the avant-garde, has refined and reinforced the first mistaken ideas to produce a narrative that ultimately obscures and misrepresents the medieval music it claims to explain.

The alternative narrative that I will propose projects more reasonably what chanson composers were doing in the late fourteenth century, what kind of music they were writing and why, and why the demonstrably complex styles exhibited by some songs of the period were no longer cultivated in the fifteenth century.

MUSIC PATRONAGE IN LIÈGE AND JOHANNES BRASSART'S CAREER (C. 1400–1455)

Catherine Saucier
University of Chicago

Of the internationally-renowned composers active at the churches of fifteenth-century Liège, Johannes Brassart formed the longest lasting and best documented affiliations with the city. Brassart held musical positions at two *liégeois* churches, returned to Liège throughout his life, and wrote two motets honoring the city's patron saint (Lambert). Although previous studies have documented these aspects of the composer's career, musicologists have yet to recognize the influence of local liturgical customs and musicians on Brassart's output.

My paper examines sacred ceremonies and the musical organization of the two institutions in which Brassart was employed: the cathedral and the collegiate church of St. John the Evangelist. My analysis of largely unstudied archival documents and liturgical books yields insight into joint liturgical celebrations and offers a venue for three of Brassart's motets. Brassart's career choices in Liège will be shown to parallel those of his local contemporaries, especially the lesser-known Johannes Natalus, who performed in the ensembles of multiple institutions.

Understanding the musical events in which Brassart and his contemporaries participated and the musicians with whom he collaborated substantively enriches our knowledge of how music-making in Liège influenced this composer of fifteenth-century polyphony. Appreciation of the context that shaped Brassart's musical experiences in Liège emphasizes the holistic interaction of composer and city.

IN THE WORKSHOP OF A LATE MEDIEVAL EDITOR: JOHANNES
MARTINI'S MODERNIZATION OF MUSIC IN THE MODENA MASS
CHOIRBOOK

Murray Steib
Ball State University

Composers generally did not edit other composer's music during the fifteenth century; however, the Modena Mass choirbook (Biblioteca Estense, MS á.M.1.13 [ModD])—compiled in Ferrara c. 1481 for Ercole I d'Este—provides a rare example of editorial intervention by one composer in the music of others. ModD contains significant rewriting in the anonymous *Missa "O rosa bella" III* as well as in Guillaume Faugues' *Missa "L'homme armé"* and two Masses by Johannes Martini. Major changes range from the rewriting of an individual line within four-part counterpoint to the recomposition of an entire movement. While summarizing these changes, I will provide stylistic evidence that they were made not by the scribe but rather by Johannes Martini, the "cantadore compositore" at Ercole's court. As singer, composer, and music tutor, Martini had a great deal of influence on musical matters at the court, and acted as the editor for this manuscript, not only choosing the contents but also editing them whenever necessary in order to supply Ercole with the most fashionable music possible. This is especially significant since there are few examples of composers acting as editors during the fifteenth century; others surely did, but this case is particularly illuminating because of the strong connection between the compilation of ModD and Martini's activities in Ferrara. Even if we cannot identify other examples immediately, the detailed examination of the changes in ModD gives us a better understanding of the responsibilities and the scope of power that a late medieval editor exercised.

RECORDING MUSIC (AMS)

Richard Leppert, University of Minnesota, Chair

THE INVISIBILITY OF MUSIC IN THE AGE OF RECORDING

Mark Katz
Peabody Conservatory of Music

The sound and sight of music had once largely been inseparable. With the introduction of recording technology, however, listeners heard performers without seeing them, and musicians played for invisible audiences. Such sightless production and reception now dominates modern musical life. This change was as momentous as it is little discussed, and it is the purpose of this paper to explore how performers and audiences responded to music's invisibility in the early years of recording.

In the early twentieth century, many listeners found the phonographic experience disconcerting, and sought to recuperate the visual in fascinating ways. Some used devices like the "Illustrated Song Machine" (1905), which attached to a phonograph and rotated images while the music played; others created miniature stages and cut-out characters to accompany recorded opera; schoolteachers used stereopticons or slide shows while playing music in class.

For performers, the invisibility of their audience has had, ironically, observable consequences. Musicians have reported the need to avoid the extremes of rubato and shortened silences in the studio, for temporal discontinuities are jarring to listeners who cannot see the performer's accompanying gestures. The increased use of vibrato among instrumentalists and singers in the early 1900s may also be linked to recording's missing visual element, for the practice helps express what the performer's gestures and expressions would have communicated in concert.

This paper draws its evidence from a variety of primary sources, including listener testimonials, interviews with musicians, phonograph advertising, and numerous recordings.

ON THE RECORD: ANGELIC WRITING, THE GRAMOPHONE AND THE *OPERNKRISSE* IN WEIMAR GERMANY

Alexander Rehding
Harvard University

The score of Kurt Weill's *Zeitoper, Der Zar lässt sich photographieren* (1928) is void in its center: the musical and dramatic climax, the "Tango Angèle," only exists as a gramophone recording, which is played on stage, while the orchestra falls silent. Just as the perennial themes of love and death are relentlessly updated in this farcical opera into their anti-metaphysical, modern-day equivalents—sex and political assassination—so the music avails itself of modern media to bring across its McLuhanesque point: the medium is the message.

The sound medium matters in a two-fold way: first, the gramophone emphatically teleports the tango—a fashionable and sexually explicit dance—into the realm of opera; second, the recorded performance constitutes its exclusive musical reality. As if to underscore this latter point, the parts and score of the "Tango Angèle" were lost shortly after Weill produced the recording for the premiere; only the recording remained. Was this more than carelessness?

Drawing on a number of little known sources by Weill and his contemporaries, this paper reconstructs the nexus between popular music, modern sound media and operatic aesthetics in Weimar Germany: while the recording is an expression of *Zeitoper's* demand for radical up-to-dateness, the sound of the record, paradoxically, locks it forever in 1928. A relatively obscure work nowadays, *Der Zar* remains perhaps the most far-reaching response to the *Opernkrise* of the mid-1920s, reconfigured here as a crisis of musical writing.

ORPHEUS, ORPHÉE, ORFEO ED EURIDICE: THE BBC RADIOPHONIC WORKSHOP AND THE ELECTRONIC RECYCLING OF THE MUSICAL PAST

Louis Niebur
University of California, Los Angeles

In 1961 the BBC's Third Programme broadcast a radio adaptation of Jean Cocteau's 1949 film, *Orphée*. Producer Douglas Cleverdon worked with the BBC's electronic music studio, the Radiophonic Workshop, to provide *Orpheus* with an aural interpretation of Cocteau's distinctive cinematic style. Adapting a film so dependent on visual novelty for

radio presented the Radiophonic Workshop, particularly composer Maddalena Fagandini, with a unique challenge. An ongoing shift in the Workshop's output from abstract *musique concrète* to more tonally and rhythmically precise compositions guided Fagandini's decision to combine tape and electronic music in this production.

More than rethinking Cocteau's film in an electronic music idiom, Cleverdon and Fagandini abandoned Georges Auric's original score, instead choosing to incorporate portions of Gluck's 1762 opera, Wagner, and French jazz. Fascinatingly, the radio play deploys these musical elements as if they were signs of the things themselves, cultural ubiquities that need no further explanation: if Gluck's *Orfeo ed Euridice* once depicted Orpheus's descent into the Underworld, then now all that is needed are a few chords from the recorded opera to effectively symbolize the same. Newly composed melodies weave fragments of *Tristan und Isolde* into their texture, and all elements are susceptible to tape manipulation techniques.

The Radiophonic Workshop's contribution to the world of electronic music has yet to be adequately assessed. This paper begins that effort by discussing *Orpheus* as demonstrating some of the possibilities available to composers outside the domain of the academy and high modernism in the early 1960s.

TURNTABLATURE: NOTATING A "NEW CLASSICAL ERA"

Felicia Miyakawa
Middle Tennessee State University

Since the late 1980s, virtuoso hip-hop DJs known as "turntablists" have regularly "battled" each other in regional, national, and international competitions, earning prizes and bragging rights for creative, virtuosic performances. Armed with vintage vinyl and classic break-beats, turntablists produce elaborate compositions that foreground technical precision and virtuosic display. Turntablists are a significant, if somewhat under-recognized, part of hip-hop culture, yet some turntablists are now seeking a wider, historically-minded audience and are making bids to "legitimize" their music as "art." Significantly, these turntablists have turned to the same tool to facilitate their entry into the "art" world: notation.

In this paper I illustrate the basic premises of three "scratch" notation styles developed by DJs and turntablists. Drawing from notated musical examples composed by DJ Rob Swift and DJ Radar, published writings by turntablists, and personal interviews with DJ A-Trak and DJ Radar, this paper also explores the "art music" rhetoric turntablists use to describe their own work and embed within their prescriptive notation systems, a rhetoric that privileges notions of progress and authorial intent. Ultimately, I will show that "scratch" notation methods not only serve as ready memory aids or performance cues; they also reflect turntablists' conscious efforts to both separate their art from the pop world and to be recognized as "legitimate" musicians, avant-garde voices in the history of Western "art" music.

RHYTHM ACROSS CONTINENTS (AMS)
Virginia Danielson, Harvard University, Chair

RHYTHMIC-HARMONIC CYCLES
 IN MUSICAL IDIOMS OF THE BLACK ATLANTIC

Stephen Blum

Graduate Center, City University of New York

The protagonist of the short fiction that opens Niedt's *Musikalische Handleitung* (1700) wonders "what uncanny secret may lie hidden" in the *Bergamasca* "that so many organists have become so enamored of it that their pupils must learn it before anything else." Ubiquitous as this bass-discant combination may have been in Europe c. 1700, Niedt could scarcely have imagined the functions the *Bergamasca* and kindred schemes would assume as musicians on both sides of the Atlantic sought to combine musical resources drawn from both Europe and Africa. "Kindred schemes" are all other cycles that distribute three chords (our tonic, dominant and subdominant) in four positions occurring at equal intervals of time, with one chord occupying two positions; about 12 of the 36 possible cycles appear to have been used. Reasons for the long-lasting appeal of these schemes include (1) the ease with which musicians could remember the discants associated with them; (2) the ease with which new voice-leading models could be created for various purposes (such as distinguishing new genres from their predecessors); and (3) the option of interrupting (or not) the momentum of cyclic repetition. This paper concentrates on (2) and (3), comparing models employed in North American, Caribbean, West African and Southern African music. The paper concludes with remarks on a longer rhythmic-harmonic cycle of special importance in North American music, the *passamezzo moderno* — a topic first investigated by Gombosi and further explored by Ward and van der Merwe.

LOGOGENIC RHYTHM REVISITED

Harold Powers

Princeton University

Distinctions between speech rhythm and body rhythm go back to ancient Greek theory. Curt Sachs, who coined the term "logogenic" for melody controlled by speech rhythms, quoted Aristides Quintilianus (in Latin!) on the contrast: "metrum in verbis modo, rhythmus in corporis motu est."

Different ways of adapting speech rhythms, as codified into formal metrics of language, into metric frames belonging to art music will be illustrated analytically.

Italian poetic meters, like French, are based on syllable count, but unlike French, are also governed by contrast in stress, and within each line, by one fixed primary stress and one or more secondary stresses, in positions fixed or variable depending on the particular verse meter. Primary stresses are made to fall with the downbeats of harmonic rhythm.

Illustrations will be drawn from arias with Italian texts.

Rhythms in South Indian art music are also logogenic, but they are based on durational contrast of syllables (in a manner not unlike classical Greek and Latin metrics), and/or on word boundaries. In one type, sophisticated rhythmic configurations fitted into regularly

paced counts of one kind of long musical meter can be shown through a kind of Schenkeresque reduction to be based on distortions of an underlying simple sequence of long and short syllables. In another kind of logogenesis, four-square sequences of short measures, be they symmetric or asymmetric, control word successions in which, nonetheless, durational contrast is also preserved under distortion.

Illustrations will be drawn from kirtanams with Sanskrit or Telugu texts.

VIEWING MUSIC OVER TIME (AMS)

Robert R. Holzer, Yale University, Chair

LELIO GUIDICCIONI'S ESSAY ON MUSIC: A NEW PERSPECTIVE ON BARBERINI ROME

Andrew Dell'Antonio
The University of Texas at Austin

Poet and art critic, spiritual and cultural theorist, Lelio Guidiccioni was one of the most prominent and influential figures in the Barberini sphere of early modern Rome. Guidiccioni is best known to musicologists as the dedicatee of Pietro Della Valle's *Della musica dell'età nostra* ("On the Music of Our Time") of c. 1640, arguably the most detailed contemporary account of seventeenth-century Roman musical culture. Dalla Valle's essay has been widely excerpted, cited, and mined for information on early baroque practices; surprisingly, however, scholars have not addressed Guidiccioni's *own* unpublished essay on music, part of a manuscript miscellany in the Vatican Library.

Like Della Valle's better-known counterpart, Guidiccioni's essay addresses both ancient and modern music, and the perspective of the informed listener rather than that of the composer or musician. Unlike Della Valle, however, Guidiccioni is concerned primarily with sacred music, reflecting his closer involvement with the spiritual mission of the Catholic Reformation. A comparison between the two essays amplifies our understanding of the new tradition of musical connoisseurship that emerged as part of the culture of spiritual refinement under the Barberini papacy—a tradition that established crucial parameters for the development of musical aesthetics in the following generations.

"THAT IS THE REASON THE SKY ITSELF SINGS": REVISING THE VIEW OF MUSIC IN EARLY MODERN ENGLISH SOCIETY

Pamela Starr
University of Nebraska

In his treatise of 1517, "The Benefit of a Liberal Education", Richard Pace expounded the venerable cosmological view of music stretching back to Boethius, ending with the striking phrase "that is the reason the sky itself sings". This tradition persisted through the sixteenth century in England, achieving its most eloquent and influential formulation in Shakespeare's *The Merchant of Venice* (Act 5, sc. 1). In part because of the fame of this passage, scholarship has tended to present a monochromatic picture of the reception of music in Tudor/Stuart society as shaped by this Christianized cosmological view.

For a comprehensive study of musicians and music at the margins of early modern England—a study influenced by the problematic treatment of national identity, religion, and music in Shakespeare's play—I have established a base-line normative picture of music within mainstream society. In addition to the “usual suspects”, music treatises and tutorials, I examined over eighty conduct and courtesy manuals and treatises from 1500 to 1700 on education of children of both sexes. This material, which has not filtered much into recent scholarship on music in English society, reveals an astonishingly diverse and nuanced picture of its propaedeutic and ethical uses, one based on a variety of religious, social, and cultural agendas. As I shall demonstrate, attitudes toward the role of music and music education in early modern England were as richly multivalent as the society from which they sprang.

BIOGRAPHY, HISTORIOGRAPHY, AND THE BEETHOVEN/SCHUBERT MYTHOLOGY

Christopher Wiley

Royal Holloway, University of London

From the early watershed biographies by Schindler (1840, 1860), Kreissle (1865) and Grove (1878, 1883) to the more recent research of Deutsch, Brown and Solomon, the problematic issue of contact between Beethoven and Schubert has received extensive investigation, crystallizing around the contradictory accounts of visits in 1822 and 1827. However, these stories form part of a larger network of interrelated biographical myths advancing tenuous connections between the two composers, including Schubert's supposed toast to his own death following Beethoven's funeral, his inheritance from Beethoven of lyrics by Rellstab, and his thoughts of Beethoven during his final hours. This complex mythological nexus, whose constituent tales serve to reinforce one another, has received little critical attention, perhaps due to the general dearth of musicological scholarship on comparative biography.

Through examination of major English and Continental European biographical writings of the last two centuries, this paper charts the evolution and historiography of the Beethoven/Schubert mythology, assessing its lasting importance to musical biography despite long-standing doubt over the veracity of individual stories. This extensive example of the unfounded association of two canonically-central figures—augmented by tension surrounding their being resident in the same city for many years yet apparently keeping their distance — has wider implications for the time-honored tradition of writing music history around composers grouped (often unjustifiably) in pairs. It further calls into question the tendency in modern biographical and hermeneutical scholarship to continue to connect these composers, which practice betrays indebtedness to musical canon and therefore perpetuates outmoded nineteenth-century ideologies.

“YOU SHOULD BEGIN NOW TO INITIATE YOUR PEOPLE
INTO THE SOVIET SYSTEM”: SOVIET MUSICOLOGY AND THE
WRITING OF BALTIC HISTORY, 1940–88

Kevin Karnes
Emory University

The annexation of the Baltic republics by the USSR, 1940–45, was accompanied by an exodus of Baltic artists and intellectuals, the majority of whom either fled to the West or were deported eastward. Those historians who remained in the region after 1945 were charged with refashioning their nations’ cultural histories so that those histories would appear to have unfolded in close contact with the Russian nation and in consonance with Soviet theories of cultural development. As many have observed, such historiographical work was intended in large part to shape the thinking of younger generations of Balts so that their distinct, historically-grounded cultural identities would eventually be supplanted by personal identification with a common, “international” Soviet culture.

This paper examines the contributions made by musicologists to this endeavor by considering two cases that are revealing of both historiographical strategy and political agenda. I will begin by surveying four decades of Soviet scholarship aimed at refashioning the life, work, and views of the most prominent Latvian composer of the pre-Soviet period into those of an ideal, proto-Soviet citizen. I will continue by examining an ethnomusicological project of the 1960s and 1970s that attempted to establish, by means of music analysis, the existence of centuries-old cultural ties between the Latvian and the Russian peoples. Both cases, I will suggest, are reflections of a broad-reaching endeavor to convince Baltic readers that the post-War Sovietization of their culture was not a recent, foreign imposition, but rather a reflection of autochthonous Baltic traditions and values.

**CONFLUENCE OF MUSICAL CULTURES:
SEATTLE NEW MUSIC ENSEMBLE QUAKE**

Chinary Ung
University of California, San Diego

ORACLE (2004). In ORACLE players are asked to use their voices in various ways, including whispering, chanting, humming, speaking, shouting, whistling, and singing. Some of the sounds are actual words from Sanskrit/Pali and the Khmer language, some are phonemes that are transcribed from drum techniques found in South East Asian regions, while other vocal applications are just abstract uses of vowels and phonemes. Inspired by the story about Dalai Lama’s two visits to Oracle before leaving Tibet for good, the opening section creates a trajectory moving forward; the middle section represents the imagery of the perpetual motions of the Oracle in trance; the third and final section expresses an expansion of time, and its floating quantity.

KHSÈ BUON (1980). KHSÈ BUON is the only work Ung composed during 1974–1985, the period when he was deeply involved in the effort of preserving his native musical culture after the Cambodian holocaust. It was his first attempt to integrate string sounds and idiomatic styles from the East into western string playing. One can hear, for example,

the saranghi from India, references to the Japanese koto, the rebab from southeast Asia, and the two-stringed Cambodian fiddle, the tro. One can also hear extensive droning, as well as “explosive” interjections and silence. Ung likes to use a color analogy to describe his approach in the blending of cultural elements: If one can imagine western cultural elements as blue watercolor paint and eastern cultural elements as yellow water paint, as one drips the yellow into the blue, what emerges are various shades of green. It is the GREEN which Ung seeks.

Saturday evening, 13 November

**IMPERIALISM AND WESTERN MUSIC C. 1750–1950: DIRECTIONS
FOR FUTURE RESEARCH (AMS)**

Alain Frogley, University of Connecticut, Organizer)

Philip Bohlman, University of Chicago

Annegret Fauser, University of North Carolina

Nalini Ghuman Gwynne, Mills College

Ralph Locke, Eastman School of Music, University of Rochester

Derek Scott, University of Salford

Edward Said's death in 2003 came in a year which also marked the tenth anniversary of his landmark study *Culture and Imperialism* (1993). Though focused primarily on literature, Said was intensely interested in music and wrote about it in *Culture and Imperialism* and elsewhere. In recent years other scholars from outside musicology have made major contributions to the study of Western music and imperialism, sometimes in areas which musicologists have been reluctant to enter. This seems an unusually appropriate juncture, then, at which to take stock of musicology's so far limited yet growing engagement with this topic, and with post-colonialism as a scholarly movement, and to plot future directions for research.

Culture and Imperialism presents scholars with a challenging premise: that rather than inhabiting only the margins of Western cultural production, through explicitly exotic or otherwise alien subject matter, the imperial experience in fact became so integral to the development of Western consciousness that it fundamentally affected the "structures of attitude and reference" (Said's phrase) underlying major vehicles of cultural articulation such as the nineteenth-century novel. Profound marks of imperialism—in the conceptualization of geographical, temporal, and historical space, as well as more obvious social and cultural dimensions — may thus be found even in the absence of explicit reference to imperial themes. Said has not been alone in making such far-reaching claims: Frederic Jameson, for instance, has suggested that imperialism engendered new concepts of space in artistic modernism.

Rather than analyze Said's ideas at length, the panel will take up his challenge to consider more broadly how the study of imperialism may deepen, complicate, and perhaps ultimately re-shape our understanding of music within Western culture. The topic is potentially vast; this session will concentrate on the most spectacular phases of Western colonialism, and their impact on Western music and its supporting intellectual, social, and economic structures. After an introduction by the organizer, which will set the stage by reference to Said and other recent scholarship, and outline key issues, individual panelists will make short presentations intended to stimulate discussion involving both panel and audience. Subjects addressed will include: questions of concept and method in writing imperial music history; hermeneutical problems in imperial readings of musical works; the role of music in mediating the destruction of indigenous cultures and peoples; issues of gender and imperialism; the symphony, the novel, and imperialism; India and British twentieth-century music.

Sunday morning, 14 November

HISTORY OF THEORY (AMS/SMT JOINT SESSION)

Jessie Ann Owens, Brandeis University, Chair

**MUSIC THEORY AND MUSICAL RHETORIC
IN VICENTINO'S *SOLO E PENSOSO***

Timothy R. McKinney
Baylor University

Nicola Vicentino's setting of Petrarch's *Solo e pensoso* is unusual among his surviving works for several reasons: it remained unpublished during his lifetime; it employs only three voices rather than the more usual four or five; the voices move in a largely homorhythmic style; the harmonic sixth appears only four times; and, although Vicentino insists in *L'antica musica ridotta alla moderna prattica* (1555) that the third above the bass should always be heard, the open fifth sounds approximately 30% of the time. But despite its seemingly simple nature, *Solo e pensoso* represents a serious, studied experiment in musical rhetoric, an attempt to grapple with the difficulties and benefits that multi-voiced polyphony poses for oratorical presentation of a text as envisioned in his treatise. By using only three voices, Vicentino has the wherewithal to construct complete triads (or not), thereby facilitating the rhetorical use of harmony. By placing the three voices in the same rhythm, Vicentino allows them to speak with one oratorical voice. The paper examines Vicentino's manipulation on a grand scale of basic musical parameters such as harmonic sonority and rhythm in light of rhetorical principles found in his treatise and its effect on normal compositional procedures.

**CERONE'S COMMONPLACES:
A LOOK INSIDE POINTS OF IMITATION**

Peter Schubert
McGill University

The clearest and most thorough picture of how to put together imitative points in the Renaissance comes from Book 15 of Pietro Cerone's 1613 treatise *El Melopeo*, which provides the young composer with four-voice samples ("commonplaces") to use "as his own," anywhere in the course of a piece. Although this aspect of his work has been largely overlooked by modern scholars, the 104 *entradas* (many borrowed from Francisco de Montañés) model mainstream compositional technique and they are surprisingly good music for treatise examples.

We are accustomed to think that an imitative point is built around a single *soggetto*, but Cerone, borrowing an idea from Tomás de Sancta Maria, shows how the repetition of a duo is the basic unit of compositional currency. He adds: "Whoever wishes to learn to use duos suitably . . . should look diligently at the first [book of] four-voice motets of Palestrina." My survey of the thirty-six openings in Palestrina's collection confirms Cerone's theory.

In addition to corroborating the scenario of compositional process put forward by Jessie Ann Owens (based on sketches), Cerone's theory is a valuable analytical tool. The varied deployment of duos can be used to build climaxes within points of imitation (like those Joel Lester observed in his discussion of "heightened parallelism" in Palestrina) or to differentiate sections within a piece, thus contributing to its *dispositio*. In short, Cerone's commonplaces unlock the formal structure that is veiled by the seamless overlapping of the voices.

JAZZ HARMONY AND RHYTHM (SMT)
Henry Martin, Rutgers University-Newark, Chair

THE STRUCTURAL AND DRAMATIC ROLE OF JAZZ HARMONY IN
 THE AMERICAN BROADWAY OPERA

Edward D. Latham
 Temple University

In a 1998 article in *Music Theory Spectrum*, Steve Larson raised an important question regarding the analysis of jazz: Does it adequately account for the distinctive qualities of jazz harmony? Following a line of reasoning similar to that used by Adele Katz in her study of "non-Schenkerian" repertoire from Wagner to Schoenberg, Larson argued that, despite its emphasis on the reducing-out of linear and harmonic chromaticism, the Schenkerian analytical model proves a useful tool for examining the jazz repertory, essentially because it provides a diatonic reference point against which to measure harmonic and melodic deviations. This paper will consider Larson's question in depth, with respect to the use of jazz harmony in the "Broadway operas" of George Gershwin and Kurt Weill, and will propose a more structural role for jazz harmony in the areas of form and linear-motivic design. Four specific issues will be addressed: (1) the use of ninth, eleventh, and thirteenth chords as support for middleground and/or background pitches of linear significance; (2) the use of chordal sevenths, ninths, or thirteenths as middleground or background pitches; (3) the use of sevenths, ninths, elevenths, and thirteenths as middleground melodic substitutions; (4) the addition of sevenths and ninths to the dominant at a half cadence, with regard to the possible creation of an elided cadential evasion.

METRIC DISSONANCE IN JAZZ: THE STRIDE PIANO PERFORMANCES
 OF THELONIOUS MONK AND JAMES P. JOHNSON

Ted Buehrer, Kenyon College
 Robert Hodson, Hope College

To say that jazz is metrically complex is, at best, an understatement. At its core, jazz gains much of its vitality from the constant tension between strong and weak beats in any given passage. The backbone of jazz rhythm is syncopation—the placement of accented beats or rhythms in typically unaccented locations—and the interplay between multiple layers of both syncopated and unaccented rhythmic patterns. As a result, most jazz performances feature a variegated and complex rhythmic texture. Our approach to the

analysis of this aspect of jazz applies the ideas of metric consonance and dissonance, concepts first developed by Harald Krebs in his studies of nineteenth-century music. This paper focuses on selected musical examples of two well-known and, in their own ways, innovative jazz pianists: Thelonious Monk and James P. Johnson. Monk's metric dissonances are easier to comprehend because his left hand allows the listener to remain rhythmically "grounded," while Johnson's dissonances are more confounding; listeners can become more easily disoriented because of the more "structural" application of metric dissonance to both hands.

TONAL PLATEAUS IN TWO WORKS BY WAYNE SHORTER

Patricia Julien

University of Vermont

This paper discusses two compositions by jazz saxophonist and composer Wayne Shorter. Both pieces include numerous segments of functional harmonic relations, generating well-established but briefly employed tonal regions that are referred to here as tonal plateaus. The works demonstrate Shorter's agility in employing such plateaus in both a tonal composition ("Powder Keg") and a nontonal piece ("El Toro"). In "Powder Keg," successive tonal plateaus with roots a descending third apart initially appear equally autonomous and influential. Upon the arrival of the final chord of the head, the preceding tonal plateaus are recognized as a series of tonicizations of the chord members of this E-flat-9 sonority, effecting a linear presentation of the vertical tonic chord. The tonal regions are then understood hierarchically as they relate to the home key of the piece. The structure of "El Toro" comprises regions in four different keys, with no sonority or region exhibiting fundamental influence over the composition as a whole. The tonal plateaus in "El Toro" do not reveal themselves to be part of a larger tonal scheme, but instead are self-sufficient and irreducible. Thus, within the tonal plateaus, functional harmonic relations are used to establish the various keys, while the nonfunctional relations between the plateaus result in a nontonal composition.

RIFFING ON [0148]: MAJ7_{b5}, THE TONNETZ, AND HEXATONIC AND ACOUSTIC SYSTEMS

Keith Waters

University of Colorado, Boulder

This paper considers the jazz harmonies of Maj7_{b5} and Min(_{b7}). The methodology employs, adapts, and extends some current trends in neo-Riemannian and scale theory in order to examine jazz harmonies and progressions that do not support a standard tonal framework. The paper considers ways to relate Maj7_{b5} and Min(_{b7}) harmonies to themselves and each other, and examines some of the analytical problems in relating these harmonies to more traditional jazz harmonies. The potential derivation of these chords is traced from two collections, the hexatonic and the acoustic collection.

There are four stages to this paper: (1) a view of the relationship of the twelve Maj7_{b5} chords and the twelve Min(_{b7}) chords through the lens of the "hyper-hexatonic system" as defined by Richard Cohn; (2) an examination of these harmonies and the hyper-hexatonic

system by way of a non-standard *Tönnetz*, (3) the use of this *Tönnetz* to reveal relationships behind the opening progression to Wayne Shorter's "Vonetta"; (4) the complex of the twelve acoustic scales modeled as two cyclic strands. In loose analogy to Cohn's "hyper-hexatonic system," the "hyper-acoustic system" is proposed, which concatenates these strands into a single harmony-generating system that includes Maj_{7b5} and $Min_{(b7)}$.

MUSIC IN NINETEENTH-CENTURY GERMAN CULTURE (AMS)

David Brodbeck, University of Pittsburgh, Chair

MATERIAL EARS: PATHOLOGIES OF MODERN ATTENTION IN HELMHOLTZ'S PHYSIOLOGICAL AURALITY

Benjamin Steege
Harvard University

The social and discursive formation of the "attentive listener" in European concert life within the decades surrounding 1800 has long been a topic of musicological interest. Arguing against the assumption that aural attention remained a stable category since that period, this paper explores the beginning of a mid-century shift in discourses surrounding attention, initiated through the work of Hermann von Helmholtz.

Helmholtz attempted to mediate an encounter between concert listening habits and aural modes fostered by the nascent physiology laboratories of the 1850s and '60s. Helmholtz's program consisted in rescaling and relocating aural experience from the social spaces of the concert hall and parlor to the laboratory, where attention could be regulated and disciplined using various materials and techniques impossible, because socially unacceptable, in the public sphere. Since this program not only intervened materially and metaphorically in the supposedly natural relationship between productive musicians and raptly attentive consumers, but also sought mechanical accounts of musical sensation, Helmholtz's work was initially perceived by diverse established musicians—including Wagner, Hauptmann, and Hanslick—as a disturbing, even "pathological," break with organicist models of aurality.

Mid-century familiarity with the Frankenstein story of sociopathic scientific attention and dissociation from the organic life of town and family, as well as fears about the implications of increasing labor specialization with its shrinking perceptual experience, could only have intensified the feeling of shock at Helmholtz's mechanization and narrowing of aural attention. It has remained for later generations to explore the productive areas opened through Helmholtz's implicit critique of musical organicism.

EDUARD HANSLICK, IDEALISM, AND THE "CELEBRITIES AND KNIGHTS OF MATTER"

Mark Burford
Columbia University

In the middle decades of the nineteenth century, the speculation of idealist philosophy came into conflict with materialist and empiricist modes of thought more characteristic of

natural science. Music historians have commonly associated Eduard Hanslick's *On the Musically Beautiful* (1854) with this tendency toward positivism, interpreting the treatise as an argument for musical formalism.

In this paper I will argue that Hanslick indeed sought to revise idealist musical aesthetics, but in a far less straightforward way. Hanslick devotes considerable attention to the "material" that makes up music and the musical work. The nature of music's materiality is in fact a central pillar of Hanslick's argument, which, I believe, draws on an Aristotelian conception of matter as well as the abundant literature from the 1840s and '50s that championed scientific materialism.

Hanslick's goal, however, was not to deny idealism, but rather to negotiate a middle ground between idealism and materialism, thereby reconciling music's metaphysical status with the physical properties of matter. This is most clearly observed in his carefully crafted conception of the musical "tone," which unites the inner world of thought and the external world of nature.

Hanslick's somewhat ironic use of a materialist framework to demonstrate music's inherent ideality represented a desire to attune musical aesthetics with prevailing materialist theories, but also to preserve art music's exclusivity. *On the Musically Beautiful* is perhaps best understood not as an unequivocal case for formalism but as an illustration of how mid-century tensions between idealism and materialism informed German musical discourse.

BRAHMS'S *ACADEMIC FESTIVAL OVERTURE* AS A LECTURE ON THE COMIC IN MUSIC

George-Julius Papadopoulos
University of Washington

Brahms composed the *Academic Festival Overture* to thank the University of Breslau for awarding him an honorary doctorate. Stringing together a march melody and four well-known student songs in a seemingly unpretentious piece, Brahms created an unorthodox overture that challenges melodic, harmonic, contrapuntal, formal, and orchestration expectations. Typically viewing it as unworthy of the great master, and taking literally Brahms's teasing mention of it as a cheerful "potpourri of student songs à la Suppé," most commentators make only a fleeting reference to the formal ambiguity of the overture. Going against the received view—and for the first time explaining what "à la Suppé" means—this paper exposes some ways and devices that contribute to the overture's comic effect, and demonstrates how Brahms turns a potpourri into an intricately constructed musical essay that is truly worthy of a doctorate.

The *Academic Festival Overture* conceals a great deal of cryptic humor. The piece's formal idiosyncrasies have caused so much confusion among Brahms scholars, that no two accounts of the sonata form's sectional demarcation agree. But the resultant "unacademic" sonata structure, as I argue, is precisely the point of Brahms's joke, as the composer calls forth all his technical mastery to blur the formal boundaries and at the same time to provide continuity. Humor, irony, and wit are manifest also in the musical handling of each individual song melody, which is supposed to conjure up images associated with the texts and which is organically bound to the unfolding of the overture's form.

THE LANDSCAPE OF A WAYFARING SOUL:
CONSTRUCTIONS OF THE MODERN SUBJECT
IN MAHLER'S *LIEDER EINES FAHRENDEN GESELLEN*

Francesca Draughon
Stanford University

Mahler's oft-quoted remark that he was "thrice homeless" can be understood as a marker of identity crisis, as Mahler projects himself, like Musil's man without qualities, as both belonging and not belonging, "neither inside nor outside." Yet this homelessness, presented as a very personalized statement, was actually a well-used trope of modern identity: Stefan Zweig, Thomas Mann, Hugo von Hofmannsthal, and Rainer Maria Rilke articulate the same state of outsiderdom through *Heimatlosigkeit*. Mahler's evocation of homelessness, then, arguably results in the exact opposite, identifying him as belonging to the late nineteenth-century cult of alienated individualism.

Yet *Heimat* also resonates with the turn-of-the-century quest for a stable and definable sense of "home" within the larger project of nationalism. As Austrians and Germans were seeking to create a Pan-German national identity—while excluding entry to others—the discourse of *Heimat* came to represent a celebration of German nationhood by identifying a natural past of "Germanness," while also identifying those who "belong" and those who do not.

Mahler's *Gesellen* cycle, which takes as its central character the quintessential homeless wanderer figure, thus gains new depth and meaning when examined through the critical lens of *Heimat* and *Heimatlosigkeit*. This paper situates the work within the discourses of modern identity crises and nationalism, and, focusing on the first song of the cycle, identifies tensions between homelessness and belonging, private interiority and external emotional display, and nationalism versus individualism that emerge as important subtexts alongside the narrative's outward story of dejected love.

NORTH AMERICAN VOICES (AMS)

Mitchell Morris, University of California, Los Angeles, Chair

INFLUENCE AND ORIGINALITY:
HENRY COWELL AS PROGENITOR OF CAGEAN THOUGHT

Leta Miller
University of California, Santa Cruz

That John Cage was influenced by Henry Cowell during the 1930s is hardly a secret. But newly discovered documents suggest a closer personal and professional relationship (and stronger influence) than previously assumed. These documents include a detailed syllabus for the course Cage took from Cowell in New York in 1934, at which time Cowell also taught Cage "how to run the recorder." Cowell's work with percussion stimulated Cage's first pieces in this genre, and his innovative "elastic" forms prefigured Cage's later abjuration of authorial control. In Seattle Cage first programmed percussion works that Cowell had published in *New Music*, and later solicited three new pieces from him. Previ-

ously unknown letters show the intensity of the two men's interaction and reveal Cage's requests for Cowell's guidance. Cowell, in turn, was impressed enough by Cage's work to endorse it to leaders of the new music community. In 1937 Cowell wrote to Cage from prison, describing his vision of the "future of music." Cage extracted a statement from this letter, which he used (with attribution but without permission) on two percussion programs. Cowell's statement, along with other ideas in this previously uncited letter, formed the basis for Cage's "Future of Music: Credo," a lecture delivered to the Seattle Artists' League in 1940. Ultimately, most of Cage's innovations—percussion music, prepared piano, experiments with electronic sounds, and works indeterminate of their performance—can be traced to Cowell's influence. Cage's originality consisted of the creative application, extension, and transformation of these concepts.

AMERICAN PRAGMATISM AND ITS RELEVANCE
TO TWENTIETH-CENTURY AMERICAN MUSIC SCHOLARSHIP:
JOHN DEWEY AS A CASE STUDY

Judith Tick
Northeastern University

My presentation places my research on John Dewey and American music practitioners within the context of the contemporary revival of scholarship about American Pragmatism. While American music historians have largely ignored this revival, it has significant implications for the field. Even though the Pragmatist revival is best known for contributions to social thought and history (e.g. Menand's *The Metaphysical Club* and Morris Dickstein's *The Revival of Pragmatism*), aesthetic Pragmatists have discussed American music, linking John Cage to John Dewey, to take one important example (George Leonard, *Into the Light of Things* and Philip Jackson, *John Dewey and the Lessons of Art*). I will survey this literature briefly, adding a few comments to the discussion of Cage as a framework to the main body of my presentation.

I use Dewey's *Art as Experience* as a starting point. I approach the topic as a historian rather than a theorist and begin with this "experiential" question: has Dewey influenced American music practitioners, and if so, how? I offer data from interviews with Aaron Bell (a member of Ellington's band), the composer Arthur Berger, and jazz musicians Yusef Lateef and Adam Rudolph as springboards to discuss these ideas: the philosophical framework for style preceding the modernist revolutions of Babbitt's serialism and the philosophical framework for symphonic jazz as social expression. The intention of my ambitious agenda is to base my revisionist interpretations of mid-century American neoclassicism and jazz practice in Dewey's Pragmatism to show the fruitful application of indigenous theory to historical practice.

THE SAN FRANCISCO TAPE MUSIC CENTER:
1960s COUNTERCULTURE MEETS THE AVANT-GARDE

David Bernstein
Mills College

During the 1960s, composers working at the San Francisco Tape Music Center, founded by Morton Subotnick, Pauline Oliveros, and Ramon Sender, were at the forefront of significant advances in musical techniques and aesthetics. They pioneered collaborative mixed-media compositions with electronic sounds, light projections, and theatrical elements. They created new musical forms incorporating free improvisation and live electronic music (i.e. created in “real time,” not merely played back on tape). Donald Buchla invented his first modular synthesizer for the Tape Music Center. Its annual concert series featured premieres of important works such as Terry Riley’s *In C* and Steve Reich’s *It’s Gonna Rain*, his first composition using phasing techniques.

Scholars have devoted little attention to the Tape Music Center’s rich legacy. Referring to archival documents, tapes, and interviews, this paper examines its history, critically evaluates works by its members, and places their activities within a broad historical perspective. It shows how the cultural, political, and social upheaval of the 1960s, particularly in the San Francisco Bay Area, inspired members of the Tape Music Center to develop new forms of electronic music that set them apart from other composers working in electronic music studios around the world. The paper also argues that the aesthetic framework developed at the Tape Music Center and other avant-garde arts communities, which endorsed anti-establishment and experimentalist agendas, later took root on a larger scale, exerting a direct influence on the emerging 1960s counterculture.

COMPOSERS’ INTENTIONS AND
THE PROBLEM OF OTHERS IN LATE MODERNITY

Charles Kronengold
Wayne State University

It remains a commonplace that performers try to realize composers’ intentions. But scores don’t contain intentions and desires. Can music actually embody intentions? The persistence of this commonplace makes us forget that composers’ intentions are hardly transparent: while one can say a composer intends that a piece convey sadness, it taxes ordinary uses of intention to suggest that the *performer* can carry out this intention—after all, *I* can intend to go to the store, but *I* can’t intend that *you* go to the store. If we hear a piece as embodying intentions, moreover, can we assume they are the composer’s? Recent scholarship has debated the value of artistic intentions for analysis and performance while neglecting the odd status of intention itself.

Wittgenstein makes intentions interesting for postwar thought by asserting that they are neither mysterious mental events nor reducible to words. His main positive claim—that intentions are “embedded . . . in human customs and institutions”—becomes the starting point for Annette Baier, who argues that intentions involve trust, social conventions and socially recognized competencies.

The very strangeness of composers’ intentions provides a key to understanding meaning in modern music. Late-modern culture problematizes the relations between works, and

between the composer and others. Considered as a discursive practice, “the composer’s intention” can connect the modern notion of a work’s autonomy with that of an interpretive community. I develop Baier’s arguments by analyzing Cage’s 1947 *Nocturne* against his discussions of “nonintention.” Using genre conventions to evoke intentionality, Cage places trust in listeners.

PERFORMANCE AND RECEPTION, 1700–1900 (AMS)

Michelle Fillion, University of Victoria, Chair

TASTE IN CONTEXT(S): ITALIAN INSTRUMENTAL MUSIC AND THE AESTHETIC DEBATES IN EIGHTEENTH-CENTURY FRANCE

Guido Olivieri

University of California, Santa Barbara

The quarrel between François Ragueneau and Jean-Laurent Lecerf de la Viéville in 1702–1706 opened a century of music aesthetic debates. The object of this first controversy was the comparison of the relative merits of Italian and French operatic traditions. Yet it was through instrumental music, rather than opera, that new aesthetic ideals spread to France. The flood of Italian sonatas that overwhelmed Paris at the turn of the eighteenth century divided the intellectual circles between advocates of the naturalness of French music, and champions of the passionate and virtuosic Italian instrumental music.

This paper examines, in the light of these polemics, the activity of the first Italian performers who arrived in Paris at the turn of the eighteenth century—Michele Mascitti, Antonio Guido, and Giovanni Antonio Piani—and their crucial role in the dissemination of Italian instrumental music in France. Their successful careers, sponsored by influential members of the new aristocracy, illustrate the socio-political changes that had made Paris the center of intellectual life: the arbiter of aesthetic taste was no longer the court of Louis XIV, but the new Parisian public. In the musical soirees organized by wealthy financiers the performance of the Italian virtuosi often was the main attraction. I argue that the distinctive performance style of these virtuosi influenced the reception of Italian music in France; had a profound impact on the development of the French instrumental tradition; and played a critical part in the formation of a new aesthetic sensibility.

THE ORCHESTRA MACHINE, TIMBRE, AND THE NEW LISTENER IN THE EIGHTEENTH CENTURY

Emily Dolan

Cornell University

The late eighteenth and early nineteenth centuries saw the creation of numerous bizarre musical instruments—bogenflügels, orchestrions, panharmonicons—intended to capture orchestral sonority. At first blush, these instruments appear mere curiosities lurking in the shadows of mainstream musical culture. However, exploration of the aesthetic foundations of these inventions—examining what impelled inventors to create instruments that imitated the orchestra, and what the creations imply about the listening aesthetic of

contemporary audiences—suggests not only that orchestral timbre played an increasingly important role in music, but that it also affected a major change in musical aesthetics. For much of the eighteenth century, music was conceptualized as a medium whose “meaning” depended on association with the external world of nature, while the actual sounds of music had little aesthetic value. Yet, by the end of the eighteenth century, the unarticulated critical consensus about musical mimesis was increasingly called into question by a widespread interest in the immediate power of the orchestra—a power that did not originate in imitation, but rather in the myriad expressive timbres of instruments. Rather than seeking out music’s connection to the outside world, the late eighteenth-century listener became enraptured by the immediacy of the orchestra. Mechanical reproductions of the orchestra were playful attempts to capture this power. Rather than dismissing these inventions as novelty items with little musical significance, I believe we can see them as repositories of essential elements of musical composition that captured the eighteenth-century imagination.

PERFORMANCE AND AESTHETICS, 1790–1840

Mary Hunter
Bowdoin College

Comparing performance treatises from 1790 to 1840 with earlier ones uncovers a remarkable shift in the representation of the performer. That this change reflects early Romantic aesthetics is no surprise. However, literary and philosophical discussions of the nature of musical meaning and experience (Wackenroder, Tieck, Herder, Schlegel, Hoffmann, etc.) pay little attention to performance; their relations to performance treatises are thus typically oblique and analogical. This paper describes the two most significant intersections between well-known aesthetic writings and early nineteenth-century performance treatises (Galeazzi, Rode/Baillet/ Kreutzer, Baillet, Hummel, Czerny, and Fétis, etc.)

1) The treatises use “genius” rather than “taste” as the necessary criterion for good performance. In contrast to earlier treatises, “taste” is said to govern or moderate genius rather than serving as the animating spirit of a performance. The performer’s individual impress on the musical work becomes increasingly indescribable, with “accent” and “nuance” (Baillet) replacing ornamentation; his skills are divination and instinct rather than “long experience” or “sound judgment” (L. Mozart). This reflects the literary and philosophical tendency to find musical meaning in the individual and ineffable rather than the social and conventional. But it also bears a complicated relation to what some modern scholars have understood as the “demotion” of the performer to “mere” vessel for the work.

2) The treatises differ from earlier ones in asserting—often strongly—that technique is a separable discipline, on which expression nevertheless depends. The dialectic between material and immaterial aspects of performance mirrors the much-mentioned dualism of the early Romantics.

THE AESTHETICS OF TEXTURAL AMBIGUITY:
BRAHMS AND THE CHANGING PIANO

Augustus Arnone
Cornell University

In recent decades, many Brahms performance practice scholars, championing mid-nineteenth-century pianos, have denigrated modern pianos as unsuitable, construing certain features of his music as having been designed for pre-Steinway instruments and characterizing his sound ideals as “conservative.” Yet, as the historical record indicates, a number of important historic performances of Brahms’s music, both by the composer and those concert artists closely associated with him, were played on Steinway-type pianos. Rather than privileging a narrow range of so-called “appropriate” instruments, historically informed performance should investigate the variety of pianos known to Brahms, including the modern piano.

Current arguments for period pianos rest on a presumed aim for textural transparency, linking the density of Brahms’s piano writing to the comparatively more “open” sound of mid-nineteenth-century pianos. However, Brahms often obscures melodic lines by placing them in a low register, embedded within purposefully thick accompaniments. In these cases, his intentional lack of transparency has significant implications for performance on both modern and earlier pianos, particularly regarding the pianist’s control of balance. I will cite several passages in Brahms’s piano music that demonstrate his fascination with textural ambiguity, and illustrate these examples using recordings representing several historic pianos known to him, as well as live demonstrations on a modern piano. The comparison of a variety of instruments suggests that characteristics of earlier pianos contributed to Brahms’s piano style, which nevertheless was not compromised by the advent of modern instruments.

PERFORMERS AND AUDIENCES IN RENAISSANCE FLORENCE (AMS)

John Walter Hill, University of Illinois, Urbana-Champaign, Chair

BEHIND THE MASK: PATRONS AND PERFORMERS
OF FLORENTINE CARNIVAL AND THE CARNIVAL SONG

William Prizer
University of California, Santa Barbara

The present view of Florentine carnival and its music in the late fifteenth and early sixteenth centuries is divided and confused. For this period, so crucial to the rise of Italian secular music, some scholars would posit a central role for Lorenzo de’ Medici, while others would fiercely deny his importance, largely because of a perceived hiatus in carnival for the decade after the Pazzi conspiracy of 1478. In addition, some scholars would identify the city’s guilds as the major performers of *canti carnascialeschi*; others believe they played no part.

I will demonstrate that the so-called “hiatus” results from misreading a single letter and that official records prove that carnival continued uninterrupted. Basing my discussion

on recently discovered documents, I will also demonstrate that the patrons and performers of the *canti* were the *giovani* of the Florentine patriciate, led first by *il Magnifico* and his entourage, and then, in the early Cinquecento, by Lorenzo Strozzi and his brother Filippo. These young men favored songs that satirized current political events in sexual terms. University students also sponsored *canti*, and the city government itself even presented songs, prompting its servants to stage them. The guilds played virtually no part in carnival, but were rather the unwitting objects of mirth. From this study emerges a revised view of the chronology and nature of carnival song that denies its role as an artifact of popular culture, but strengthens its position in the patrician culture as a precursor of the Florentine madrigal.

ON SEEING AND HEARING MUSIC:
MEDICEAN THEATER AND THE "MYSTERY OF STATE"

Nina Treadwell
University of California, Los Angeles

Descriptions of sixteenth-century courtly *intermedi* are laden with details regarding the entertainments' dazzling visual delights, with official accounts describing set and costume designs, lighting effects, and the movement and metamorphic capacity of machines. Despite this wealth of information, few have attempted to understand music's performative efficacy with an eye to the visual structure of these musico-theatrical extravaganzas.

Focusing on the Florentine *intermedi* for *La pellegrina* (1589), I take up Richard Leppert's long-standing call for an understanding of music and music-making that incorporates the experience of "the sight of sound." Drawing on both official and eyewitness accounts, I demonstrate how the in-performance efficacy of the *Pellegrina* *intermedi* hinged on the collusive affect of visual and aural media. In particular, I show how the confluence of media worked to (re)organize the spectator-auditor's fundamental frames of reference: their perception of time and space. In effect, spatial perception was frequently delimited by musical (as well as visual) means, while the experience of sound through time was often tempered by visual perception. "Confusing" the spectator's senses in this manner induced an almost dreamlike state, whereby the lines demarcating reality and artifice began to blur. Such performative affects clearly served the interests of nascent absolutism, and were part of a more general attempt to posit Medicean politics as a "mystery of state." Extending this point, I elaborate the function of sight and sound to articulate the connection between magical cosmology and the Medicean state.

**RITUAL, TIME, AND THE FOREIGN
IN TWENTIETH-CENTURY MUSIC (AMS)**

Michael Tenzer, University of British Columbia, Chair

**A FUTURIST LOOKING BACK: THE INFLUENCE OF
THE OCCULT TRADITION ON RUSSOLO'S FUTURIST PHASE**

Luciano Chessa

University of California, Davis

In 1975, Giovanni Lista called Luigi Russolo's late theosophical phase "an abdication of the spirit of the avant-garde." My paper demonstrates that this supposedly "regressive" change of direction was related to a long-standing interest in occult science that was crucial to the formulation of Russolo's futurist aesthetic.

Comparing Russolo's early works with the late ones, mapping Russolo's cultural milieu and reading wartime accounts by his friends, I show the continuity of his interest in the occult. This interest is also exemplified by Russolo's admiration for the alchemical implications and metaphysical aims of Leonardo da Vinci's scientific work, especially his mechanical noisemakers, which were possibly the most important models for Russolo's own intonarumori. Barclay Brown considered Russolo's instruments to be the first mechanical synthesizer, and only focused on their engineering aspects. I demonstrate that these instruments had a spiritual meaning: they were a medium to achieve higher states of consciousness.

Russolo's late interest in the occult has been dismissed by scholars whose pro-modernist approach to musicology rewards only "progressive" or "progressive-looking" contributions. My work aspires to change our perception of his musical activities from those of a rational scientist devoted to positivist thinking to those of a multifaceted man in whom the drive to keep up with the latest scientific trends coexisted with an embrace of the irrational and a critique of materialism and positivism. Uncovering the occult associations of Russolo's futurism strengthens the connections between his best-known ideas and his mystic legacy in the works of Varèse, Schaeffer, and Cage.

**RITUALS OF RENEWAL: BRITTEN'S *CEREMONY OF CAROLS* AND
THE MEDIEVAL CAROL REVIVAL**

Heather Wiebe

University of California, Berkeley

On Britten's 1942 voyage back to England from America, he occupied himself by writing *A Ceremony of Carols*. By gesturing to the medieval carol, Britten both announced a new turn to the English musical tradition and brought a complex set of questions about this tradition into play. This paper examines the interwar revival of the carol in Britain, looking at two of its central instruments: the King's College Festival of Lessons and Carols (instituted in 1918, and broadcast on the BBC from 1928); and the first *Oxford Book of Carols* (1928), whose editors sought to redefine the authentic carol, disentangling it from the web of imitations and appropriations in which (they argued) it was becoming caught. I examine the relationships between the present and the medieval past articulated by these two

phenomena, as well as the place they granted to the carol as an intermediary between elite and popular culture. Central to the carol's mediatory power was its association with the idea of ceremony. The carol functioned in ceremonial contexts as a remnant of medieval religiosity in an increasingly secular society, and ceremony was also invoked to place the carol outside culture as entertainment or commodity. *A Ceremony of Carols*, I argue, presents but also significantly refigures the ideas of rebirth, festivity, community, tradition, and childlike innocence surrounding the carol in wartime Britain.

“WE ARE PRIMITIVES OF AN UNKNOWN CULTURE”:
THE PERSISTENCE OF EXOTICA IN THE 1960s

Phil Ford
Stanford University

Les Baxter's 1951 album *Sacre du Sauvage* founded the pop genre of exotica—music devoted to the musical depiction of imaginary exotic paradises. In its projection of suburban Americans' libidinous fantasies on conventionalized nonwestern subjects, Baxter's *Sacre* falls easily under the rubric of Orientalism. From here it is a short step to positioning exotica within a familiar historical narrative, in which 1950s American culture replicates the logic of white male hegemony and is challenged only by the 1960s cultural revolution. This paper both challenges this historical cliché and investigates an overlooked aspect of countercultural aesthetics.

While exotica withered in the 1960s, its characteristic aesthetic operation—creating an imaginary ground that offers the listener fantasies of escape and recovery—survived in the counterculture. The locus of imagination conjured in Captain Beefheart's *Trout Mask Replica* was not Baxter's lost jungle cities, but what Greil Marcus has called the “old, weird America,” a redemptive space of rock journalism and the countercultural imagination. This is the hip counter-myth of America, a prelapsarian image of America before empire.

The difference between 1950s and 1960s exotica lay not only in the choice of imagery, but also in the implied relation between listener and the imaginary destination. 1950s exotica assumed a distance between the technologized listener and the primitive marvels served up for him. 1960s exotica eliminated that distance, offering imaginary worlds that might actually be inhabited. Here, as elsewhere, the 1960s counterculture developed an aesthetics premised on the elimination of distance between art and spectatorship.

MORTON FELDMAN AND
THE METAPHYSICS OF MUSICAL TIME, 1957–1969

Brett Boutwell
University of Illinois, Urbana-Champaign

The attention allotted in recent years to Morton Feldman's expansive works of the 1980s has raised awareness of the centrality of temporal concerns within his compositional aesthetic. Feldman's interest in the affective character of musical time was piqued much earlier, however: it emerged from his dissatisfaction with his graphically notated works of the early 1950s and subsequently provided the impetus for his works notated in free-duration format between 1957 and 1969. During these years the composer was guided by

the conviction that musical time should be “felt” rather than “measured,” and that sound was intrinsically capable of “suggesting its own proportions” in the course of performance. In applying these beliefs to his musical practice, Feldman struggled to compose works whose controlling metaphor, as he once put it, was “Time Undisturbed.”

Drawing in part from Feldman’s unpublished musical and textual manuscripts, this presentation will: 1) explore the subjective, experiential conception of musical time that he cultivated during this period and the likely philosophical influences on that conception, including Henri Bergson’s notion of *durée*; 2) chart the changes in his musical style between 1957 and 1969 with respect to this understanding of time, aided by a consideration of his sketches and withheld works; and 3) examine the relationship between his conception of musical time and his all-encompassing admiration of abstract expressionism, including his wish to create a musical analogue to the late works of painter Mark Rothko.

ROUSSEAU (AMS)

Thomas Christensen, University of Chicago, Chair

ROUSSEAU AS ENLIGHTENMENT CRITIC

In Anatole France’s Revolutionary novel, *Les Dieux ont soif* (1912), a conservative character muses on Rousseau’s career: “Jean-Jacques Rousseau . . . , who was not without talents, particularly in music, was a scampish fellow who professed to derive his morality from Nature.” Condemnation aside, this image is consistent with more modern views of Rousseau: having worked innovatively in music, he went on to write social philosophy, his ideas seemingly informed by that most natural of arts. In recent years especially, scholars from Derrida to Kintzler have notably focused attention on Rousseau’s unpublished *Essai sur l’origine des langues*, written in the early 1750s, where he intermingles theories of social development with speculations on the origins of music and language to illustrate his radically new world view.

Music and social philosophy: in Rousseau’s career these fields are easy to conflate, because in both he stressed his outsider status. A musical autodidact, Rousseau learned his craft without working his way through the traditional, guild-like apprenticeships of choirs, performances, and patronage, choosing instead simply to notate musical ideas that amused him, to offer forceful opinions on music he did and didn’t like, and to earn a modest living as a copyist (one not associated with the Opéra). As a Parisian, he stressed his citizenship in Geneva. As a member of society, he moved with increasing discomfort through circles well above his own station. Throughout, the image encountered in *Les Confessions* and in modern narratives is one of a *bricoleur* fashioning new musical and philosophical worlds as he went because the old ones seemed artificial and foreign to him.

The present session seeks to challenge this view of Rousseau by locating his arguments within two existing Enlightenment discourses, those of opera criticism and rational thought. Taking as their point of departure Rousseau’s pivotal *Lettre sur la musique française* (1753), the papers will illustrate how Rousseau manipulated established, familiar themes to create his iconoclastic statements on music. The *Lettre* in particular demonstrates a canny knowledge of French musical opinion, with its longstanding concerns to establish a representative national form of opera, its tendency to view opera as a literary genre, and the desire, at

least among its more conservative factions, to establish opera as a didactic and ennobling form of entertainment. Though an outsider, Rousseau understood his audience and its anxieties like a true insider. The resulting view is of a Rousseau less romantic in his intentions than depicted in scholarship and less naive than depicted in his *Confessions*—a self-aware historical agent who knowingly assumed the role of provocateur in his musical dealings.

THE LANGUAGE OF OPERA CRITICISM IN ROUSSEAU'S FRANCE

Charles Dill

University of Wisconsin-Madison

While Rousseau's *Lettre sur la musique française* (1753) is the most notorious text to address *livret* reform, it was not the first. The tradition criticizing French *livrets* extended back to Quinault's early efforts, continued in the predominantly literary understanding of the *tragédie lyrique*, and reached a crisis during the 1730s, when critics condemned the *Académie royale* as a failed ideological organ for French culture. Arguing that music *qua* entertainment was intruding into the preeminence and dignity of poetic text, they perceived operas written during that period, and especially those of Rameau, as reflecting the influence of Italian opera.

The consequences of this conservative tradition, embodied in the 1741 treatises of Rémond de Saint-Mard and Mably, are substantial. These would-be reformers typified contemporary criticism by reviving Quinault, distrusting supernatural and amorous plot twists, regarding skeptically music's significance, and desiring a more serious and refined *livret*.

Awareness of this tradition contextualizes Rousseau's *Lettre*, probably written while composing *Le Devin du village*, in an interesting way. By supporting the *opere buffe* then performed at the Académie, he also adopted the position generally rejected in the 1730s and '40s, privileging a genre that emphasized low comedy and simpler, more popular text and music: his argument systematically unraveled the principal concerns of French opera criticism. Further, by questioning the significance of French as an ideal language for opera, he was doing something even more radical, confronting the critical tradition on its own linguistic grounds and suggesting that it had no basis in reality.

PUTTING FRENCH MUSIC TO THE TEST: ROUSSEAU'S SCIENTIFIC METHOD

Tille Boon Cuillé

University of Iowa

Ernst Cassirer describes Newton's influence on eighteenth-century French thought, contrasting his approach to the Cartesian method. While the Cartesian method led from the principles to the facts, Newton's scientific method led from the facts to the principles, and back again. Cassirer characterizes this philosophical approach, which came to be associated with Enlightenment reason, as a twofold intellectual movement, one of decomposition and re-composition.

While Kant noted the similarity between Newton's scientific method and Rousseau's social philosophy, Rameau was hailed by his contemporaries as the "Newton of music." When discussing Rousseau's musical philosophy scholars frequently take his *Essay on the Origin of Languages* as their point of departure. They read this text not linearly, in the context of Rousseau's other writings on music, but laterally, in the context of his *Discourse on Inequality*, from which it originally stemmed. The perceived opposition between Rameau's and Rousseau's methodologies stems, in part, from this reading practice.

I propose to extend Kant's analogy between Newton's scientific method and Rousseau's social philosophy to Rousseau's philosophy of music. Reading Rousseau's writings on music in the order of their conception, I demonstrate that these writings, which are often associated with a pre-Romantic sensibility, were informed by the same process of observation and experimentation, of decomposition and re-composition, that characterized Enlightenment thought. The reform of French opera that Rousseau's criticism launched thus arose less from the aesthetic principles that governed the composition of poetry, drama, or music than from the philosophical principles that governed the process of Enlightenment reason.

SCHOENBERG AND WEBERN (SMT)
Martha Hyde, University at Buffalo, Chair

SCHOENBERG'S *MELISANDE ENIGMA*

Michael Cherlin
 University of Minnesota

The characterization of Melisande in Maurice Maeterlinck's *Pelléas et Melisande* forms the central enigma in a play that is famous for its mysterious sense of time, place, and character. This quality was evidently not lost on Schoenberg, whose musical representation of Melisande embodies and develops enigmatic characteristics; the paradoxical result is that the better we get to know Melisande, the more mysterious she appears. Schoenberg does this by expressing multiple, conflicting modes of hearing within and among Melisande-associated motives.

The pitch relations associated with Melisande anticipate the kinds of relations that later become central to Schoenberg's twelve-tone technique—most remarkably in Schoenberg's portrayal of enigmatic divinity in *Moses und Aron*. The temporal properties associated with Melisande are as interesting as the pitch relations. Ambiguities of metric placement are built into Melisande's principal leitmotiv from its inception. As the work continues, Melisande becomes more and more associated with a suspension of "normal" time. This in turn participates in a more global exploration of "temporalities" associated with the work's three principals, Melisande, Golaud, and Pelleas. Golaud-time tends toward retrospection (*ad quem*), Pelleas-time toward anticipation (*a quo*), while Melisande-time expresses a suspended now-time, one long associated with Eros.

MORE THAN MEETS THE EYE: TEXT, TEXTURE, AND
TRANSFORMATION IN WEBERN'S *DAS AUGENLICHT*, OP. 26

Catherine Nolan
University of Western Ontario

While it is well known that in his mature twelve-tone works involving one or more voices Webern set exclusively texts by his Austrian contemporary Hildegard Jone, these settings have been given scant analytical attention by music theorists. *Das Augenlicht*, Op. 26, for chorus and orchestra, whose evocative title is taken from Jone's poem, offers an excellent locus for a study of interrelations of text, texture, and transformation with its text-driven design, and its changes in texture and timbre that correlate to shifts in textual imagery. Following an overview of the text and its interaction with the work's formal design, this paper will focus on six brief homophonic passages for SATB chorus (all but one a cappella) that trace a coherent metaphorical and musical path through the work. The consistency of texture and audible contrapuntal relations of transposition or inversion between pairs of voices in these passages allows them to be modeled effectively using Klumpenhower networks, and compared through network isographies. The paper will conclude with a return to Jone's text and the transformation, through the arc of the six choral passages, of the central metaphor of the work: the eye as both receiver and emitter of light.

PARTITIONING SCHEMES THAT REPRESENT
THE "MUSICAL IDEA" IN THE THIRD MOVEMENT
OF SCHOENBERG'S WIND QUINTET, OP. 26

Jack Boss
University of Oregon

It is well known that Arnold Schoenberg preferred to discuss the organization of his twelve-tone works in terms of some overarching pattern (in addition to the tone row itself) that gives the whole work coherence. With few exceptions, however, scholars who analyze Schoenberg's twelve-tone music do not share his preoccupation, as evidenced by their tendencies to describe only portions of the piece—leaving the reader to determine whether the rest functions in similar ways—or to account for an entire piece as a catalog of different techniques.

This paper explains the third movement of the Wind Quintet as a "musical idea" in three stages. First, in the A section, P_3 (the basic form of the row), I_1 , and their retrogrades and rotations are stated in triplicate and partitioned according to a three-stage symmetrical scheme that emphasizes the quartal harmony 4-23 (0257), among other elements. Then, in the B section, I_2 , I_3 , and P_9 , and their retrogrades and rotations take over, and they receive partitions that are different from the three-stage scheme (mostly contiguous ones), which highlight whole-tone and almost whole-tone segments. The contrast between the elements of A and B is finally mitigated by two passages in the second half of B that demonstrate how the rows of the B section have collectional pitch-class invariance with the home row, P_3 , under two partitions. These are: (1) a partition that summarizes the three-stage scheme of the A section (order numbers {0,5,6,11}, {1,4,7,10}, {2,3,8,9}); and (2) the division into discrete hexachords.

JUXTAPOSITION AS STRATEGY: NEUTRALIZING THE ISSUE OF LARGE-SCALE FORM IN SCHOENBERG'S NASCENT DODECAPHONY

Áine Heneghan
Trinity College, Dublin

Schoenberg often cautioned that the formulation of his twelve-tone method was preceded by a number of “first steps.” This paper focuses on one of these steps, the principle of juxtaposition—presented in the writings of the Viennese School by the terms *das Nebeneinanderstellen*, *das Aneinanderreihen*, and *die Aneinanderreihung*—which embraces theme and variation form as well paratactic organization. Juxtaposition is shown to have neutralized the perceived problem of composing large-scale forms in the early 1920s, and to have arisen from a desire to reintroduce formal demarcation into the musical discourse, functioning as a facilitator in the generation of form in pieces from the *Fünf Klavierstücke*, Op. 23, and the *Serenade*, Op. 24. In an attempt to explore ways in which variations or similarly closed musical units are conjoined to form a coherent succession and overall form, Schoenberg's comments on the variation sets of Bach, Beethoven, and Brahms are considered, as well as Eisler's extensive analysis of Beethoven's 32 *Variations in C minor* deriving from Schoenberg's teachings of 1921.

SHOSTAKOVICH (AMS/SMT JOINT SESSION)

Patrick McCreless, Yale University, Chair

TRACING THE ORIGINS OF SHOSTAKOVICH'S MUSICAL MOTTO

Stephen C. Brown
Oberlin Conservatory

In his Tenth Symphony (1953), Shostakovich introduced his musical signature, D–E♭–C–B. Derived from the German form of his initials (D. Sch.), it is certainly one of the best-known composer-mottos of the twentieth century. From that work onward, Shostakovich frequently (if not obsessively) employed his motto at various transposition levels and pitch orderings. Together with its various transformations, the motto serves as a crucial defining element of his mature style as well as a potent autobiographical symbol, most famously in the Eighth String Quartet (1960).

Previous scholars have identified precedents for Shostakovich's motto in the first Violin Concerto (1948) and the Fifth String Quartet (1952). This paper contends that its roots extend back considerably farther, even to the First Symphony (1925). In pursuing this argument, the paper proposes and explores two specific factors leading to the composer's eventual adoption of his motto: first, that it arose largely as a byproduct of Shostakovich's characteristic, modally lowered language (a phenomenon first discussed in the 1940s by the Russian theorists Dolzhansky and Mazel); second, that the music of Stravinsky (with which Shostakovich was intimately familiar) likely served as a catalyst in the composer's eventual adoption of his motto.

THE MASS APPEAL OF SHOSTAKOVICH'S SEVENTH SYMPHONY

Terry Klefstad
Southwestern University

Shostakovich's Seventh Symphony, "Leningrad," was first performed in America in July 1942, a scant four months after its Soviet premiere in Kuybishev. The intense publicity leading up to the American premiere ensured the symphony's success with its American audience. Most critics found the Seventh to be banal, structurally unbalanced, and, as a Soviet symphony, too obviously composed for mass consumption. Yet perhaps because of its mass appeal, the work was performed repeatedly in America with great success. Even the most negative critics, after several performances, had to admit that the Seventh satisfied some visceral need during an uncertain time of war.

The American premiere of the Seventh Symphony and subsequent performances marked the peak of Shostakovich's popularity in the United States. Shostakovich had good timing. Pro-Russian sentiment in America was strong in 1942, because the Soviet Union and the United States were allies in the war against fascism. American fears of oppression and the expansion of communism had temporarily given way to friendliness and support. The Seventh's perceived musical weaknesses—its unwieldy length, repetitiveness, and quotations of other composers' music—paled in the light of its political status as a protest against the German invasion and a tribute to the fighting spirit of the Russian people. The story of the reception of the Seventh Symphony in the United States demonstrates the incredible power of political forces in the development of a work's reputation and the powerlessness of critics in the face of enormous mass appeal.

A USEABLE PAST FOR SEICENTO OPERA (AMS)

Louise Stein, University of Michigan, Chair

FAITH AND SERVICE TO THE "RESPUBLICA CHRISTIANA" AS SEEN IN STEFANO LANDI'S *IL SANT'ALESSIO*

Virginia Christy Lamothe
University of North Carolina at Chapel Hill

During the reign of Urban VIII, Rome saw a renewed interest in the advocacy of Stoicism through oration that had been transformed by Catholic Reformation teachings, and by a renewed pride for Rome as the true center of the Christian world. This syncretism of pre-Christian philosophies with Christian theologies came about as preachers were taught classical philosophies so that they might preach of them in combination with Christian ideas of piety and thus move their congregations to acts that would carry on the traditions both of ancient Rome and of the Christian faith.

It was not only in the teachings of Rome's schools that this philosophy was to play out. The aria-like pieces in Stefano Landi's *Il Sant'Alessio* (1632, 1634) also show both in their poetry and music this renewed interest in classical Stoicism and oration. Through a comparison with contemporary sermons and philosophical treatises, this paper will show how speeches made by characters in the opera closely resemble those teachings not solely in their themes but also in the rhetorical manner in which they are presented. Particular

attention will also be paid to how these themes and rhetorical conceits may or may not have affected Landi's compositional choices. These comparisons will demonstrate how a combination of humanist and religious thought was embraced by the arts to teach its audience of both the worldly and spiritual benefits of citizenship and service to Rome: the ancient city of learning and the new Jerusalem.

THE BREATH OF PAN AND APOLLO'S BOW:
RECUPERATING ANTIQUITY IN SEICENTO VENICE

Wendy Heller
Princeton University

In the second century, the Greek writer Achilles Tatius presented a highly eroticized retelling of the invention of Pan's pipes. After the goat-god's fruitless pursuit of the nymph Syrinx, Pan discovers that his beloved has been transformed into river reeds. He gathers them into his hands, emitting groans of desire, and kisses them ecstatically. As his breath penetrates the holes in the river reeds, the pan-pipe finds its voice. Strikingly, this version of the story emphasizes a vital aspect of Arcadian life and art—a prehistorical world in which desire, frustration, and the death of the nymph results in the invention of musical sound. It is not coincidental that Ovid used this same story in Book 2 of the *Metamorphoses* as an echo for the tale of Daphne, another nymph whose transformed body produced sound for the musician-god Apollo, and who also inspired one of the first operatic entertainments.

My paper focuses on this fundamental relationship between music, myth, and desire as represented in opera's subsequent encounters with the humanist project. Considering such works as Cavalli's *Gli amori d'Apollone e di Dafne* and Pollarolo's *Marsia Delusa*, in which the artistic violence of the gods and satyrs is given vivid visual and aural representation, I demonstrate the ways in which Venetian opera—with its idiosyncratic generic and dramaturgical procedures—endowed the ancients with new voice, and reflected the eclectic process by which early moderns collected, assembled, and reinvented the textual and physical remnants of antiquity.

VOCAL MUSIC AT THE PIANO (AMS)
Jeffrey Kallberg, University of Pennsylvania, Chair

ON THE LIMITS OF TRANSCRIPTIONS:
FRANZ LISZT'S *WINTERREISE*

Jonathan Kregor
Harvard University

Of the three great sets of lieder by Franz Schubert that Franz Liszt arranged for piano solo between 1837 and 1839, *Winterreise* (S561) stands out as the most multifaceted and undervalued. Published in individual fascicles over a period of two years, these twelve songs mark a crucial development in Liszt's conception of the song cycle, text-music relationships, and the extent to which a piano arrangement can function as an entirely new composition.

In opposition to the claim that Liszt rarely took the text of his source lieder into account when arranging, this paper argues that his *Winterreise* is itself a complete song cycle, one almost entirely independent of Schubert's conception. Liszt selects the appropriate poems, reorders them, and excises incongruous verses in order to create a cogent narrative. Through transposition, he creates a unique tonal scheme that reflects the influence of Beethoven's experimental Op. 34 variations. And as emendations in the surviving sources attest, Liszt seeks to further strengthen the musical coherence between songs by reusing memorable motives and characteristic accompanimental figures. By fashioning a tonal, thematic, and narrative order out of Schubert's set of lieder, Liszt creates the first concrete example of the "instrumental" song cycle, echoes of which can be found in much of his subsequent oeuvre.

PLAYING OPERA AT THE PIANO:
CHOPIN AND THE PIANO-VOCAL SCORE

David Kasunic
Princeton University

When, in August of 1829, Chopin writes to his family that he attended a performance of Boïeldieu's *La Dame Blanche* and days later improvised on a theme from that opera, the implication is that he improvised on a theme he remembered: the mediation of the opera's printed score was not necessary. So when Chopin, in Paris, composes both variations on "Je vends des scapulaires" from Hérold and Halévy's *Ludovic* and a medley on themes from Meyerbeer's *Robert le diable*, both operas that we know Chopin previously saw, scholars have not even bothered to ask if he relied on the piano-vocal scores of these works. Chopin presumably trotted out these opera tunes from memory.

This paper shows this assumption to be wrong by revealing the hitherto unrecognized examples of Chopin, in these two compositions, lifting passages wholesale from L.-V.-E. Rifaut's piano-vocal reduction of *Ludovic* and from Johann Pixis's piano-vocal reduction of *Robert*. After examining why these examples have been overlooked, I consider how the intervention of the piano-vocal score may have affected Chopin's composing outside of these brilliant-style genres by bringing to light an unpublished message from Chopin to a M. Lard, the publisher Schlesinger's agent in Paris. In this message Chopin asks to be sent the piano-vocal version of an "air from [Hérold's] *Zampa*" and notates two treble-clef bars to indicate which air: Chopin was requesting the opera's ballade, Camille's "Ballad of Alice Manfredi," at a time when his own ballade composition was in gestation.

Index of Authors, Panelists, and Session Chairs

A

Adlington, Robert 52
Allanbrook, Wye J. 44
Anderson, Christopher 48
Arnone, Augustus 155
Aspden, Suzanne 117
Atkinson, Charles 83
Aubrey, Elizabeth 92

B

Baade, Colleen 80
Banfield, Stephen 144
Barg, Lisa 62
Bempéchat, Paul-André 130
Benjamin, William E. 100
Bennett, Peter 81
Bent, Margaret 134
Bergeron, Katherine 73
Bergman, Rachel 126
Bernstein, David 152
Berry, David Carson 98
Bertagnolli, Paul 107
Biamonte, Nicole 110
Biancorosso, Giorgio 63
Black, Brian 77
Blackburn, Bonnie 120
Blazekovic, Zdravko 43
Bloch, Gregory 112
Blum, Stephen 139
Bohlman, Philip 144
Boss, Jack 162
Boutwell, Brett 158
Brackett, David 64
Brand, Benjamin 76
Brauner, Mitchell 122
Bribitzer-Stull, Matthew 57
Brittan, Francesca 112
Brodbeck, David 148
Brody, Martin 105
Brown, Gwynne Kuhner 86
Brown, Marshall 111
Brown, Stephen C. 163

Buccheri, John 55
Buehrer, Ted 146
Burford, Mark 148
Burstein, L. Poundie 98

C

Caballero, Carlo 108
Calico, Joy H. 50
Callender, Clifton 87
Caplin, William 77
Capuzzo, Guy 41
Chai, Shuann 53
Chapman, Dale 133
Cherlin, Michael 161
Chessa, Luciano 157
Christensen, Thomas 159
Christoforidis, Michael 88
Cizmic, Maria 101, 103
Clampitt, David 60
Clark, Caryl 110
Clarkson, Austin 105, 106
Code, David 74
Cohen, Brigid 105
Cook, Nicholas 103
Covach, John 93
Cuciurean, John D. 87
Cuillé, Tille Boon 160
Cumming, Julie 58

D

D'Accone, Frank 75
Danielson, Virginia 139
Decker, Todd 119
Deguchi, Tomoko 71
Dell'Antonio, Andrew 140
DeVoto, Mark 107
Dickey, Timothy 120
Dill, Charles 160
Dillon, Emma 92
Dolan, Emily 153
Doll, Christopher 42
Draughon, Francesca 150
Duffin, Ross W. 58

E

Eckert, Stefan 49
Eitan, Zohar 71

F

Fallon, Robert 74
Fauser, Annegret 88, 144
Fillion, Michelle 153
Fisher, Alexander 90
Floyd, Samuel 61
Ford, Phil 158
Freedman, Richard 111
Frisch, Walter 59
Frogley, Alain 144
Frolova-Walker, Marina 101
Fulcher, Jane 131
Fuller, Sarah 70

G

Garcia, Luis-Manuel 109
Geary, Jason 66
Gilbert, Adam 58
Gjerdingen, Robert 85
Gordon-Seifert, Catherine 80
Gramit, David 67
Granot, Roni Y. 71
Greenbaum, Matthew 106
Greig, Don 58
Gwynne, Nalini Ghuman 89, 144

H

Hadlock, Heather 128
Hall, Rachel W. 69
Hamberlin, Larry 86
Harris-Behling, John 120
Hatten, Robert 103
Hayes, Elaine 133
Heller, Wendy 165
Heneghan, Aine 163
Hill, John Walter 155
Hisama, Ellie M. 84
Hodson, Robert 146
Holzer, Robert R. 140

Horlacher, Gretchen 82
Hoyt, Peter 45
Hudson, Elizabeth 111
Huebner, Steven 130
Hughes, Tim 110
Hunter, Mary 154
Hyde, Martha 161
Hyer, Brian 103

I

Illari, Bernardo 89
Izzo, Francesco 56

J

Jensen, Claudia 95
Jones, Evan 85
Judd, Cristle Collins 46, 85
Julien, Patricia 147

K

Kajikawa, Loren 63
Kallberg, Jeffrey 165
Karnes, Kevin 142
Kasunic, David 166
Katz, Daniel 40
Katz, Mark 136
Kauffman, Deborah 97
Kelly, Barbara 73
Kertesz, Elizabeth 128
Kielian-Gilbert, Marianne 84, 103
Kim, Minji 98
Kimber, Marian Wilson 67
Kinderman, William 56
Kite-Powell, Jeffery 58
Klefstad, Terry 164
Klein, Michael 114
Klingsberg, Paul 69
Klumpenhouwer, Henry 68
Knittel, K. M. 66
Kohl, Jerome 125
Kopp, David 60
Kramer, Elizabeth 66
Kregor, Jonathan 165
Kreitner, Kenneth 39

Kronengold, Charles 152
 Kuegle, Karl 134
 Kurth, Richard 82

L

Laki, Peter 46
 Lamothe, Virginia Christy 164
 Latham, Edward D. 146
 Lee, Sherry 129
 Leech-Wilkinson, Daniel 58
 Leong, Daphne 104
 Leppert, Richard 136
 Lerner, Neil 103
 Levy, Beth 132
 Lew, Nathaniel 50
 Link, John 41
 Littlejohn, Jean 107
 Lochhead, Judith 71, 90
 Locke, Ralph 128, 144
 Losada, Catherine 82

M

Macklem, Mary 117
 Mailman, Joshua 68
 Martin, Henry 146
 Marvin, Elizabeth West 49
 McClelland, Ryan 53
 McCreedy, Anna 95
 McCreless, Patrick 163
 McElveen, Georgiary 118
 McFarland, Alison 40
 McFarland, Mark 100
 McGinness, John 131
 McKinney, Timothy R. 145
 McNutt, Elizabeth 104
 Merkley, Paul 121
 Micznik, Vera 52
 Miller, Leta 150
 Miyakawa, Felicia 138
 Miyake, Jan 99
 Monson, Craig 79
 Montford, Kimberlyn 79
 Mook, Richard 118
 Moreno, Jairo 93
 Morgan, Robert 123

Móricz, Klára 123
 Morris, Mitchell 150
 Morris, Robert D. 68
 Murata, Margaret 116
 Murphy, Scott 56, 114

N

Nauert, Paul 100
 Newman, Nancy 47
 Nichols, Jeff 41
 Niebur, Louis 137
 Nisnevich, Anna 65
 Nolan, Catherine 162
 Noone, Michael 122

O

O'Donnell, Shaugn 42
 Oettinger, Rebecca 90
 Olivieri, Guido 153
 Owens, Jessie Ann 145

P

Pacun, David 115
 Papadopoulos, George-Julius 149
 Parsons, Laurel 127
 Peck, Robert 69
 Peraino, Judith 92
 Perry, Jeffrey 38
 Pesce, Dolores 83
 Plumley, Yolanda 70
 Pomeroy, Boyd 78
 Powers, Harold 139
 Powers, Wendy 58
 Preston, Katherine 86
 Prizer, William 155
 Purciello, Maria 116

R

Rahn, Jay 103
 Rehding, Alexander 137
 Reynolds, Christopher 52
 Rings, Steven 77
 Rockwell, Joti 94
 Rodgers, Stephen 114

Roeder, John 53
 Rogers, Lynne 38
 Rosand, Ellen 116
 Rosenberg, Jesse 55
 Roth-Burnette, Jennifer 70
 Rothstein, William 104
 Rumph, Stephen 45
 Rushton, Julian 55

S

Samarotto, Frank 59
 Santella, Anna-Lise 48
 Saucier, Catherine 135
 Schmalenberger, Sarah 61
 Schmidt-Beste, Thomas 39
 Schubert, Peter 145
 Schuster-Craig, John 108
 Scott, Allen 91
 Scott, Derek B. 119
 Senici, Emanuele 95
 Seshadri, Anne 130
 Shaftel, Matthew 84
 Shaw, Jennifer 124
 Sherr, Richard 39
 Silbiger, Alexander 96
 Slim, H. Colin 43
 Slottow, Stephen 49
 Smith, Christopher 43
 Smith, Marion 131
 Smith, Peter H. 59
 Smyth, David H. 54
 Sonenberg, Daniel 94
 Spicer, Mark 109
 Spitzer, John 46
 Sprick, Jan Philipp 115
 Squibbs, Ronald 38
 Starr, Pamela 140
 Starr, S. Lawrence 133
 Steege, Benjamin 148
 Steib, Murray 136
 Stein, Louise 164
 Stephenson, Ken 42
 Stillwell, Robynn 63
 Stoecker, Philip 72
 Stone, Anne 58
 Stras, Laurie 113

Straus, Joseph 103, 125
 Strong, Willie 61
 Sullivan, Blair 83
 Suurpää, Lauri 78

T

Tacconi, Marica 76
 Taylor, Stephen 87
 Tenzer, Michael 157
 Thompson, Jeanne 50
 Tick, Judith 151
 Tilley, Janette 96
 Treadwell, Nina 156
 Tymoczko, Dmitri 72

U

Upton, Elizabeth 134

V

Vishio, Anton 54

W

Walser, Robert 93
 Waters, Keith 147
 Watkins, Holly 123
 Weaver, Andrew H. 97
 Weiss, Susan 58
 Whitesell, Lloyd 64
 Wiebe, Heather 157
 Wiley, Christopher 141
 Wille, Nicholas 73
 Willson, Rachel Beckles 51
 Wilson, Deborah 101
 Wlodarski, Amy 125

Z

Zohn, Steven 44