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Preface

The publication of abstracts in advance of the Annual Meeting of the American Musicological Society occurred for the first time in 1969. The success of this experiment is evidenced by the resounding support given by the membership of our Society for a similar publication for the Annual Meeting in 1970.

The reasons for such a publication were clearly enunciated in the Introductory Notes of last year's pamphlet by Lawrence Bernstein, the originator of the idea. These reasons are: (1) "to provide at least a partial substitute for a paper one could not attend owing to a conflict of schedule"; (2) "to serve as an interim publication, making available to the entire field the most significant conclusions of the various papers before they are published in their entirety"; and (3) to "encourage more meaningful discussion of papers to be read . . . ." In addition, this year the publication will be sent to all current members in order to publicize the Annual Meeting as well as encourage greater participation by the membership in its activities.

Finally, the editor wishes to extend his sincere thanks to this year's Program Committee and the Society's Executive Committee for their aid in the composition of the program, and to Professor Mary Rasmussen for her efforts in the production of this publication.

John G. Suess, Program Chairman
Annual Meeting, 1970
This second publication of the abstracts of papers to be read at our Annual Meeting in 1970 promises well for the establishment of the idea as a predictable annual event. Last year the publication was presented only to those who registered for the Annual Meeting. In 1970 means have been found to present it to all current members of the Society, with a limited supply left over for purchase at cost by nonmembers. *

Again this year's editor of the abstracts has been this year's Program Chairman, Professor John G. Suess, of Case Western Reserve University in Cleveland. And again warm thanks are owing from the Society both for the excellence of the finished product and for the long hours of dedicated work it has required over and above the already heavy responsibilities of the Program Chairman (not to mention those other responsibilities we all take for granted—of the department chairman, the researcher, and the family man, in whatever order may apply).

William S. Newman, President
The American Musicological Society

* Send two dollars to Professor Otto E. Albrecht, Treasurer of the American Musicological Society, Department of Music, University of Pennsylvania, Philadelphia, Pennsylvania, 19104.
The French Recitative Style in England:
A Study of Restoration Theater Music

By DON FRANKLIN

Well known to musical scholars are the vers mesuré experiments of Byrd and Campion in the early seventeenth century, based upon the principles of Baif and his academy. Less familiar are the attempts of Restoration composers later in the century to imitate the French recitative style of Lully. Historians have either ignored these attempts or placed them within a purely English musical-dramatic tradition.

The cultivation of the French style in music, as in dance and the theater, was the result of Charles II's determined efforts to emulate the courtly manners of his cousin, Louis XIV. To satisfy his Francophile tastes, he sent musicians, such as John Banister, to France to observe the musical productions at Versailles; similarly, French musicians, such as Louis Grabu, were brought to England to compose in the French manner. The music of these composers, whether single songs for the plays of Davenant and Southerne or a setting of Dryden's opera Albion and Albanius, reflects a concern for the quantitative qualities of the text rather than its accentual or affective character.

Supporting this typically French practice was the writing of Isaac Vossius. Although he was not part of the mainstream of English theorists, Vossius was held in high repute by the coterie of French philosophes who surrounded Hortense Mancini, the exiled niece of Cardinal Mazarin and a mistress to Charles II. In his De poematum cantu of 1673, Vossius presents an elaborate doctrine of musical rhythmus to demonstrate that music's power to move the senses is caused solely by its durational or quantitative values. This treatise appears to have influenced directly Dryden's Albion and Albanius, set to music by Grabu in 1685.

Only with the death of Charles II in 1685 was the French style no longer imitated. As Roger North remarks, English music was then "converted entirely over from the French to the Italian taste."
English Music for the Scottish Progress of 1617

By PHILIP BRETT

It is generally agreed that the Chapel Royal enjoyed complete preeminence among the musical institutions of Elizabethan and Jacobean times. Nevertheless, the extent to which its dominance affected the development of musical style in England has not yet been fully explored. The Chapel and its leading composers formed a context and instituted a tradition in which a native style, for secular as well as sacred music, survived the successive onslaughts of imported fashions like the madrigal and continued to renew itself in a manner that calls for terms like “conservative” and “old-fashioned” to describe it.

A particularly revealing example of the importance of the institution and the quality of its musical tradition occurs in the Scottish Progress of 1617. The English Chapel attended James not merely because of the inadequacy of its Scottish counterpart but because the King considered it instrumental in his policy of persuading the Scottish Kirk to adopt Anglican ceremonies, which were therefore to be performed in the most impressive manner during the summer-long visit.

The King's arrival at Edinburgh was marked, among other things, by a song with words by Dr. Hall, an English Puritan divine looking for preferment, and with music by Orlando Gibbons, organist of the Chapel and its leading active composer. The composition owed its form and some of its gestures to the venerable consort-song tradition of Byrd and his predecessors. At the same time this work anticipated many important features of a major post-Restoration musical form—the Court Ode. Yet far from being a routine work in a tired medium, or an adventurous but halfhearted experiment, "Do not repine, fair sun" is simply a fine example of the pragmatic response and mature musical style of a composer whose personal idiom carries much more intensity for having been forged out of material at hand in circumstances that discouraged eclecticism.
Examples of a *Dispositio Generalis et Particularis* in Works of Alessandro Stradella

By HANNS-BERTOLD DIETZ

There is certainly sufficient commentary which points to Alessandro Stradella (1644 Rome–1682 Genoa) as a master of the bel canto style. Formal aspects, on the other hand, have received much less attention. One has even criticized him, judged him “conspicuously wanting in conciseness and clearness of form.” Such opinion has but little foundation. Stradella rather appears to have been a composer to whom abstract formal considerations, and a *dispositio generalis et particularis*, began to be significant in the conception of a large-scale work, as well as in its detailed structuring. This premise is supported by a presentation of detailed evidence centering upon his large-scale sacred, but non-liturgical, cantatas, particularly his “Ah troppo e ver” (“per il Santissimo Natale”).

New Research on Bach’s *Musical Offering*

By CHRISTOPH WOLFF

Despite the fundamental investigations of Philipp Spitta, Alfred Dörfel, and especially of Ludwig Landshoff and Hans T. David, Bach’s *Musical Offering* is still a problematic issue in Bach research. Among its unclear items (which have often invited hypothetical explanations,

1. This Christmas cantata, upon which this paper focuses, has just been recorded and issued as a DGG-Archive recording.
interpretations, and arrangements) are its chronology, its cyclical order, its instrumentation, and the homogeneity of the various parts of the work. Most questions are concerned with the disturbing source situation. A convincing solution still needs to be offered to explain the rather odd-looking first edition which consists of: Title/Dedication, Ricercar “a 3” plus one Canon, Ricercar “a 6” plus two Canons (fascicles in oblong format); Sonata plus one Canon in single parts and five Canons plus “Fuga canonica” (fascicles in upright format).¹

This paper offers new conclusions as a result of the research carried out on the Musical Offering for the Neue Bach Ausgabe (Ser. VIII, Vol. 1). Past research was based almost exclusively on the limited material preserved in the Berlin Staatsbibliothek which consists of several incomplete copies of the 1747 print (including the dedication copy for Frederick the Great) and the bulk of the manuscript tradition. For the first time all available primary and secondary sources have been thoroughly examined. The surprising differences which exist among the eighteen traceable copies of the first edition are of particular interest and significance since this print represents the most important source.² These differences indicate not only the varying degrees of completeness and inconsistency of the respective copies, but also give clues to the structure of the fascicles of the print and to the versions of its musical text. Thus, as a result of these source investigations and additional information from new archival material, a few of the older views on the Musical Offering have to be revised and many of the open questions can be answered.

It can now be proved, for instance, that the work as a whole appeared in print at the end of September, 1747, rejecting the “Lieferungstheorie” according to which single parts were issued over a longer time. In addition, the cooperation between Bach, Schubler, and Breitkopf—particularly with regard to the engraving, printing, and proof procedures—can now be described. Finally, it is possible to explain the publication of different formats in separate sections as well as other details of the early history of one of Johann Sebastian Bach’s major late works.


²There is a holograph of the Ricercar “a 6,” but the other autograph material including the Stichvorlagen is lost.
James Hewitt and American Musical Culture

By JOHN W. WAGNER

The musical life of America was considerably broadened in the late eighteenth and early nineteenth centuries by the immigration of many European composers and musicians. Typical of these men was James Hewitt (1770-1827), who was active in New York, Boston, and several southern cities during the period 1792-1825.

Hewitt involved himself in all types of musical activities which he felt might prove lucrative or bring him greater recognition. He was, from time to time, a performer, composer, conductor, arranger, teacher, and seller of music. Although he was not an outstanding composer, he is presumed to have been an excellent violinist and quite competent as an organist, pianist, and orchestra conductor.

Especially through his efforts as a concert performer, conductor, and music publisher, Hewitt became an important force in shaping the musical culture of New York and Boston. Concerts in which he participated usually contained works of Haydn, Stamitz, Pleyel, and others, and music published by him included compositions by Handel, Haydn, Mozart, and Beethoven.

As a composer, Hewitt was also influential. His later songs, notable for their chromatic harmony and decidedly sentimental appeal, influenced his eldest son, John Hill Hewitt (one of the most prolific nineteenth-century song writers), and many other composers of “parlor ballads” during that era.

All of James Hewitt’s six children and three of his grandchildren chose varying areas of music for their careers, thus continuing the family’s interest and influence in this field into the 1930’s. In this way Hewitt’s influence on the musical culture of America extended considerably beyond his own lifetime.
What Every United States Musician Should Know about Contemporary Canadian Music

By JOHN BECKWITH

This paper will describe briefly, and in critico-historical fashion, the Canadian-composed music repertoire of the period 1910 to the present, and suggest points of comparison between United States and Canadian composition in this period. The paper deals in descriptive and comparative terms rather than in terms suitable to a scientific report, its purpose being not so much to propose "conclusions" as to arouse curiosity.

The music of the early twentieth century represents a European conservatory approach to composition, the transplantation of London, Paris, or Leipzig academic ideals into a Canadian setting. The effects of folklore researches are seen in some compositions of the between-World Wars era. Music by a number of talented and independent composers maturing in the 1940's shows the adoption of familiar "new-music" techniques. Post-World War II immigration introduces a heterogeneous but highly active group of composers with a newer kind of European experience and training. The general artistic resurgence of the 1950's is reflected in a burgeoning of the repertoire, particularly in the music of younger composers emerging from the newer college and university training grounds. A strong Canadian "third stream" group is observed. Electronic studios are established and assume a key creative role.

The early dominance of European conservatory standards parallels the United States musical experience. The impact of folklore research on composition is another similarity or link. The marked aesthetic cleavage between the young composers of the late 1930's and early 1950's and their elders may be, however, a uniquely Canadian phase. The United States and Canada both witnessed the emergence in the 1950's of a compositional "profession," and the institutionalizing thereof. In Canada, as in the United States, a surprising resurgence of ethnomusicological studies has at the same time forced composers to re-examine the relations between professional and amateur creativity. Finally, Canada is
in a peculiar cultural identity situation, feeling musically a part of the "global village" yet still wanting to locate and cherish its special regional habits of creation and performance that mark—as another Canadian writer has said—its "separate hut" within that village. The tension between the global musical "lingua-franca" of composition today and the regional strains perpetuated in aural traditions or rediscovered in various historical byways—this tension is found to be a musical reflection of current new nationalism waves in Canada.

William Whiteley's Workshop

By VICTOR FELL YELLIN and FREDERICK R. SELCH

It is generally held that in the early history of American music, musical activity was of greater importance than serious composition. Yet, one relatively unexplored area of such activity, with the exception of the history of the American piano, remains the field of early instrument-making. What information we have is largely derived from surviving instruments and the enthusiasm of antique collectors. As a result of this, our understanding of the actual process of manufacture is based on hypothesis.

Thus, the recent discovery of William Whiteley's woodwind manufactory in Utica, New York, dating from the first half of the nineteenth century is most significant. Besides three unfinished instruments, a clarinet, flageolet, and guitar, the Whiteley workshop includes items that detail every stage of manufacture from pine models, lathe mandrels, unfinished blanks in various stages of finish, brass key models, brass keys and springs, a key anvil, assorted ivory and bone mortise rings, and the maker's metal stamp, to miscellaneous tools and sections of complete instruments.

The discovery, it seems to the present writers, helps fill a gap in a most important area and period of American music history. It also strengthens the surmise that the introduction of the Boehm and other improved systems did not bring about an immediate demise of box-
wood, keyed and blocked instruments, and thus further refines concepts of nineteenth-century performance practices. Finally, by confirming current suppositions about the actual process of manufacture, the find should be of invaluable aid to contemporary makers of obsolete instruments as well as to the general study of pre-industrial woodwind production.

**Carl Ruggles and Total Chromaticism**

By STEVEN E. GILBERT

Carl Ruggles (1876- ) is often mentioned in connection with Charles Ives (1874-1954). The two New Englanders were friends as well as contemporaries, and as composers both were well ahead of their time. But when we compare them as to output, all resemblance ends. In contrast to Ives's large number of works, some unfinished and all less than perfect, Ruggles' compositions number only a handful, evidently worked and reworked with a great deal of care. Another point of difference is that Ruggles' music is all quite abstract (save a poetic title or two), with none of the allusions to hymn tunes and the like that are so characteristic of Ives. Finally, there is the fact that Ruggles, though unprolific, has simply not been given the attention he deserves.

Sources close to the composer (for example, Henry Cowell, Charles Seeger, John Kirkpatrick) indicate that Ruggles was consciously striving toward his own brand of atonality; often cited is his practice of not repeating any one note until several others have intervened. But how were these notes chosen in the first place? Is there any sort of precompositional scheme in evidence? These are among the questions which we will attempt to answer. Specifically, we will be dealing with two works representative of Ruggles' mature period: *Evocations*, for piano solo, and *Sun-treader*, for large orchestra. Both works show an extremely high degree of homogeneity in their linear structure - a feature which may help to explain why Ruggles' output has been so small.
Jerome Cardan (1501-1576) on Music and Musical Instruments

By CLEMENT A. MILLER

Jerome Cardan, or Hieronymus Cardanus, a mathematician, philosopher, and physician of international repute in his day, has written extensively about music, although his two musical treatises and other peripheral comments on music have not as yet been studied in detail. This paper will present some of Cardan’s contributions to the knowledge of the music of his time, particularly in the areas of performance practices and musical instruments.

The acoustical relationship of intervals and their musical application were treated by Cardan. He did not advocate one particular system of tuning but seemed more interested in showing various possibilities. For example, certain harmonies in a madrigal by Lassus were used to illustrate just intonation. In his opinion, microtones were frequently used, but only by instrumentalists, not by singers.

Cardan treated the recorder, organ, lute, brass instruments, and several types of lyras in considerable detail. His discussion of the recorder amounts to a treatise on the instrument. Its construction, fingering, breath control, and ways of producing quarter tones and the vox tremula are included.

The organ was one of Cardan’s favorite instruments since it was capable of imitating the sounds of trumpets, horns, pipes, drums, lyras, and other instruments. Vicentino’s archiorgano was especially praised by Cardan because of its application of the three genera.

The perfect instrument for Cardan nevertheless was the lyra. Of the several kinds he described, the lyra played by the celebrated virtuoso Alessandro Striggio is most remarkable. A large, fretted instrument with eighteen strings, it had a greater range than any other contemporary instrument and could produce both quarter tones and commas. In Cardan’s words, it was “the most elegant of all instruments.” (Illustrations of various tunings of instruments, as well as Cardan’s sketches of several instruments, will be available when this paper is read.)
Restoration and Experimentation: Baroque Recorders in the Stearns Collection of Musical Instruments

By ROBERT AUSTIN WARNER

In 1967 the Horace H. Rackham School of Graduate Studies at the University of Michigan awarded the author a summer fellowship and a grant to study the recorders in the Stearns Collection of Musical Instruments. The grant fortunately included money for restoration of significant instruments in order that they might be studied as performing media rather than as museum specimens alone. Friedrich von Huene, recently returned from a study of recorders in European museums, agreed to restore the instruments. His contributions, based on a broad study of baroque recorders and his experience both as a scholar and a performer, are gratefully acknowledged.

Four recorders were studied in detail. Problems included identification, description, determination of rarity, and assessment of value in terms of performance. Both Von Huene and the present author made comparisons with other instruments where relevant and possible. After careful restoration the playing qualities of the instruments were explored in an attempt to discover their faults, their virtues, their unique qualities, and their relation to the music of their period. Of the four—a bass and three trebles—one is unique while the others are rare. Two are good instruments; one is fine, and another is superb. The Souvè bass undoubtedly stems from France or the low countries; the Fische, the Sattler, and the Denner come from Germany where the latter two might have been used in contemporaneous performances of music by such composers as Bach, Telemann, or Mattheson. An article on the Jacob Denner has appeared in the *Galpin Society Journal*, XXI (1968), 88-96; a second article concentrating on the other three will be published in Vol. XXIII of the same journal. The present report will emphasize the one facet that cannot be revealed in publication—the qualities of the instruments in live performance.
Expressive Devices Applied to the Eighteenth-Century Harpsichord

By EDWIN M. RIPIN

Although pedals for changing the registers on harpsichords were known in the seventeenth century, the aesthetic of the time did not demand frequent or rapid changes of registration, and foot- or knee-operated devices for this purpose did not come into general use until after 1750. They were common only in England and France, and each developed a register-changing mechanism uniquely suited to the instruments of its own national school.

The English "machine stop," in addition to permitting an instantaneous change of registration, could also be used for crescendo and decrescendo effects. In fact, the first published account of the device deals only with its use for this purpose. At much the same time, pedal-operated swell mechanisms were introduced. These appear to have been designed to provide dynamic nuance when only one or two registers were engaged and to increase overall range by giving new levels of pianissimo.

The French mechanism employed one knee-lever for each register plus a combination knee-lever affecting all the quilled stops. New evidence establishes that this lever was intended for making crescendos and decrescendos. A few of the surviving knee-lever instruments have a knee-operated coupler as well. The rarity of this device and the evidence available from eighteenth-century registration indications suggests that French musicians generally played their instruments coupled and used the contrast between the two unison stops as a special effect.

The association of crescendo devices with foot- or knee-operated registration mechanisms shows that such mechanisms have no relevance to the authentic performance of the great harpsichord literature. However, since they were introduced at a time when the piano was still little known, they cannot have been attempts by harpsichord builders to compete with the piano. Instead they appear to be a separate and independent manifestation of the eighteenth century's preoccupation with dynamic expression.
Musical Instruments as Portrait Props in Western European Paintings and Drawings, Ca.1500 to Ca.1800

By MARY RASMUSSEN

Portraits from the sixteenth century with musical props are relatively rare; they are mostly of Italian and German men with lutes, and Flemish paintings of ladies with lutes, clavichords, or spinets.

In the seventeenth century, Italian sitters remained faithful to the lute in its simple, classic form; however, more women are portrayed with it. In France, likewise, the plain, untheorboed lute is almost the only musical portrait prop, and its player is almost inevitably male—although the guitar and instrumental symbols of the hunt, including small hunting horns, have already crept into ladies’ portraits. English sitters of the period are almost exclusively women playing theorboed lutes or guitars. Seventeenth-century portraiture is dominated by Flemish and Dutch painters, and almost every instrument of the period turns up in a portrait (if not held, at least hung on the wall): guitar, violin, pommer, ’cello, tromba marina, oboe, cornetto, cittern, recorder, harp, bagpipe, and even orpharion. The favorite props for the ladies are virginals, spinets, and theorboed lutes; for the men flutes, recorders, and violins; and viols and simple lutes are common for both sexes.

Eighteenth-century portraits with musical props are predominantly the work of British and French artists. In a number of German portraits, especially family portraits, the lady is seated at the harpsichord and the man holds a violin. Toward the latter part of the century the guitar becomes prominent in portraits of German women. Musical props in British portraits of the eighteenth century are generally limited to harpsichords, citterns, or harps in ladies’ portraits. English men usually refuse to have anything to do with musical instruments, but it seems a trip to Italy could often embolden one to hold a flute in a portrait. In early eighteenth-century France, most popular props (violin, hurdy-gurdy, lute, bass viol, guitar, and musette) are played or held by both men and women, except for the harpsichord, which is generally a woman’s instrument, and the flute, which is always a man’s. By mid-eighteenth century the notion that anyone could
play anything has faded. Except for the violin and the *pardessus de viole*, French men suddenly cease being portrayed with any musical instruments, and French women are swept away in a craze for the guitar, hurdy-gurdy, and harp.

**A Technique for Identifying the Composers of Anonymous Compositions**

*By FREDERICK CRANE*

Can internal evidence alone (that is, musical style) positively identify the composer of a work? The problem is not easily solved by common-sense methods as it is difficult to compare a number of works by weighing simultaneously the many aspects of their styles.

A possible solution to the problem involves these steps: (1) statistical analysis of each work for many aspects of style; (2) elimination of those aspects that prove to be of no use in distinguishing composers’ individual styles; (3) on the basis of the remaining aspects, calculation of an index of the relative affinity of each work in the set under study to each other work; and (4) cluster analysis of the works on the basis of their affinity indices, dividing the works into groups that have relatively high mutual affinities. If the method is successful each cluster will consist exclusively of works by a single composer, anonymous works joining a nucleus of works known to be by that composer.

The method must be tested on works of known authorship. Comparison of the results of analysis of chansons composed in the first half of the fifteenth century suggests that it is possible to identify a composer with some degree of probability. All of the steps with the exception of part of the analysis are carried out by computer.
The Interaction of Tonal and Narrative Structure in Dramatic Music of the Major-Minor Period

By GRAHAM GEORGE

In my book entitled *Tonality and Musical Structure* (Faber & Faber, 1970), the hypothesis is asserted that the overall musical structure of certain dramatic works, such as operas, oratorios, and Passion settings, consists of two (and sometimes more) “interlocking” structures, each of them beginning and ending in the same key. Thus Haydn’s *Creation* interlocks a C structure from the beginning to the duet and chorus in Part III, and a B-flat structure from “Achieved is the glorious work” to the final chorus. *Tristan and Isolde* interlocks a C structure from Act I—despite its chromaticism—to the arrival of Isolde in Act III, and a double-tonality-unit A-flat/B major structure from the end of Act II to the end of Act III.

The relation between specifically musical and narrative structure is only occasionally touched upon in the book. This report asserts the hypothesis that in any such dramatic work as listed above, musical and narrative structure coincide inevitably in essence, and in many cases overtly. In the *St. Matthew Passion*, for example, the tonality of C minor, which constitutes the second element of the overall E minor to-major/C minor interlocking structure, is expressed textually first by the tenor aria, “Ich will bei meinem Jesum wachen,” with its choral accompaniment of “So schlafen uns’re Sünden ein,” and finally by the chorus, “Wir setzen uns mit Thränens nieder,” with its, “Ruhe sanfte, sanfte ruh’!” Similarly, the words of the opening E minor chorus, “Kommt, ihr Tochter, helft mir klagen,” are directly related to the final element of the first closed structure, in E major, “O Mensch, bewein’ dein’ Sünde gross.”

Other illustrations come easily to mind; for example, every time the key of C major is important in *Tristan und Isolde* there is an “arrival”—in Act I, the arrival in Cornwall; in Act II, Tristan arrives at Isolde’s garden; and in Act III, Isolde arrives at Kareol. The conversation between Sachs and Walther in Act III of *Die Meistersinger* is in E-flat and interlocks with the “Prize Song” in C, not only tonally but in a narrative sense as well.
Simplicity in Handel

By ERNST OSTER

Our times have not been kind to Handel. We may occasionally hear one of the popular oratorios or a piece of chamber music, but many musicians still consider his music slightly superficial or, in some undefined sense, inferior. Beethoven did not share this opinion. To Ignaz von Seyfried he said: “Handel is the unequalled master of masters! Go forth and learn how to produce such great effects with such a minimum of means.”

What did Beethoven mean? By examining small excerpts from Handel’s keyboard suites (pieces which Beethoven certainly knew), this report shall attempt to demonstrate his simplicity of means and to point out the melodic-motivic intricacy and the contrapuntal mastery that lie behind this simplicity.

Style Analysis and the Perils of Pigeonholes

By WILLIAM THOMSON

The principal goal of style analysis, as I understand it, is the classification of a whole musical composition (or one of its parts) according to normative criteria. Initially conceived during the early part of the century by such men as Adler and Schering, this particular twist of musical investigation had its most public airing in the late thirties and early forties in books dealing with musical structure or with disciplines such as counterpoint (see Jeppesen’s classic study of Palestrina, for example). At this later date style analysis represented a wholesome reaction to the then-current generalized “rules” of organization promulgated by theorists of limited empirical acumen—rules of tenuous cogency even for the musical substances they purportedly described. Thus style analysis was
brewed and administered as the antidote for irrelevancy, a welcome claim for the musicologist to methods of scientific rigor.

As a methodology, there is no inherent reason that style analysis cannot answer all questions the curious might ask about syntactical features of music. If rooted in realistic hypotheses about musical perception and applied in a truly thorough way, style analysis is unlimited in its power to reveal structure at a conceptual level of knowing. It is a particularly fruitful process for the music historian in his efforts to deduce order about historical process and to formulate generalizations about composers, schools, and whole periods.

There are dangers, however, in an exclusive style-orientation of analysis. First, there is a tendency for the analyst to peer only into the most accessible strata of a musical structure, thereby ignoring fundamental issues of musical dynamics. Once he has uncovered sufficient data from isolated parameters to establish an appropriate stylistic category for a piece, the analyst is reluctant to concern himself with other parameters or with the way all parameters cooperate to form the basic musical impulse, the conglomerate "go" of the whole work.

Related—but more dangerous among those who rely solely on style analysis—is the implicit temptation to overlook the work as a "thing in itself," regarding it instead as a mere carrier of symptoms which are the data of a stylistic diagnosis. In this sense style analysis leads to a sterile conception of music and its function as a part of human experience.
Individuality and Tradition in Romantic Chamber Music for Large Ensembles

By JOEL LAZAR

Composers of the nineteenth century produced the surprising total of over 150 chamber works for seven and more instruments, excluding those for winds alone. Most previous discussion of this music is unsatisfactory as it recognizes neither the extent of the repertoire nor its diversity, treating the half-dozen best-known representatives of the genre as if they were isolated works rather than as survivors of a much larger body of compositions.

The entire corpus can be divided into three main categories according to instrumentation: works for strings alone, works for winds and strings, and works involving piano. Each of these categories may be further divided into subsidiary repertoires containing compositions revealing a similar approach: to the medium, to related formal characteristics, to textural predilection, and often to thematic prototypes. Usually many traits and features of one comparatively early work are duplicated in later compositions of the same type. In addition to the well-known relationship between Beethoven’s Septet, Op. 20, and Schubert’s Octet, D.803, the parallelism between the Beethoven work and Kreutzer’s Septet, Op. 62, can be explored profitably. The influence of Mendelssohn’s Octet, Op. 20, on the string octets of Gade, Svendsen, and Raff is unmistakable, as is the imprint of Hummel’s Piano Septet, Op. 74, on a large body of later compositions for similar groups.

A systematic study of style and procedure in these works reveals a series of traditions affecting large design, texture, and character. Awareness of the scope of the repertoire and its historic continuity makes possible the differentiation and evaluation of individual and traditional features in any single work.
The Liszt "Pianoforte Scores" in the Beethoven Symphonies

By ARTHUR R. TOLLEFSON

Throughout the nineteenth century, piano reductions of major orchestral works served the invaluable purpose of familiarizing people in provincial communities with the standard symphonic repertory being performed in more cosmopolitan European centers. This purpose was rendered obsolete by the advent of the phonograph record and tape recording in the twentieth century. Between 1832 and 1860 Franz Liszt transcribed the symphonies of Beethoven for piano solo. Although numerous other composers and arrangers have since published similar versions of the nine symphonies, Liszt's "pianoforte scores," capitalizing upon the composer's intimate familiarity with the Beethoven orchestral style and his acknowledged technical mastery of the piano, remain unmatched in fidelity and ingenuity. So effective were the transcriptions, in fact, that Liszt frequently included them in his own piano recitals.

In transferring an initially orchestral conception to the piano, Liszt was compelled to institute certain changes, principally in consideration of ensuring a fluent keyboard style and in recognition of the obvious sonority differences between orchestra and piano. Changes for technical reasons primarily involved reducing the widespread orchestral range and avoiding less-than-idiomatic keyboard fingering patterns. Changes for reasons of sonority reflected considerations of the relative carrying power of instruments, the effective transfer of idiomatic instrumental sounds to the piano, and the simulation of fortissimo tutti passages on the keyboard.

When appropriate, Liszt's "pianoforte scores" will be compared to those of other transcribers, for example, Kalkbrenner. In illustration of the process employed by Liszt in an orchestral-piano transfer, examples from the Eroica and Pastoral Symphonies will be cited; taped orchestral passages and live performances of their Lisztian counterparts will complement the reading of the paper. In this presentation it is hoped that Liszt's long-standing reputation as the "master transcriber" of the nineteenth century will be significantly enhanced.
Mahler’s *Lieder eines fahrenden Gesellen*—
a Cycle of Six Songs?

By ZOLTAN ROMAN

Mahler announced the completion of his *Lieder eines fahrenden Gesellen* in a letter dated January 1, 1885, describing the work as a cycle of songs “for the present six in number.” The extant manuscripts, as well as the familiar pianoforte and orchestral versions of the cycle, published in 1897, consist of only four songs.

Since a manuscript of the earliest six-song version of the cycle is not known to exist, the missing two songs must be sought among the works composed by Mahler at or around the time of the inception of the *Lieder eines fahrenden Gesellen* (1883-1884). There are fourteen such songs, composed from 1880 onward, and published in 1885 and 1892 in three volumes as the *Lieder und Gesänge aus der Jugendzeit*.

A systematic examination of the nine songs with texts from *Des Knaben Wunderhorn* in the second and third volumes of the *Lieder und Gesänge aus der Jugendzeit* reveals a significant similarity between three of these works and the *Lieder eines fahrenden Gesellen*. Considerable textual, melodic, and harmonic evidence indicates that at the time of their conception at least two of the three *Wunderhorn*-songs may have been intended by Mahler for inclusion in the *Gesellen*-cycle.

As a corollary of the main issue, establishing the identity of the original six-song version of the *Gesellen*-cycle would indicate a need for the revision of the date of Mahler’s first acquaintance with *Des Knaben Wunderhorn*, hitherto commonly accepted as 1888. Supporting the implication of the *Wunderhorn*-text of the opening song of the cycle, the existence of three additional *Wunderhorn*-songs, possibly as early as 1883 or 1884, would provide conclusive evidence in favor of the indicated revision.
The Diminished Seventh in Twentieth-Century Music

By WILLIAM W. AUSTIN

Debussy rarely uses the diminished seventh chord. In his music it occurs more rarely than strong cadential progressions and much more rarely than the major scale. This avoidance is not adequately recognized. When other composers adopt the newer resources that Debussy is famous for (the whole-tone scale and parallel motion of chords), they remain far from his style if they continue to use the diminished seventh as inherited from Liszt, Wagner, and the whole nineteenth-century tradition. This is especially noticeable with composers who adhere to clear tonality, such as Gershwin and Ellington; it is also true with Bartók and many others where tonality is doubtful or suspended.

If the diminished seventh is a characteristic interval of the minor mode, as distinct from the various older diatonic modes with the minor third, then Debussy rarely uses the minor mode. But the diminished seventh chord is perhaps no more frequent in minor than in major with Liszt and most of his successors. In any case, the history of the minor mode is too large a subject for a brief report. From this large subject we can detach the history of the diminished seventh since Debussy and make a useful swift survey.

Using the prevalence and prominence of diminished sevenths, both interval and chord, as a criterion for classification, we can locate composers of the twentieth century in a fresh pattern. An exposition of this pattern, with short musical examples, will be the chief concern of this report. Schoenberg, Hindemith, Prokofiev, and Vaughan Williams will be shown to be closer to Debussy and to each other than they usually seem. Stravinsky’s changes of style will be shown in a new light, and some of his works will be seen as representing a rare extreme. Bartók, Berg, Hába, and Messiaen will be linked. The report will conclude with observations about some popular music of the 1960’s as showing the latest outcome of Debussy’s negative initiative.
The Parody Magnificats of Balduin Hoyoul

By DANIEL T. POLITOSKE

The eight Magnificats of Balduin Hoyoul (ca.1548-1594) comprise more than half of the 191 folios of *Codices musici folio I 14* in the Württembergische Landesbibliothek in Stuttgart. This source for the Magnificats seems to be unique. Apart from Hoyoul’s works, the volume includes Magnificats by Roland de Lassus and Ludwig Daser. All of Hoyoul’s Magnificats are parody compositions, as evidenced by their titles.

Several dates were provided by the scribe who copied the volume in which Hoyoul’s Magnificats appear. Hoyoul’s Magnificats are specifically dated 1577, one year later than the first parody Magnificat of his teacher, Lassus.

All of Hoyoul’s Magnificats are written for four voices. Six of the compositions are based on works of Lassus: “Susanne un jour,” “Quis est homo,” “In me transierunt,” “Quid gloriaris,” “Confundantur superbi,” and “Gustate et videte.” Another Magnificat borrows material from the motet “Timor et tremor” by Clemens non Papa. The source of the material in the Magnificat super Tribularer, the second in the volume, has not been identified.

Material is borrowed extensively from the model in each Magnificat, although the borrowed material is treated in different ways. Reappearances of the initial borrowed material are prominent from section to section in two of the Magnificats, while in the other six Magnificats material is used from many different phrases of the models and very little repetition of borrowed material occurs among sections. In all the Magnificats borrowed material frequently undergoes melodic mutation and appears at original and transposed tonal levels, while new material is interwoven with and juxtaposed to borrowed material.

All the Magnificats were intended for *alternatim* performance since Hoyoul set only the even-numbered verses, leaving the odd-numbered verses to be sung in chant or possibly to be performed as organ versets.

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The eight Magnificats are significant in that they are part of the rather limited repertory of the parody Magnificat in the late Renaissance. Knowledge of Hoyoul's works amplifies considerably the history of the parody technique as it was employed in the Magnificat.

Concerning the Provenance of the Mellon Chansonnier

By LEEMAN L. PERKINS

Ever since Manfred Bukofzer published his preliminary study in 1942 (*The Musical Quarterly*, XXVIII, 14-49), the Mellon Chansonnier has been regarded, along with such collections as the Dijon Manuscript 517 and the Laborde Chansonnier (Library of Congress), as a central source for the "Burgundian" chanson of the late fifteenth century. A substantial number of the fifty-seven compositions it comprises are, in fact, attributed to musicians whose connection with the court of Burgundy has been documented, lending some credence to the current assumption concerning the provenance of the collection. The present study, however, has brought to light a number of circumstances that point in another direction entirely.

A careful collation with concordant sources has established that the Mellon shares the largest common repertory and the greatest number of notational details with the Pixérécourt manuscript (Paris, BN, *f. fr.* MS 15123), a collection probably compiled at least in part in Florence. Italian—or Italianizing—origins are also suggested by the four texts in that language included in the Mellon. More specifically, a Neapolitan provenance seems indicated by the one Spanish poem it contains and, even more strongly, by the nature and placement in the manuscript of the pieces attributed to Vincenet and Tinctoris, both of whom were in the service of the court of Aragon during the period in which the songbook was copied. There is, in addition, a possible link with a little-known copy of Tinctoris's theoretical writings prepared in Naples for his Aragonese patrons. Finally, the
style of the illuminations is definitely Italian and probably Neapolitan. The bulk of the evidence, then, points to Naples as the place in which the Mellon Chansonnier most probably came into existence. It further suggests that Tinctoris himself may have had a hand in selecting and preparing the repertory it preserves, an hypothesis that is strengthened considerably by the independence and precision of the musical texts themselves.

Musical Links between France and the Empire, 1500-1530

By HERBERT KELLMAN

Though France and the Empire were politically hostile for the better part of the period 1500-1530, their sovereigns’ courts admired many of the same composers and favored music of one general style. The term “Franco-Flemish” quite aptly expresses both our inability to make significant distinctions between music north and south of Hainaut, and our view of a kind of common market in musicians and music in the region consisting of northern France and the Low Countries. It is not surprising that there is evidence of musical links between the royal chapel of France and the imperial chapel of the Netherlands, despite the necessary role of these chapels in serving political antagonists.

Many illustrations come to mind. In 1501 and 1503, for instance, Philip the Fair, Duke of Burgundy, visited the French and the two chapels were present and sang together. It was at these meetings that Philip met Josquin des Pres, and the composer’s works take a prominent place in the one extant choirbook made for Philip’s chapel after these meetings. Alexander Agricola is an example of a composer who was in the service of both chapels. He entered Philip’s service in 1500 after some years in the service of Charles VIII of France.

Another link occurs through the scribe Alamire. The scribe, who visited France in 1516 and 1518, copied a choirbook during the decade 1515-1525 which was sent from the chapel of Charles V
to Henry VIII and Catherine of Aragon. French court pieces occupy a significant position in the manuscript.

The two musical establishments are linked through actual meetings of the chapels, through composers who served both establishments, perhaps through scribes acting as collectors of music, and possibly other inferred routes. Most significant, however, is that the relationship between the two repertories indicated that the French chapel is the supplier and the Netherlands chapel is the borrower of music that forms and increasingly important component of the imperial repertory. Admittedly the evidence is derived mainly from Netherlands sources, but it is doubtful that fuller documentation for the French chapel would substantially alter this view of its role as the ultimate source of new music for its northern neighbor and even as a more powerful musical force.

“Une Mousse [Musque or Musicque] de Biscaye”: Mass Model for Isaac and Josquin

by LOUISE CUYLER

The engaging chanson, “Une Mousse de Biscaye” (found in Paris, BN, f. fr. MS 12744), was probably a familiar and popular ditty in its day. Ambivalence of mode and, in consequence, variety in cadence points are characteristic of this tune. The flexibility induced by these features may well have influenced composers of the Josquin generation to choose this tune, along with others resembling it, as bases for cyclic masses and other polyphonic compositions.

Josquin’s Missa una musque de Buscaya is a sophisticated polyphonic composition, replete with imitation, metric artifice, and melodic embellishment. It has been available in Smijers’ modern edition for a number of years and is fairly well known.1

1 Albert Smijers, Werken van Josquin des Pres, Missen X (Amsterdam, 1948).
Isaac’s Missa une musique [Musquel] de Biscay is, by contrast, a work of feigned naïveté, probably written for some group of neophyte singers. These may well have been the boys in Emperor Maximilian’s Hofkapelle based at Vienna. The Mass comes down to us as the fourth number in a collection published in 1541—Georg Rhaw’s Opus decem missarum. Except for the Kyrie, it has not appeared as yet in modern edition. Isaac’s Mass has a clear didactic purpose, but it is written with the same skill and artifice that characterize this composer’s more pretentious compositions. It is a veritable essay on cadence manipulation. A comparison of certain portions with parallel sections in Josquin’s Mass is useful for demonstrating some sixteenth-century mores concerning the modes.

Thirteenth-Century Illuminated Miniatures and the Date of the Florence Manuscript

By REBECCA A. BALTZER

In his 1885 address to the Société de l’Histoire de France, Leopold Delisle assigned the production of the Biblioteca Medicea-Laurenziana’s MS pluteus 29.1 (F) to the reign of Philip the Fair (1285-1314). Almost every subsequent writer on the manuscript has cited Delisle’s remark, but few have questioned its accuracy. The most significant doubters have been Willi Apel, who mentioned paleographical evidence for a mid-thirteenth-century date, and Jacques Handschin, who stated that the manuscript was “distinctly earlier” than the second half of the thirteenth century.

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During the eighty-five years since Delisle first examined *F*, much has been learned about the production, style, and chronology of illuminated manuscripts in thirteenth-century France. In the light of recent scholarship by art historians, my own study of the full-page miniature and the historiated initials in *F* in comparison with those of other French Gothic sources bears out Apel's and Handschin's conclusion in many matters of detail, as, for example, figure and drapery style, heads, coloring, grounds, and projections from the initials.

Delisle ascertained that the latest "occasional" text in the manuscript refers to events of 1236. The manuscript itself would seem to have been produced sometime between this date and the advent of the more refined, mannered "court style" of illumination in manuscripts made for the royal household and chapel of St. Louis after 1250. Hence, our largest source of Notre Dame polyphony seems at most no more than twenty years younger than its most recent musical contents.

This report will be illustrated with color slides of the illuminations in *F* and other manuscripts of the twelfth to fourteenth centuries.

The Rhetorical Element in Musical *Sturm und Drang*: Christian Gottfried Krause's *Von der musikalichen Poesie*

By PAUL MARKS

Musical *Sturm und Drang* was evident as a growing element of romanticism after 1750. *Sturm und Drang* developed as a corollary to the increasing interest shown by composers and theorists in the instrumental application of vocal recitative. The symbolic element inherent in the rhetorical principle is a characteristic of programmatic instrumental music which became increasingly signifi-
cant during the latter part of the eighteenth century. It was the re-
result of direct influence on composers by theorists, aestheticians, and
those literary and dramatic critics who reflected the changing atti-
tudes toward the Affektenlehre.

There was no consistent pre-Classic approach to musical symbol-
ism. Theorists attempted to find a general approach for explicit
communication just as had been done for literature and drama. Musi-
cal rhetoric, though not understood as a principle for the period
until J. N. Forkey in 1788, was for all practical purposes defined
more than thirty years earlier by Christian Gottfried Krause (1717-
1770) in his Von der musikalischen Poesie (Berlin: Voss, 1752).

None of the musical aestheticians after the middle of the century
was as detailed as was Krause. Von der musikalischen Poesie lists
numerous expressive terms, characteristics of musical figures, and
what could be expressed by musical rhetoric.

Krause, as song composer and aesthetician, was a member of the
Berlin Circle and a close associate of C.P.E. Bach, Johann Georg
Sulzer, Johann Friedrich Agricola, and Johann Friedrich Reichardt.
Though Krause was held in esteem, his principles, and those of
contemporary philosophers, were not really accepted before the
1770's.

The interreaction of instrumental forms with vocal declamation
was an essential element in the evolution of the Classic period.
Composers involved with Sturm und Drang believed themselves to
be reviving "archaic" forms, such as fugue, canon, and sonata da
chiesa. It was, nevertheless, just this interreaction of musical rhe-
toric and such instrumental forms as fugue and sonata form which
was of intrinsic value for the refinement of the revolutionary impe-
tus of the Sturm und Drang.
Rāgā-mālā: Melodic Image as Audible Icon

by HAROLD S. POWERS

This report will be an outline of a problematic phenomenon in Indian aesthetics: the presumptive conjoining of melody types (rāga), miniature paintings (rāga-mālā), and contemplative descriptions (rāga-dhyāna) in western and northern India in the sixteenth to eighteenth centuries.

A rāga is a collection of generalized musical motives characterized singly and as a collection by clearly recognizable features of contour, emphasis, register, interval, attack, connection, and so on. Being a kind of melodic Gestalt, a rāga can serve as the pre-existing matrix for any number of musically performed items, composed or improvised and with or without text.

From the fourteenth century, and with much older roots, rāgas began to be personified in descriptive poetic “contemplations” (dhyānas). From at least the sixteenth century similar personifications were painted. Both types exist in sets of “households,” with each having one male rāga and a fixed number of female rāgas, called rāginīs.

The patterning of iconographic, poetic, and musical features will be compared with respect both to the structuring of individual entities in each art form and to the systems of classification of such entities into sets. The paintings are identifiable as characteristically arranged clusters of distinctive situational features, and the rāgas as characteristically arranged clusters of distinctive musical features. Verses can and do verbalize both kinds of features. It is not through simple verbal identification, however, but only at the abstract level of their isomorphic structurings, in the light of general Indian aesthetics, that the link between the arts is to be understood.

Reference will be made to musical theory (sangīta-sāstra) of the period and to poetics (alāmkāra-sāstra). In addition, two very useful recent surveys should be noted: Klaus Ebeling, “Rāga-mālās of the Painters System” (unpublished, 1969); and Pradīpā Dīksitā, nāyakā-nāyikā bhedā aurā rāgā-rāginī vargīkaraṇā [hero-heroine distinction and rāga-rāginī classification] (Benares, 1967).
Musician Carvings and the Guild of Minstrels in Beverley

By GWYNN S. McPEEK

The presence in Beverley, East Yorkshire, England, of what may be Christendom's largest collection of medieval carvings of musicians, along with the prominence with which they are displayed, raises many questions for historians of art, music, ideas, and sociology. The questions may be divided into two categories: those intrinsic to the carvings, and those arising from the carvings and suggested by them but extrinsic to the collection itself. This report deals with the second category.

The history of musicians in Beverley, like the history of the town itself, parallels the fortunes and growth of its principal church. Eventually medieval Beverley became the seat of one of England's largest regional guilds of minstrels with a territory comprising all of what is now the counties of York, Durham, and Lincoln, along with parts of Nottinghamshire and possibly Northumberland. The guild was chartered in Beverley and its aldermen were elected there. Beverley Corporation provided the chains for the aldermen and for the newly admitted members, and certified their elections and business, just as with all other guilds of the town.

The duties of the guild members were formal and informal, and apparently both sacred and secular. The members enjoyed a virtual monopoly over the performance of music for special functions and feasts as well as for liturgical functions of a regular nature at Beverley Minster. The guild claimed its origin to be an act of King Athelstan in 939. Its formal records in Beverley began considerably later, however, and much of its early history must be gleaned from other records than those of the guild itself.

Regardless of the low esteem in which minstrels and their music were held in other parts of the world, in Beverley they were a powerful and vital part of the religious, social, and economic life of the region.
Beethoven's Use of Characteristic Styles:  
A Contribution to the Problem of Unity  
in the Large Forms  

By F. E. KIRBY

That Beethoven conceived of his large instrumental works as totalities in themselves has been accepted for some time. The problem is: by what principles did he in fact bring about the organization of the large multi-movement form? Here we propose an answer in terms of the use of characteristic styles. By this is meant the use of specific styles and types whose explicit meaning was immediately clear to listeners and musicians of the time, such as the pastoral-idyllic, the military-heroic, the religious, the passionate, the pathetic, and the hunt. But the repertory of characteristic styles may be extended to include the use of certain musical techniques that often had specific associations, such as fugue (learned, religious, or battle), cantus firmus (religious), recitative (via opera or the fantasia, usually associated with the passionate or the pathetic character), and so forth.

Beethoven himself specifically referred to the possibility of organizing a symphony by the consistent use of elements of a characteristic style (sketches of 1818), and had in fact already composed at least one such symphony, the Pastoral, which in the sketches is called "sinfonia caracteristica." A number of other works, most of them well-known, which seem to have been conceived by Beethoven in this way, are discussed as illustrations; among them, the piano sonatas in F minor (Op. 2, No. iii, and Op. 57), the Sonate pathetique, the Sinfonia eroica, the Fifth Symphony, and the Quartetto serioso. Particularly interesting and complex examples are found among the late works; special attention is paid to the Ninth Symphony, while other works are briefly considered—among these are the piano sonatas in A major (Op. 101) and A-flat major (Op. 110), and the string quartets in B-flat major (Op. 130), C-sharp minor (Op. 131), and A minor (Op. 132).

The matter is explored here not to provide the final definitive answer to the problem of overall organization in the large forms, but to draw attention to a particular line of approach.
Contrasting Stylistic Features in Early Vocal Works of Joseph Haydn

By EVA BADURA-SKODA

The anonymously preserved *Teutsche Comoedie Arien*, based on the libretti of Kurz-Bernardon, have been studied by only a few scholars. More than half of these arias are not yet published. It is very likely that some of them were composed by Haydn, and it is the intention of this paper to examine the possibilities of definitely attributing these arias to him. Furthermore, the report will point out contrasting as well as common stylistic features in Haydn’s early vocal music by juxtaposing works written in a lighter vein with those of a more “serious” nature. Investigations of the following kind have been made:

1. An inventory and study of sources of vocal works of Haydn probably composed before 1765 using material collected by the Joseph Haydn Institut in Cologne and little-known manuscripts of contemporary music kept in Viennese libraries.

2. A study of the south German *Singspiel* of the two decades between 1746 and 1766.

3. A study of parody possibilities and practices, resulting in proofs of multiple use of certain arias in various comedies. A comparison of extant libretti of the *Krumme Teufel* with other works by Kurz-Bernardon.

4. An examination of chronological questions.

5. A comparison of contrasts in Haydn’s instrumental works of this period with those in his vocal works in an attempt to single out stylistic features.

The paper will present some previously unknown results; and some conclusions will be drawn concerning the question of the authorship of the *Teutsche Comoedie Arien*, as well as concerning some general facets of Haydn’s early vocal works.
The Vogue of the Classic String Quintet in Southern Europe

By ELLEN AMSTERDAM

In the late eighteenth century and early nineteenth century three Italians—Luigi Boccherini, Giovanni Giuseppe Cambini, and Gaetano Brunetti—composed some 300 string quintets in Paris and Madrid. Almost all of these pre-Schubertian quintets were scored for two violins, one viola, and two cellos. They appealed widely, more so than the great string quintets of Mozart, to performers and audiences of the time because of their concertante scoring and kaleidoscopic sonorities. It is regrettable that two thirds of these string quintets have never been published and that only a handful of them are available in modern editions and recordings.

For this study, autographs, hand-copied parts, and early editions were consulted. The major sources of Boccherini’s 125 quintets are in the Deutsche Staatsbibliothek in East Berlin, and in the Bibliothèque de l’Opéra and the Bibliothèque Nationale in Paris. A total of sixty-three quintet manuscripts of Brunetti are in Madrid’s Palacio Real and in the Library of Congress in Washington, D.C. Approximately 100 of Cambini’s quintet manuscripts are in the Library of Congress.

Approaching Brunetti, Cambini, and Boccherini historically, we can summarize their distinct contributions in the realm of the string quintet. In effect, Brunetti rescored the string quartet for string quintet, retaining both the prominence of the first violin part and the conservative formal structures of the French and Italian schools. Cambini equalized the five voices of his string quintet in the style of the Germans and experimented with new sounds and forms. Boccherini was able to display advantageously both his first violin and first cello in a quintet ensemble in which all of the voices were active. Not only did Boccherini develop new forms, but he was a pioneer in the use of many special sound effects which in the nineteenth century were to move beyond the realm of chamber music into the orchestra.
Stanza Structure: A New Concept in the Analysis of Classical Themes

By DÉNES R. BARTHA

Structural analysis of classical music, including its themes, has been confined usually to the element of harmony (Riemann, Schenker) or to the question of motivic relationships (Reti). Analysis of melodic structures as related to rhythm and meter has been concentrated mainly on smaller units of form such as motives, subphrases, and phrases. As for the next larger dimension, the binary concept of period has hardly been challenged since Koch, Momigny, and Riemann. A systematic investigation of about 400 classical themes (mostly finales and dance-derived movements, but some sonata themes as well) by Haydn and Beethoven has disclosed that a substantial percentage of these themes simply do not fit into that binary conception. This occurs either for motivic reasons (for example, subphrases A A B C instead of the “regular” A B A C) or for tonal reasons (for example, open-ended structures, occasionally called “Gegenperioden” [anti-periods] or “non-periods”).

As it turns out, many of these themes or thematic sections—up to sixteen, twenty-four, thirty-two, and forty-eight measures—should be analyzed more appropriately as quaternary (four-verse) stanza structures, their four-accent subphrases (“vierhebig” verses) corresponding to that typical pattern: A A′ (b + b)* C. The subdivision of verse three (b + b) and the caesura between verses three and four ( * ) are the preferred places for some slight rhythmic-metric irregularity or modulation. A feature very typical for Beethoven is a repetition of the second half-stanza, resulting in the verse pattern: A A′ (b + b) C (b + b) C—“Gegenbar.”

All of these structural patterns can be traced back to the European folksong and folk-dance, while the themes and motives originated with the composers themselves; thus a structural version of folklore imaginé was created.
Some Hybrid Conductus and the Origin of the *Cantio*

By E. FRED FLINDELL

Franco of Cologne left interesting definitions of both the polyphonic cantilena and the conductus. An analysis of these terms reveals that the cantilena designated a composition whose tenor had been taken from a *cantus prius factus*. In other respects the form bore similarities to the conductus.

In the conductus, one was free to compose or provide whatever tenor seemed most beautiful. Here it should be pointed out, however, that Franco’s instruction (*CS* I, 132b) never directed the composer to “invent” a tenor, as some scholars have nearly concluded from the infinitive, *invenire*. Actually, the latter term in both classical and medieval Latin meant “to come upon, light upon, find, to find with the intended sense of providing or furnishing. . . .” “Purgator criminum” (*W* I 80) and “Procurans odium” (*F* 226v), for example, share similar tenors, which appear elsewhere as independent monophonic compositions (*Raynaud* 1545 and 1546).¹

Two conductus which exemplify Franco’s definitions are “Si Deus est animus” (the *W* I 115-115v version) and “Dic Christi veritas” (*F* 203-204). In the former case the scribe has interpolated a composition employing a *cantus prius factus*, namely, the cantilena, “[Q] Vi servare puberem.” This addition was undoubtedly taken from a “Ne” clausula (e.g., *W* 50), for the latter appears in still another conductus, “Columbe simplicitas” (*F* 328v-329), serving there as the music for the appended “Benedicamus Domino.” In “Dic Christi veritas,” a troped melisma is analogously used in additive and alternating fashion to produce a very lengthy work.

The complexity of these Gothic procedures should not particularly surprise us. There were older sequences which mirrored the folk practice of inserting alien strophes, and, in later times, wholesale interpolations were so rife in the *cantiones* that ecclesiastical decrees sought to ban their existence. Moreover, contemporary aesthetic writings traceable to the Abbey of St. Victor in Paris point to a symbiotic mode of artistic creation, complementing the remarks of Franco and Oddington.

Implications of the Medieval “Key” Signature

By ANDREW HUGHES

In this paper certain questions about the medieval key signature will be asked; the fact that we still call it by that anachronistic name indicates that we have felt no pressure to investigate its true purposes. Why does it appear only in flats? Why does it sometimes have a flat on both octaves of B? If notation does not represent a particular pitch, why are signatures necessary at all? Some of these questions will remain unanswered; some we shall try to resolve. There is little new evidence, and the conclusions rely on deductive reasoning from the theory we think we know already and from the practices in the musical sources themselves.

The function of key signatures in medieval manuscripts (as well as the purpose of other written-in accidentals) should be understood before we attempt a realization of unwritten chromaticism. Their purpose is evidently not to denote key; our hypothesis is that they indicate transposition of the whole gamut in order to make available, as recta notes, chromatic pitches which are acceptable in the normal gamut only in certain obligatory contexts—i.e., as ficta notes for purposes of perfection.

Perhaps implying that signatures were slow to be accepted as proper and recognized guides because they could not be worked into the standard gamut, theorists ignore them, although Ugolino appears to lay the foundation for a wider Guidonian gamut which incorporates and justifies signatures which had been in use since much earlier. From the implications which signatures have for the addition of extempore accidentals we shall suggest that the true reason for the use of “conflicting signatures” was to increase the available chromaticism without the use of the “undesirable” false or ficta music.

Because of transmission from manuscript to manuscript, signatures may seem to disappear completely or may be reproduced erratically in the copy. We all know of signatures which occur intermittently and of apparently unnecessary restatements of signatures within the stave. We must try to decide whether temporary omissions or incomprehensible reappearances are accidents of transmission or intentional foresight on the part of the composer or scribe.
Finally, although signatures of the kind we are familiar with today can be explained in terms of medieval theory, there are others for which it is difficult to find any purpose—for example, those consisting of E alone. A tentative suggestion shall be put forward for the signature of E alone, which hypothesizes that this may be an indication of instrumental performance, or participation, for the voice having that signature.

New Hypotheses about Medieval Music and Its Notation

By ROBERT J. SNOW

The most important of the unsolved musicological problems of the earlier Middle Ages is that of the notation of durational values. Almost all scholars who have directed their attention to this problem in early polyphony have attempted to solve it by trying to apply to the notation of this music one or another of the well-established principles of a later period. Each scholar who has attacked the problem in this manner has results different from those of the others. Their lack of consistent results suggests that a new approach is needed. This report will attempt to solve the problem by applying principles now known to have been used for the notation of durational values in monophonic liturgical music from the ninth century until well into the twelfth. This has led to the discovery of a system—a remarkably simple one—used to notate durational values in the “St. Martial” repertory, many of the pieces in the Codex Calixtinus, and most of the works in the Las Huelgas manuscript that are not notated in the rhythmic modal system.

This discovery, coupled with the consequent information now known of the stylistic features of early polyphony, suggests a series of hypotheses about medieval music and its notation.

1. Specific, different durational values were used in medieval
monophonic liturgical music until well into the twelfth century, and these values were explicitly notated from the ninth century on.

2. Specific durational values also were used in early monophonic secular music, and these were notated according to the principles used for notating monophonic liturgical music.

3. In early polyphony, note-against-note, the durational values of the original chant were retained, and in practical sources these were explicitly notated in both voices according to the principles used in monophonic liturgical music.

4. Two separate and stylistically distinct polyphonic traditions began to develop—one in northern France, the other in southern France—no later than the third quarter of the eleventh century. A somewhat different system for notating durational values gradually evolved in each tradition, but the basic principles of both were derived from those used for the notation of durational values in monophonic liturgical music. What primarily prompted the development of two distinctly different traditions was the stylistic differences between the kinds of liturgical items chosen to receive polyphonic treatment in the two areas—highly elaborate responsorial chants in the northern area and simple syllabic chants with poetic texts in the southern.

5. The southern tradition developed beyond note-against-note writing earlier than the northern, probably as a result of an improvisational elaboration of the upper voices. It was not, however, the direct antecedent of the northern or “Notre Dame” tradition; rather, it was the ultimate ancestor notationally and stylistically of the music of the Italian trecento.

6. Triple meter, with the attendant concept of perfection and the rhythmic modal system of notation, etc., was an innovation of the northern French school.
The Contribution of Dance Steps to Musical Analysis: The Early Eighteenth-Century Saraband

By MEREDITH ELLIS LITTLE

The analysis and performance of stylized dance music may be greatly facilitated by a knowledge of the steps used to perform each dance type. We are fortunate in having available a large amount of source material from which to recreate the French court dances of the early eighteenth century. At least twenty-three sarabands are extant in a notation which shows precisely what kind of steps were used and how they fit with the music. This report will examine the relationship of music and dance in these sarabands and explore some implications of this for the analysis and performance of stylized dance music.

Analysis must concentrate on rhythmic patterns since temporal structure is the “common denominator” for music and dance. The time signature in the music for these choreographies is “3.” This indicates three quarter notes to the measure, except in two dances where it refers to three half notes per measure. A model of the basic rhythmic phrase in both music and dance is four measures long, with a point of arrival (thesis) at the beginning of measure four preceded by an area of motion and unrest (arsis) in measure three. This may be extended to a six or eight measure phrase with arsis in the penultimate measure (or two measures) and thesis at the beginning of the final measure. A common pattern in the music, often occurring in the last two measures of a phrase, may be represented by the scheme: short-long-long-short (short being a quarter note, long being a half note or dotted quarter and eighth). The second long is the thesis, and the dance steps always mark this point of arrival, although they usually move in a counter-rhythm during the preceding measure. One, two, or three steps per measure occur (occasionally more) and the first of each measure is typically emphasized with a slight accent in the dance.
Sarabands of this period should be analyzed and performed with the qualities of their dance origin in mind. This implies: (1) forming phrases by articulations "as if to accompany dancers" when that is possible considering the harmonic and rhythmic qualities of the music; (2) recognition of the elaboration of (or departures from) dance phrasing and structure; and (3) recognition of dance structure in pieces not entitled saraband but which nevertheless employ characteristic saraband rhythms.

Jean Rousseau and the Integrity of the French Trill

By MICHAEL COLLINS

Among the most obscure and misunderstood explanations of the French trill are those found in the two treatises by Jean Rousseau, Méthode claire, certaine et facile pour apprendre à chanter la musique (1678) and Traité de la viole (1687). He describes therein two types of trill: a "cadence avec appuy," which is performed either "par anticipation de valeur et de son" (appuy before the beat) or "par anticipation de son seulement" (appuy on the beat); and a "cadence sans appuy," in which the appuy is cut off (retranché). Rousseau describes and illustrates the appropriate occasions for each of these trills in great detail, but unfortunately never notates a realization of the trill itself. To the casual observer, therefore, all of them would seem to begin the actual beating of the trill with the main note. Such interpretation of a writer of Rousseau's stature opens a veritable Pandora's box, for if the integrity of the upper-note quality of the French trill is to survive, then all writers and their tables of realizations must be found to advocate it.

It is assumed that both Rousseau and Bénigne de Bacilly based their practice upon that of the famed singer Michel Lambert, since Rousseau dedicated his vocal treatise to him and Bacilly refers his readers to Lambert’s published airs to exemplify his own expla-
nations of embellishments. We may turn, therefore, to Bacilly's *Remarques curieuses sur l'art de bien chanter* (1668) for some help in interpreting Rousseau.

Careful study of the terminology, wording, and especially the use of solmization syllables in their examples reveals that both writers intend a trill (with or without an *appuy*, in ascending or descending position, and on long or short notes) whose beats begin with the upper note. The integrity of the French trill remains intact.

*Alternatim* Performance in Heinrich Isaac’s Masses

By WILLIAM P. MAHRT

Over half of Heinrich Isaac’s Masses were composed for *alternatim* performance; only every other verse of the Mass text was set to polyphonic vocal music. How the other verses are to be performed is not directly specified in the manuscripts. Most scholars have assumed an *alternatim* practice in which monophonic and polyphonic elements were juxtaposed; thus these compositions were thought to have been performed alternately with simple Gregorian chant.

Experiments in performing the pieces, however, have brought certain difficulties to light and have led to another solution of the problem. This report will defend the hypothesis that the normative manner of performance was the alternation with polyphonic organ playing, and that alternation with chant was not even a consideration.

The hypothesis will be demonstrated by comparing Isaac’s settings with contemporary organ Mass settings. Liturgical rubrics for alternation will be considered, and other evidence, documentary and historical, will be adduced. On the basis of this evidence, a theory of *alternatim* practice for the Mass shall be proposed which shows the diversity of practices to be the result of a few simple principles applied to various liturgical occasions. In addition, some aesthetic reasons for these practices shall be suggested.
Ornamentation for
Fifteenth-Century Music

By GEORGE HOULE

Music in the fifteenth century is a flexible medium, incorporating
many techniques of improvisation in its notation. Twentieth-century
performers are aware of this music in editions that represent composi-
tions as finished objects rather than recorded improvisations or par-
tially complete frameworks for improvisation. This paper will stress
the flexible nature of the music and will attempt to establish some
directions according to which a performer may add ornamentation
appropriate to what we may imagine might have occurred at its
original performance.

A basis for improvisation can be found in the rules for descant and
in the various "sights" and "voyces" of faburden and fauxbourdon.
The performer may learn more elaborate ways to improvise by analy-
zying compositions that are written-down extensions of descant,
faburden, and fauxbourdon. Ornamentation of the melodic line may
be learned through analysis of some of the elaborate variants of com-
positions also known in simple versions. The addition of a counter-
tenor voice to an otherwise complete composition may be consid-
ered, with some instruction of this technique from the analysis of
extant compositions.

By using theoretical sources and the analysis of compositions it
is possible to establish some hypotheses that may be stated as rules
of procedure for performers of fifteenth-century music. These rules
of procedure will include such ornamentation problems as: how to
shape the melodic outline of the ornamentation, how to use conso-
nance and dissonance, how to use formulas and patterns, and at
what speed the ornamentation should be performed.

Some speculations will be made as to how the fifteenth-century
dance band accompanied the court basses dances and balli. These
speculations will be concerned with such performance problems as:
improvisation to the dance, which must be based on a similar type
of ornamentation as would be found in an improvised descant to
a tenor; and the rhythmic outline of ornamentation, which the
performer must shape according to the rhythm of the choreography.
Violin scordatura reached its peak during the last third of the seventeenth century in an extraordinary series of works by Heinrich Biber. Thereafter it entered upon a long decline to become (even in the eighteenth century, and certainly in the nineteenth and twentieth centuries) an infrequent vehicle for special effects of one type or another. Fascinating questions are raised by consideration of the reasons for that early peak and long decline. Answers are sought in the backgrounds of Biber’s art and time, and in the changes of musical texture and violinistic style during the following centuries.

While the tuning by fifths was always the norm, the temptation to alter the tuning was greatest during the seventeenth century when the violin family was still surrounded by instruments of varied and variable tuning—such as the lutes, viols, lira da gamba, lyra viol, and viola d’amore. Tunings in narrower intervals made for richer sounding multiple stops and smoother violin polyphony.

In the early eighteenth century Vivaldi used scordatura very much in his own personal manner. The second half of the eighteenth century saw the lowering of the fourth string to achieve more widely spaced multiple stops and deeper bass tones; this was in keeping with the homophonic ideal. Other tunings included the raising of all four strings for brilliance. In the later nineteenth and twentieth centuries scordatura was used at times for programmatic reasons.

The piquancy of this atypical device may have blinded some superficial observers to the very real values of the scordatura in the pre-Bach German polyphonic violin style, best exemplified by Biber’s “Mystery” Sonatas and Harmonia artificiosa-ariosa. As with other techniques, what was done with scordatura appears always to have been a function of the time and of the instrumental style of that time.
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