ABSTRACTS
of
PAPERS READ
at the
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of the
AMERICAN MUSICOLOGICAL
SOCIETY

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Preface

As the Newsletter shows, individual abstracts are unsuitable for either Friday afternoon's Plenary Session on Music Criticism or Saturday afternoon's Study Sessions for specialists. At the appropriate place in this booklet, therefore, the Plenary Session is described by a summary statement rather than by separate abstracts; and in the Newsletter announcement, prospective participants in the Study Sessions are instructed as to how to proceed during the few weeks before the meeting and what to expect from the unorthodox format of those sessions.

Eugene Helm, Program Chairman
Annual Meeting, 1972
Prince Johann Ernst, Courtly Patron-Composer at Weimar

By Sarah E. Hanks

Prince Johann Ernst of Weimar brightened the artistic atmosphere of his court like the flash of a comet, illuminating musical activities there in the early eighteenth century, and transmitting energy which had long-term effects in the history of music. We notice him from afar, not because he was such a notable designer of music, but because noteworthy music and musical activities happened on his account. Since his brief life is well documented, and because it involved the pedagogical and creative powers of Johann Gottfried Walther and Johann Sebastian Bach, a study of it as a focal point serves to clarify musical interrelationships. The events of his life unfold a picture which enables us to understand the period not only cognitively, through its music, but also experientially.

Johann Ernst belonged to a musical family. His father, Johann Ernst senior, maintained a small chamber orchestra, in which J. S. Bach was temporarily employed in 1703 as lackey and violinist. An older brother, Ernst August, maintained a musical establishment in which Bach participated during his later stay in Weimar (1708-17). And a stepsister, Johanna Charlotte, was instructed in clavier by Walther and was the dedicatee of one of Walther's printed musical compositions.

In his nineteen-year life (1696-1715), Prince Johann Ernst was instructed in violin-playing by G. C. Eilenstein (b. 1682), received training in clavier playing and composition from J. G. Walther (1684-1748), and benefitted from association with Walther's kinsman, the court organist Sebastian Bach. In the prince's honor and for his instruction Walther wrote a theoretical treatise, Praecepta de musica (1708). Together with Walther and Bach, Johann took an avid interest in Italian music. It is probable that some of Bach's Weimar clavier compositions provided Johann and his brother with study pieces. The young prince composed nineteen instrumental pieces, of which six were published by Telemann in 1718, three years after the prince's death, as his Op. I.

Bach used four of Johann Ernst's compositions as models for six of his concerto arrangements (two for organ, four for harpsi-
Johann Ernst is extolled in Mattheson’s Grosse General-Bass Schule (1731) and in an earlier version of the work, Exemplarischen Organisten-Probe (1719). He also appears in Walther’s Musikalisches Lexikon (1732) and in Constantin Bellermann’s Parnassus Musarum (Erfurt, 1743).

Although Prince Johann Ernst lived but a short life, the combination of his noble rank and his love and gift for music, particularly Italian music, engaged and stimulated musical creativity around him. The paper will explore the interrelationships of musicians and music at the Weimar court and the implications of these. The congenial association of J. G. Walther, Johann Ernst, and J. S. Bach bore lasting fruit in a number of compositions by all three, but especially in the early development of the keyboard concerto.

Musical portraits generally outlined the characteristics of honnête homme and homme d’esprit, while emblem-songs intensified moral teachings with symbolism. These “salon” forms often merged as in the song Dans ce pays comme dans la Spé (timbre: Ma fable est-elle obscure) which combined elements: emblem, fable, maxim, and portrait into one cynical suicit-comparison of a chameleon’s capacity to alter its color with a man’s never-ending vacillating schemes. That the intent of these songsters was not only to investigate moral reform but also to sweeten the quality of life is evident from seventy severe moralistic texts affixed hopefully to the timbre Pour passer doucement la vie.

Marionette Opéras-Comiques at the Théâtre de la Foire

By John M. Minniear

In the seventeenth and eighteenth centuries, marionette theatres (fantoccini) became one of Italy’s primary exports. They traveled to Paris along with the comedy and opera troupes, and by the time the Théâtre-Italien had established itself at the Parisian Hôtel de Bourgogne, marionettes were a popular form of diversion on the Pont-Neuf.

The Golden Age of the marionettes in France lasted from about the final quarter of the seventeenth century to the close of the eighteenth. During the greater part of that period, they played a definite and important part in the struggle for liberty of the French theatre.

As early as 1669, a monopoly over the presentation of operas had been granted to the Académie royale de musique, and by 1683 the Comédie-française was formed by royal ordinance and recorded the monopoly to present plays. The only other significant theatres in Paris were the théâtres de la foire. Because of the granted monopolies, productions at the fairs of St. Laurent and St. Germain were severely limited or prohibited. Fortunately, enforcing their monopolies, the large theatres did not limit marionette productions. The producers of the marionette shows were free to play and to say what they wished, for the opéras-comiques and opera parodies presented by marionettes were considered beneath official contempt.
Johann Ernst is extolled in Mattheson's Grosse General-Bass-Musik (1731) and in an earlier version of the work, Exemplarischen Organisten-Probe (1719). He also appears in Walther's musikalisches Lexikon (1732) and in Constantin Bellermann's Grosse General-Bass-Musik (Erfurt, 1743).

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Musical portraits generally outlined the characteristics of the honnête homme and homme d'esprit, while emblem-songs intensified moral teachings with symbolism. These "salon" forms often merged as in the song Dans ce pays comme dans la Syrie (timbre: Ma fable est-elle obscure) which combined elements of emblem, fable, maxim, and portrait into one cynical succinct comparison of a chameleon's capacity to alter its color with man's never-ending vacillating schemes. That the intent of the songsters was not only to investigate moral reform but also to sweeten the quality of life is evident from seventy severe moralistic texts affixed hopefully to the timbre Pour passer doucement la vie.

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The vitality and popularity of the marionette theatres soon attracted young authors and musicians of ability; and for a short time, these theatres played an exclusive role in the production and development of opéras-comiques.

The use of marionettes was readily abandoned when restrictions were lifted; however, their influence on the development of comic opera had a far-reaching effect as royal courts throughout Europe imitated every aspect of Parisian life.

Progress on a Doppelmeister Problem: The Jacquets

By George Nugent

The recently published initial volume of a projected Complete Works of Jacquet of Mantua offers the modern musician a acquaintance with mature, large-scale works by a prolific member of the Renaissance renowned in his own lifetime yet all forgotten today. On completion, the project will bring Jacquet's extensive output into broad perspective, redressing too long a neglect, and permitting finally an assessment of the strength of his work and its significance within his period and beyond.

The appearance of this volume also betokens assurance that the editors (Professor Philip Jackson and myself) have met with some success in separating the several confused identities and creating authorship problems in Jacquet's case. Inevitably, attention must focus anew on the perennially puzzling Doppelmeister issue. How many were the Jacquets of Renaissance music, and one will be the unspecified "Jachet" of a given contemporary source, how can the conflicting or ambiguous attributions be resolved satisfactorily?

Fortunately, the sum of resources assembled to date under the most, if not all, of the mysteries. Earlier work on the Doppelmeister, although of limited scope, gave the needed impetus to the direction to further investigation. The most recent research has turned up documents that add important new biographical evidence and much of it decisive in settling cases of doubtful authorship. Music itself yields much to study—characteristic traits of style and technique, an occasional clue hidden in title or text. The paper will incorporate these findings in a fresh sketch of Jacquet's life, both contemporaries in Italy during the first half of the sixteenth century, both important composers. The following will be among the questions studied: the first trace of Jacquet of Mantua in Italy, and the earliest source of his music; the professional career of Jacquet de Berchem, and his associations beyond the Venetian circle; differences between the men in age, origin, and area of specialization, and the relationship of each with Willaert; and the often wayward editorial practices of the Venetian publishers Scotto and Gardane.
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La Courone et fleur des chansons a troys: a Mirror of the French Chanson in Italy during the Years between Petrucci and Gardano

By Lawrence F. Bernstein

Several printed volumes of music devoted exclusively or largely to the works of Adrien Willaert appeared in 1536. Of these, one in particular, La Courone et fleur des chansons a troys, has been the source of much discussion and confusion. The most important source of Willaert's chansons a 3, "La Courone" also includes pieces by Bruhier, Jacotin, Josquin, Moulu, Mouton, Renez, and Richafort. The extensive travels of the composers represented in our anthology have given rise to a proliferation of options concerning the provenance of its music. It has been suggested that the entire contents of this print emanated from the court of Louis XII; another view maintains that the Willaert chansons were composed in Italy. Some would have the music of our collection composed about 1515; others would date Willaert's contributions in the 1530's. French, Italian, and Netherlandish styles have all been proposed as major sources of influence on the music of "La Courone."

A detailed investigation of "La Courone" reveals that it contains three distinct types of chanson. Biographical data, stylistic evidence, and the textual interpretation of a symbolic pièce d'occasion enable us to link two of these styles, respectively, with the court of Louis XII and with the musical establishment of Renée de France at Ferrara.

"La Courone" is illuminated by—and, in turn, sheds light upon—an overview of the French chanson in Italy between the end of Petrucci's printing career and the founding of the House of Gardano. Seen against this background (i.e., of the chanson in Rome, Florence, Ferrara, and Venice), "La Courone" appears to be typical of Venetian chansonniers in drawing its repertory from such chansons that were either composed or already circulating in Italy. The independence of this repertory from the influence of Pierre Attaignant is truly remarkable.

Franceschina, Girometta, and Their Companions in a Madrigal a diversi linguaggi by Luca Marenzio and Orazio Vecchi

By Warren Kirkendale

Of the nine voices of this unknown madrigal comedy, five were written by Marenzio and four added by Vecchi. Each voice is a different text and represents a different person: Franceschina, Girometta, Zanni, Magnifico, Tedesco; Scolare, Pedante, Gronano, and "Fate ben per voi" (the latter could be identified as a curious historical personage). The literary and musical traditions of the various roles are traced, as in the history of the five songs "La bella Franceschina" and "Girometta," two of the most widely diffused songs in Italian literary and musical sources of the sixteenth and seventeenth centuries. The discussion of the dialogue between Scolare and Pedante includes a brief excursion on musical settings of odes of Horace in the sixteenth century, since one such ode is recited by Scolare, after he has been caned by Pedante for playing truant. This composition, which brings together two of the greatest masters of the Italian madrigal, is a veritable compendium of literary and musical styles and genres of the time: from the humanistic ode, to the poesia pedentesca, grazianesca, and villanesca; from the comedy, to the "diversi linguaggi," dialogue, madrigal comedy, quodlibet, canto carnascialesco, serenade, battaglia, incatenatura, villi lauda, and folksongs from the university, the tavern, and the military camp. Yet the piece is not merely a random mixture of incongruous elements, as so often found in quodlibets. The various components can be shown to be meaningfully related...
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a diversi linguaggi by Luca Marenzio and Orazio Vecchi

By Warren Kirkendale

Of the nine voices of this unknown madrigal comedy, five were written by Marenzio and four added by Vecchi. Each voice sings a different text and represents a different person: Franceschina, Girometta, Zanni, Magnifico, Tedesco; Scolare, Pedante, Graziano, and "Fate ben per voi" (the latter could be identified as a curious historical personage). The literary and musical traditions of the various roles are traced, as in the history of the folk-songs “La bella Franceschina” and “Girometta,” two of the most widely diffused songs in Italian literary and musical sources of the sixteenth and seventeenth centuries. The discussion of the dialogue between Scolare and Pedante includes a brief excursion on musical settings of odes of Horace in the sixteenth century, since one such ode is recited by Scolare, after he has been caned by Pedante for playing truant. This composition, which brings together two of the greatest masters of the Italian madrigal, is a veritable compendium of literary and musical styles and genres of the time: from the humanistic ode, to the poesia pedentesca, grazianesca, and villanesca; commedia dell' arte, "diversi linguaggi," dialogue, madrigal comedy, quodlibet, canto carnascialesco, serenade, battaglia, incatenatura, villotta, lauda, and folksongs from the university, the tavern, and the military camp. Yet the piece is not merely a random mixture of incongruous elements, as so often found in quodlibets. The various components can be shown to be meaningfully related.
Sigismondo D'India and the Polyphonic Madrigal

By Glenn Watkins

Sigismondo d'India, nobile palermitano, is a name that has appeared irregularly but with increasing frequency amongst the list of important monodists of the early Seicento. Perhaps not surprisingly, d'India's reputation has rested primarily on his activities in that genre, though he is known to have composed eight books of polyphonic madrigals, three books of motets, and two of villanelle.

For all the attention given him as a monodist, modern editions of his music have been few. Brief though valuable surveys of d'India's works have been provided by Nigel Fortune and Federico Mompellio, but neither emphasized the role of the polyphonic madrigal or the sacred motet. While the sacred works are masterful creations decidedly worthy of future investigation, I should like to center the discussion of this paper around an assessment of d'India as a composer of madrigals for five voices, with and without continuo. The eight volumes of madrigals obviously provide a quantity of music too vast to treat summarily. For this reason I should like to confine my discussion to a few remarks concerning his development as a madrigalist in the first books and then focus primarily upon his setting of a sequence from Il Pastor Fido in his eighth and final book of 1624. His relation to Marenzio, Wert, and Gesualdo will be sought in the early books, but a comparison with Monteverdi's setting (Book V) of the identical sequence from Il Pastor Fido will provide the point of departure for the last group of compositions.

The continuing search for expressive gestures in the polyphonic madrigal, I hope to reveal, proved to be essential not only for Monteverdi but also for d'India, both of whom we frequently associate in a more central way with the pursuance of other forms.

Accent and Articulation in Renaissance Instrumental Music

By Frederick K. Gable

Many attempts to perform Renaissance instrumental music in an historically authentic manner progress only as far as choice of instruments and tempo. Yet a rhythmically vital performance often depends on the commonly overlooked aspect of articulation. Renaissance treatises that mention articulation give a variety of tonguing syllables for short notes and ornamenti passaggi but only a single syllable for all longer non-ornamented notes. Does this mean that these main notes are to be performed in exactly the same manner? Since the Renaissance composers placed great importance on matching textual rhythm with musical rhythm in vocal music, rhythmic and metrical clarity must also have been important in instrumental music; but rhythmic clarity cannot be expressed by merely sounding the noted pitches as the single-syllable articulation suggests.

A principle of articulation for non-ornamental notes can be derived by considering the treatises' advice to imitate the vocal music. In the same way as the syllabic accents of vocal texts provide varied stress to the notes in vocal music, articulation must provide varied accentuation and stress in instrumental music. But, because many Renaissance instruments have limited possibilities of dynamic range, accentuation produced by dynamic accent or quality of attack is difficult to achieve and appropriate to these instruments. Instead, on such instruments it is feasible to let stressed notes be performed by altering the notated values so that an initial stressed note of a duple or triple group is played full value while the unstressed notes are shortened, producing a kind of inequality. This articulation principle transforms a stream of equal quarter or eighth notes into groups of two or three played in this manner: - - - - - - . The performer is now able to make clear distinctions between regular and irregular note groups, distinguish up-beats from down-beats, clarify the rhythmic design, and produce a lively performance. The application of this simple articulation practice would capture another element of authenticity in performances of Renaissance instrumental music today. (The presentation of
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A principle of articulation for non-ornamental notes can be derived by considering the treatises' advice to imitate the voice on instruments. In the same way as the syllabic accents of the texts provide varied stress to the notes in vocal music, articulation must provide varied accentuation and stress in instrumental music. But, because many Renaissance instruments have limited possibilities of dynamic range, accentuation produced by dynamic accent or quality of attack is difficult to achieve and in- appropriate to these instruments. Instead, on such instruments it is feasible to let stressed notes be performed by altering the notated values so that an initial stressed note of a duplo or triple group is played full value while the unstressed notes are short- ened, producing a kind of inequality. This articulation principle transforms a stream of equal quarter or eighth notes into groups of two or three played in this manner: etc. The performer is now able to make clear distinctions between regular and irregular note groups, distinguish up-beats from down-beats, clarify the rhythmic design, and produce a lively performance. The application of this simple articulation practice would re- capture another element of authenticity in performances of Renaissance instrumental music today. (The presentation will
Hans von Bülow in America

By Susan Patrick

Hans von Bülow was one of the most prestigious piano virtuosos and conductors who visited the United States during the second half of the nineteenth century. Only one among a great number of European musicians imported at this time may have helped cause American composers and music to suffer long and undue neglect, but he also functioned as a vehicle of a learned musical tradition with which the New World had, to a large degree, little direct contact and which was itself undergoing change. In three trips to this country—1875-76, 1889, and 1894—Bülow stopped in Boston, Chicago, Philadelphia, Baltimore, Washington, Pittsburgh, Cincinnati, St. Louis, Indianapolis, New York, Cleveland, and New Orleans, among other cities. A preeminent representative of the “new German school” of Wagner and Liszt and later of Brahms, he must have had an influence on American taste. According to a pamphlet issued before Bülow’s first arrival, the American public welcomed him as “the greatest pianist now living”—one who could perform all 32 Beethoven piano sonatas in sixteen successive evening recitals— as a “conspicuously representative” musician—one who stood for “the progressive and liberal school of music, which is, has been for some time, working a revolution in instruments and lyric art.”

Die Glückliche Hand:
Schoenberg’s First Venture as Librettist

By John C. Crawford

In many ways, Schoenberg’s one-act opera Die glückliche Hand (completed in 1913) is a companion piece to the composer’s Erwartung (1909). Both are approximately the same length and have almost identical instrumentation. Also, both operas are completely concerned with the fate of one central character: in Erwartung, the Woman; in Die glückliche Hand, the Man.

Some important differences between the two works stem from the fact that in Die glückliche Hand Schoenberg, for the first time, wrote his own libretto, while the libretto of Erwartung was by Marie Pappenheim. Schoenberg’s venture into painting (which began in 1907) and his subsequent turn to literary expression (the glückliche Hand libretto is dated 1910) reflect the belief, held by many expressionist artists at this time, that the impulse toward expression was more important than the particular medium chosen. Schoenberg’s libretto resembles the plays of the Viennese artist Oscar Kokoschka in its emphasis on the battle of the sexes, and in occasional crudity of subject matter. A more important influence, however, is that of Wassily Kandinsky, the leading figure of the Blaue Reiter group, whose friendship with Schoenberg during this period is well documented. Schoenberg’s opera, with its carefully planned coordination between music, lighting, and stage action, can be viewed as an attempt to realize Kandinsky’s theory of a new union of the arts, which Kandinsky called “monumental art.” The simultaneous crescendo of lighting, music, and mimed motion which forms the centerpiece of the work follows Kandinsky’s theories closely, but lacks clear dramatic motivation.

Musically, Die glückliche Hand shows a return to thematic development and closed musical forms as compared to Erwartung. It also surpasses that work in compressed expressivity, while lacking the lyric sweep of the earlier opera.
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“The Ultra-Modern Idiom”:
A Survey of New Music

By Steven E. Gilbert

By its own declaration, New Music, “A Quarterly of Modern Compositions,” was dedicated to the publication of works “in the ultra-modern idiom,” particularly those written by Americans. The series made its debut in October 1927 with Carl Ruggles’s Men and Mountains; some four years later the regular edition was supplemented by the Orchestra Series, also issued four times a year. New Music was owned and (for the most part) edited by Henry Cowell; during his years in prison (1936-41) the editorship was temporarily taken over by Gerald Strang. After his parole, Cowell moved New Music from California to New York, where he worked in conjunction with the American Music Center. Although publication continued through the mid-1950s, it was during the first two decades of its existence that New Music played its most vital role: namely, to provide an outlet for a certain kind of American music—one which at the time had gone largely unnoticed by the country’s major symphony orchestras and publishing houses.

Although it represented a wide variety of composers and musical styles, New Music showed a distinct preference for the more experimental music of the day. Ives, Ruggles, Varèse and Cage were published here, as were composers still relatively unknown, such as John Becker, Harrison Kerr, Dane Rudhyar, Adolph Weiss, and Ruth Crawford-Seeger. In addition, frequent issues were devoted to the work of Latin Americans, of whom the most interesting is Juan Carlos Paz, who in 1943 was writing securely in an orthodox twelve-tone technique. The present study will be an overview of the New Music repertory, with illustrations drawn from some of the more significant works contained therein. The result, it is hoped, will be a reasonably comprehensive profile of this important but neglected chapter in the history of American music.

Music Criticism on the American Scene: A plenary session jointly sponsored by the American Musicological Society and the Music Critics Association
[summary statement by Irving Lowens, Chairman]

2:00 PM THE HISTORY OF AMERICAN MUSIC CRITICISM: A COLLECTIVE APPROACH
Irving Lowens (Washington Evening Star/Music Critics Association)

2:45 PM THE USC-ROCKEFELLER FOUNDATION PROJECT FOR TRAINING OF MUSIC CRITICS
Raymond Kendall (Young Musicians Foundation/University of Southern California)

3:30 PM THE FUTURE OF MUSIC CRITICISM IN THE UNITED STATES: A PUBLIC CONVERSATION
David Hamilton (The Nation/W. W. Norton & Company, Inc.)
Raymond Kendall
Irving Lowens
Boris E. Nelson (Toledo Blade/University of Toledo)
Thomas C. Willis (Chicago Tribune/Northwestern University)

The first paper will explain the mechanics of a new method of writing a comprehensive history of American music criticism developed by the Music Critics Association as its major contribution to the Bicentennial Year celebrations. The second paper will survey and analyze the results achieved by an experimental program for the development of music critics, funded by the Rockefeller Foundation and begun some ten years ago on the campus of the University of Southern California. Some general conclusions will be drawn from the experience, and specific recommendations will be made. The conversation will be wide-ranging but will center around such topics as the educability of the music critic, his relationships to the worlds of scholarship and commercial music-making, and what he could or should be in years to come.
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Musical Instruments among the Puritans

By Barbara Lambert

Though some historians have been convinced of the dearth of music in the American Colonies, others have acknowledged the likely existence of a musical culture which touched even the Puritans. Yet, because concrete evidence has been lacking, the degree of this culture's real musicality has remained undetermined.

Percy Scholes, by amassing the Puritans' written references to music and relating them to historical facts and social events in his excellent volume, The Puritans and Music, demonstrated that music was part of their lives. Oscar Sonneck, in Early Concert Life in America, made a thorough search for reports of performances in Colonial newspapers. He discovered that as early as 1731 Boston was the location for the first recorded public concert on this continent. Scholes's and Sonneck's findings argue that by this date there must have been an interest in instrumental music among the Colonists, who had enough skill to present a public performance for paid admission. Missing, however, was evidence of the instruments; also missing was proof that the players were Puritans rather than Loyalists, and an indication of what the Colonists were performing.

A reading of the household inventories between 1630 and 1731, on file in the probate courts of Boston and the outlying farm communities, has brought to light evidence of an abundance of instruments among the Colonists, including, for example, "virginalls," "one Citron and case," "one Guittawur, viall," "flutes," fifes, "An oud Trumpit," an organ, "a pcell. of Catgutts, flutes . . . a mock trumpett . . . 1 fiddle," "Andrew a Negro Man a Trumpeter . . . a Large bass Violine, two Tribe Violins . . . a Harpsichord, a Clepsichord, a Double Courtell . . . a Large Violine or Tenor fiddle . . . Two Brass Trumpetts." Although the Harvard College Library, which contained much of the Puritans' music, burned to the ground in 1762, removing forever any direct evidence as to the music performed, there are diaries, newspaper advertisements, customs house records, a few pictures, and especially inventories—which must all be examined for evidence as to the kinds of music played and heard in Colonial America.

Early American Winds:
Instruments, Makers, Music

By Robert Eliason

Brass and woodwind instrument making in the United States developed from scattered attempts before 1800 to an industry of considerable skill and importance by mid-century. This same period also saw a rapid development of woodwind instruments from few-keyed systems to the complete systems now in use, and brasses from natural horns and trumpets to keyed bugles, ophicleides, and valved brasses of every description. Although never in the forefront, American woodwind makers kept pace with most changes in keyboard and design. American brass makers, on the other hand, not only kept pace but contributed several interesting inventions of their own.

This paper will trace the rise of wind-instrument making in the United States from about 1785 to the 1850s, focusing on the history of Graves and Company and their predecessors. Slides of some of the instruments and inventions will illustrate the text.

Tape recordings of wind music from a recently found manuscript of the 1830s, variously scored for flutes, clarinets, horn, bassoon, or serpent, will be played to illustrate the type of wind music commonly played in this country early in the nineteenth century. Tapes of music from scores published in the 1850s will be used to illustrate the change to brass instruments that occurred in bands after about 1835.
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The Rise and Fall of the New York Electric Music Company:  
A Study of the Telharmonium  

By Stoddard Lincoln  

This paper will deal with Thaddeus Cahill’s Telharmonium (1906), describing in detail its complex mechanism of dynamos, mixers, and transformers, and showing how the music was transmitted via the telephone. Telharmonic Hall (39th St. and Broadway) will be described along with its public services and various programs. The paper will then deal with the formation of the New York Electric Music Company and its plans to transmit music throughout the state of New York for enjoyment in hotels, bars, saloons, churches, schools, hospitals, and the private home. (Stockholders were assured of vast profits because such a scheme would displace mechanical pianos, banjos, violins, recordings, and even live musicians.) The paper will then present some of the legal difficulties encountered: why the Bell Telephone Company did not want music transmitted over its wires, the problem of securing a franchise for a new system of conduits for transmitting music, and the final lawsuit which resulted because of the induction created between the parallel wires of Bell-Tel and the New York Electric Music Company. (Such induction obliterated telephone calls.) The outcome of the trial in Bell-Tel’s favor spelled the downfall of Mr. Cahill’s magnificent machine and brought to an abrupt halt the first era in the transmission of music to the public at large.

Slides will be shown of the alternating-current dynamos, the switchboards, the tone-mixers, the keyboards (with and without musicians), and the interior of Telharmonic Hall. Supporting documents will include the first programs in Telharmonic Hall, pamphlets issued by the company, a report to future stockholders, the franchise, and papers concerning the lawsuit. There will also be testimonials of various people who predicted that the Telharmonium would entirely change the future of music.

Cataloging Musical Instruments:  
Computers and Holography  

By William P. Malm  

A great number of excellent instrument collections have been catalogued under brilliant but different systems while equally large collections are found in ethnological and art museums. The computer system proposed is organized in such a way that data from any system can be fed into it without disturbing individual catalogues. Of greater importance, scholars researching for examples of specific instruments, cultures, or characteristics and be referred quickly to their locations. Most items on the check sheets can be handled by non-experts. The system is presented in the spirit of inter-collection and research operation. In the same spirit it is obvious that every major center cannot have every instrument from all parts of the world. Even those few places which may have rare specimens are faced with problems of decay. Researchers must either travel to the instrument or look at facts gleaned from the catalogue and photographs. However, an instrument, like a complete hologram, is a total dimensional object. This report discusses recent work towards the invention of a hologram reader which will allow a library to have 360-degree images of instruments. With a built-in tape loop one can see an instrument while viewing it in all dimensions. The application of holography and inter-collecting computer cataloging to musical instruments is as revolutionizing and innovating as was the invention of recordings a few decades ago.

The Character of Mozart’s Rondos  

By Albert Rodewald  

Definitions of “rondo” since Adolph Marx’s exhaustive categorization of the 1850s, have been concerned with form, rather than function or character. In their efforts to relate the musical refrain rondo to a simpler tripartite structure, Marx and so
The Rise and Fall of the New York Electric Music Company: A Study of the Telharmonium

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Cataloging Musical Instruments: Computers and Holography

By William P. Malm

A great number of excellent instrument collections have been cataloged under brilliant but different systems while equally large collections are found in ethnological and art museums. The computer system proposed is organized in such a way that data from any system can be fed into it without disturbing individual catalogues. Of greater importance, scholars may search for examples of specific instruments, cultures, or characteristics and be referred quickly to their locations. Most items on the check sheets can be handled by non-experts. The system is presented in the spirit of inter-collection and research cooperation. In the same spirit it is obvious that every major center cannot have every instrument from all parts of the world. Even those few places which may have rare specimens are faced with problems of decay. Researchers must either travel to the instrument or look at facts gleaned from the catalogue and photographs. However, an instrument, like a complete hologram, is a total dimensional object. This report discusses recent work towards the invention of a hologram reader which will allow any library to have 360-degree images of instruments. With a built-in tape loop one can hear an instrument while viewing it in all its dimensions. The application of holography and inter-collection computer cataloging to musical instruments is as revolutionary and innovating as was the invention of recordings a few decades ago.

The Character of Mozart's Rondos

By Albert Rodewald

Definitions of "rondo" since Adolph Marx's exhaustive categorization of the 1850s, have been concerned with form, rather than function or character. In their efforts to relate the multi-refrain rondo to a simpler tripartite structure, Marx and such
later Formenlehrer as Percy Goetschius and Richard Stöhr end up with a concept of “rondo” so broad that it applies to everything from the finale of the Mozart G Minor Piano Quartet to the “Benedictus” of the Mozart Requiem or the Chopin Nocturne Op. 15, No. 1.

A statistical study of the Viennese instrumental movements of Mozart reveals that, here at least, form is not the only important aspect of a rondo. Given the distribution of the various meter and tempo indications in these works, one can predict that any Allegretto movement, any 6/8 movement and any ♩ finale is bound to be a rondo, and that any movement beginning with an upbeat is bound to be a finale and is probably a rondo.

Investigation shows that in Mozart’s most complex instrumental rondos it is an oversimplification to call the refrain in its entirety a closed cell. But it is clear that even the most formally flexible refrains contain closed cells (usually 8+8 measures long) that give the refrain, particularly in its initial moments, a character of tuneful regularity and symmetry. The opening of a refrain, particularly in its returns, is crucial in determining the rondo character of a piece. Mozart mentions the return to the rondo refrain once in a letter of 1783 to his father. He says there that for the introductions (Eingänge) in the Rondo K.382 to the D Major Piano Concerto K.175 he always plays what occurs to him at the moment. Introductory flourishes, whether improvised or written out, set off the refrain in its returns and are found to be a characteristic of Mozart rondos. The upbeat to a refrain acts as a hook on which to hang the Eingang. The statistical prevalence of upbeats in Mozart’s rondo finales thus acquires significance.

Mozart wrote fifteen arias which he himself called rondos, on the manuscript or elsewhere. Six of these are formal rondos: they have a harmonically simple tuneful refrain made up of a closed cell or cells that begins the piece and recurs at least twice. Such stylistic features as upbeats, Eingänge and fermatas indicating Eingänge still obtain, and in fact give us a key to interpreting formal ambiguities between text and music.

It appears that in Mozart’s rondos character is as significant a feature as form. People who categorize musical works according to formal procedures alone run the risk of being arbitrary and unrealistically abstract.

Pitch and Time in the “Moonlight”

By Murray J. Gould

In the first movement of Beethoven’s Sonata Op. 27/2 a quasi-improvisational, linear surface counterpoints layers of primarily triadic unfolding. This strategic delegation of functions simplifies the texture in more than a textual sense by providing, particularly via the triadic repetitions in the foreground, an immediate basis for associating individual articulations with the total structure. To Ernst Oster and Heinrich Schenker we owe the primary insights into this work. The purpose of the present paper is to make some further observations of the relation between functional and temporal differentiation in its structure.

Formal Devices in Schumann’s Faust

By Donald Mintz

In his late concerted instrumental works, Schumann turned with controversial results—to an attempt to make peace with rather strict versions of received forms and formal principles. In his settings of scenes from Goethe’s Faust, composed intermittently between 1847 and 1853, he generally avoided references to conventional forms, and indeed tended to avoid scenes of which the text itself suggests such forms.

In the Faust music, formal cohesiveness is attained by two well-recognized devices: (1) subtle continuous variation which is essentially a melodic procedure; (2) the use of melodic cells which retain their identity in many different contexts. The cells must be distinguished from motives in the Wagnerian sense because they are in effect a stage lower (or smaller) in the hierarchy of organization and because they are generally not subject to metamorphosis.

There is, however, a third and less well-recognized device operating in the Faust music; one may perhaps call it continuous harmonic variation. Though clearly it cannot be entirely separated from continuous melodic variation, it nevertheless has something of an independent existence to which attention can
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fruitfully be paid. In shorter sections, Schumann works from a characteristic progression which is expanded, contracted, and varied. In longer sections, aspects of a characteristic progression recur in a fashion that causes them to serve as structural reference points. By achieving formal coherence through these means, Schumann is able to “appeal directly to our feelings without first leading us through a compositional-technical apparatus” (Selmar Bagge, “Robert Schumann und seine Faust-Scenen,” Sammlung musikalische Vorträge, ed. Paul Graf Waldersee, Ser. I, Leipzig, 1879).

The Omnibus Idea

By Victor Fell Yellin

One way of grasping the essence of a musical style is to identify those habits of composition to which a significant number of composers are addicted. The identification of such clichés is especially valuable for the Romantic period, when personal manner tended to predominate. If we consider Romantic clichés, one harmonic progression, the omnibus, deserves greater recognition—because of its universality and longevity among both composers of stature and musicasters—than it has generally received.

In its classic form, the omnibus progression may be described as a chain of five chords beginning with 1) a dominant-seventh in the first inversion, root in the soprano, and ending with 5) the chord in root position. While the inner voices remain stable as pedals, the two outer voices expand by contrary motion in three chromatic steps. The resulting chords 2) 3) and 4) are not as easily named as 1) or 5) because of differences of nomenclature or analytical systems. But the central chord 3) can be recognized as a 6/4 chord surrounded by 2) and 4), either dominant-seventh or augmented-sixth chords.

Two features may account for the popularity of the omnibus idea among Romantic composers: expressive power and tonal flexibility, the first by reason of its sonority, particularly when bonded to dynamic, orchestral and figurative elements; the second, because of its tonal ambiguities such as regular/irregular resolutions of dominant-seventh chords, the augmented-sixth/dominant-seventh confusion, and regular/deceptive cadences.

Nevertheless, its very popularity led to abuse. No matter how eloquent the omnibus may have been in the hands of Romantic masters, it became tawdry and tarnished through indiscriminate use in unsuitable contexts. Soon it was relegated to vaudeville music or keyboard harmony exercises. Perhaps this may be the reason why its noble origins and lineage have been neglected. By no means an exhaustive study, it is hoped that this paper will stimulate interest in the omnibus idea as one tangible aspect of musical Romanticism.

Early Settings of the Kyrie eleison

By Richard L. Crocker

Early materials connected with the history of the Kyrie eleison suggest that at least from the time of St. Gregory (died 590) the Greek words were expanded by Latin words as a matter of course. The so-called “Kyrie tropes” of the ninth to the eleventh centuries need to be understood in the light of this standard practice.

Other features, too, of the pre-Carolingian Kyrie, in particular the use of eleison as a litany-response, and the originally openended form of a series of petitions (rather than a form fixed by three Kyries, three Christes, three Kyries) seem to have had their effect upon the melodic construction of Kyries of the ninth to eleventh centuries. At any rate, the relatively complex arrangements within the standard nine-fold shape frequently suggest that composers had something besides perfect symmetry in mind: phrase-by-phrase alternations in range and melodic pattern often cut across the three-section form, and outline movement towards a climax near the end.

The peculiar property of Kyrie settings from the ninth century—as seen in selected examples (with demonstrations via voce) seems to be a use of motivic construction and subtle interlocking design, combined with a melodic force and vigour shared with many other types of early medieval chant.
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Melodic Elaboration in Responary Melismas

By Thomas Forrest Kelly

By comparing the same Responary in many sources it can be observed that whereas the main text and music of a Responary is relatively fixed, the differences between versions of the final melisma may be considerable. Such differences are the result of a spirit of ornamental elaboration operating at a time later than that at which the main body of the Responary was composed. The examination of the principles underlying these elaborations gives us insight into aesthetic differences between the “Gregorian” and the post-“Gregorian” repertoires, and allows us a worthwhile view of the composer at work. The use of melodic reduplication as an elaborative element can be traced in every stage of the Responary’s development, deriving from the melodic material of the Responaries rather than from outside additions. Varied repetition, where found, is sometimes a further layer of ornamentation, and evidently is sometimes the result of progressive scribal confusion. The relation of melodic reduplication to the melodic structure of prosae is one of definite similarity and complex interrelations: prosa structure suggests the doubling of melismas to produce similar melodies; and the reduplication of melismas independent of added words can be shown to be the form-giving element of many Responary prosae. Of particular interest are several groups of melismas which share their melodic elements in complex structures based on the many possible orderings of small melodic cells.

Polypohonic Contrafacts in the magnus liber organi de antifonario

By Rebecca A. Baltzer

In recent years it has become increasingly apparent to a number of scholars that a large amount of contrafact polyphony is present in the organa of the Magnus liber. But although certain recurrent melodic formulae, stereotyped cadential patterns, so-called “migrant” clausulae and the like have received some discussion, a thorough investigation of the extensive and deliberate polyphonic borrowings has not appeared. This paper will concern itself with such borrowings in the Office organa of the Magnus liber.

The re-use of polyphonic material in the organa is not confined to discant sections alone; long passages of organum purum often appear note-for-note the same in two or more organa where tenor chant melodies belong to the same modal family. Thus a given segment of organum, a concordant version in a different manuscript is often more notationally divergent than a contrafact version elsewhere in the same manuscript, especially when organum purum is concerned. An additional factor peculiar to the Office organa is the frequent polyphonic interrelation between Responary verses and their Glorias that are adaptations of the same chant melody.

A summary of the trends in the presence of contrafact polyphony helps to clarify several important facets of Notre Dame organum: the “original” versus the “additional” organa in the Magnus liber, the role of the Perotinian revisions, the relation between different manuscript transmissions, and the still-thorny problem of rhythmic intent.
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Values and American Music

By William Brooks

Interest in American music has increased sufficiently to justify inquiring into its implications. This paper will suggest that these are closely related to the assumptions underlying much contemporary music and art, and that this explains at least the prevalence of composers and conductors among students of American music.

Moreover, it will be suggested, both the contemporary arts and the study of Americana are manifestations of a more fundamental shift occurring in Western thought, a shift which involves a reconsideration of such questions as what is of value and what is of importance. This shift embraces philosophical problems as diverse as relativity, behaviorism, and structuralism, and requires a radical reconstruction of concepts concerning time and history. It was adumbrated philosophically by Kant, musically by Beethoven, and politically by the American Constitution and Bill of Rights. The sentimental songs of Charles Ives are an elegant example of the musical paradoxes implicit in this perspective; his Fourth Symphony illustrates one man's techniques for their resolution.

Early Piano Music of Anthony Philip Heinrich

By Neely Bruce

A performance, with comments, of:

Piano Pieces from The Dawning of Music in Kentucky, 1820
Marcia de Ballo. Rondo Fanfare
Yankee Doodle, Waltz
Piano Pieces from The Sylviad, 1823-1825
Toccatina Capriciosa
The Banjo

It Ain't Necessarily Soul: Porgy and Bess as a Symbol

By Richard Crawford

In this paper I examine the four main kinds of criticism that have been written on the subject of Gershwin's Porgy and Bess during and since the composer's lifetime. The first classifies the work as an opera, commending or condemning it according whether or not it fits the operatic mold; the second views it as folklore, trying to judge whether this production of a white novelist and a Tin-Pan-Alley composer can truly reflect black culture; the third considers it a racial stereotype, a slur on the black middle class, asking why blacks are always portrayed as degenerate ghetto types; and the fourth, common among black writers, has it that the work is an example of cultural exploitation, acted by blacks and on the subject of blacks, but put into white hands its artistic direction, the theaters where it is played, and the money it makes.

Frank Zappa: Unpopular Pop

By Lawrence A. Gushee

Musicology claims a special competence—by virtue of linguistic skills, awareness of "historical forces," etc.—in the understanding, interpretation, explanation and imaginative recreation of music from the past (or from other existing cultures, in the case of ethnomusicology). It has, however, proved itself singularly uninterested and inept in the understanding and interpretation of proletarian or popular music (or styles overlapping with them). This is a logical consequence of the value-creation processes subscribed to by the majority of musicologists, in which the two major components are 1) the passage of time (sometimes called the judgment of history, or the verdict of time); and 2) the involvement of a music with a dominant elite.

Both kinds of distortion are correctible by abandoning interpretation according to categories of historical evolution and
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Both kinds of distortion are correctible by abandoning interpretation according to categories of historical evolution and
development in favor of a synchronic description and analysis of the relations between co-existing styles. This will require understanding the regularities—or even laws—of musics having and needing no theory.

Frank Zappa’s music appears to attract, yet baffle, a wide variety of critics. Writers on rock music, though less put off by the trivia, trash, smut and hostility used in some of his performances, are as much hindered in understanding it as any academic musicologist.

This occasion will “present” the music of Frank Zappa in accordance with the change in viewpoint mentioned above. I hope to show that musicological understanding need not wait until Zappa (not to mention the speaker) is dead; and that all “information” necessary for interpreting his music is presently available.

The Sonatas of Maurizio Cazzati

By John G. Suess

There are occasions in the history of Western music where a student may follow a change of style or the development of a musical form in the work of one composer. Such is the case with the madrigals of Monteverdi or the string quartets of Haydn, and such is also the case with the sonatas of Maurizio Cazzati (1620-1701). His sonatas provide a remarkable opportunity to view some of the major changes that contribute to the arrival of the Baroque solo and ensemble sonatas.

Before coming to Bologna, Cazzati had already established himself as a reputable composer and organist in northern Italy. He held important positions in Guastalla, Mantua, Bozolo, Ferrara, and Bergamo. It was his arrival in Bologna in 1657 as maestro de capella at San Petronio, nevertheless, that marked the beginning of an epoch of Bolognese instrumental music. His impact was manifested not only through his own composition and his leadership of the musical forces at San Petronio, but also as a teacher, and as mentor to such eminent composers as Giovanni Battista Vitali, Arcangelo Corelli, and Giuseppe Torelli.

There are five collections of canzonas and sonatas encompassing the repertory with which we are concerned: his collection of canzonas, Opus II (1642) and his four collections of sonatas—Opus VIII (1648), Opus XVIII (1656), Opus XXX (1665), and Opus LV (1670). They span almost thirty critical years in the development of the Baroque sonata.

These collections reveal experimental as well as systematic procedures of composition which Cazzati pursued until he has solved most of the problems of sonata composition. His work demonstrates some major changes and developments in such stylistic and formal areas as texture, tonality, harmonic vocabulary, sectional structure, length, melodic structure, counterpoint, and rhythmic flexibility. Not only is the sonata a category for experimentation, but Cazzati achieves a remarkably mature conception of the Baroque sonata by 1670.

Charles Avison, the Concerto, and the Rococo Synthesis

Sonata: English Contributions to Rococo Synthesis

By Ronald R. Kidd

Whereas [in the harpsichord concerto] the Violin Part should be but few, and contrived rather as Accompaniment than as Symphonies; by which means they may assist greatly in striking out some kind of Expression, wherein the Harpsichord is remarkably deficient. (Avison, Essay)

The accompanied Sonata for the Harpsichord is so far preferable to the Concerto with Symphonies, that the Airs are less tedious—their designs are more compact—and the Principal Instrument is better heard. (Avison, in the preface to Op. 8)

Avison’s observations of this kind in his Essay and in various prefaces may at first appear superficial or gratuitous. However, they reflect a distinctive situation—one which is of historical significance—in the English absorption and synthesis of evolving instrumental styles. In England in the 1750s the organ harpsichord concerto was an established genre, and the Italian string concerto was in its heyday, led by Geminiani. String concertos were sometimes arranged for keyboard performance; published in a condensed keyboard “score,” they could be played...
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with or without accompaniment. Original keyboard concertos were likewise published with all essential parts, tutti or solo, compressed into score; string parts were available separately. (When the soloist played the full score, added strings became mere accompaniments, as recommended by Avison.) Aside from flexibility of performance, these practices provided for continued appropriations of string idioms to keyboard performance.

With the introduction into England of the keyboard sonata with accompaniments the situation became more complex. Rameau's pioneering set was reprinted in England as "concertos." In subsequent decades the standard keyboard concerto with usually three or four accompanying parts differed little externally from the keyboard sonata in a quartet setting. Especially in the popular duo sonata the English followed Rameau's advice and printed them in score. At the same time this continued the precedent of score reduction in the harpsichord/organ concerto. In this score format more prominence could be given to the accompanying part while maintaining options of performance as in the concerto. Sonatas written for England often mimic the concerto pattern of large-scale tutti-solo exchange of thematic material. Hence it was largely in England, because of publishing practices and the prior prominence of the harpsichord/organ concerto, that the groundwork was laid for the concertante duo which would achieve predominance toward the end of the century.

The Early Accompanied Keyboard Sonata outside of France and the Confluence of German, Italian, and French Developments in This Genre

By David Fuller

For those interested in eighteenth-century instrumental music the French experiments in accompanying the harpsichord with a violin (culminating in the Pièces de clavecin en sonates au accompagnement de violon, c. 1734, by Mondonville), the early sonata with viola da gamba by Handel, and the Cöthen sonatas by J. S. Bach are familiar territory. Less familiar are the early sonatas by C. P. E. Bach, Wqts. 71-74, for harpsichord and violin and the Six concertos et six suites of Telemann (1734?); and not in the least familiar are the sonatas for keyboard with violin by Schaffrath and Giardini, to say nothing of the French examples by Clément, Guillemin, Corrette, Le Grand, D'Herbale, and Noblet. Yet in the late 1760s Frenchmen, Germans and Italians were all suddenly writing accompanied keyboard sonatas in an international pre-classic or galant style as if this medium were the most natural in the world.

All sorts of questions arise. Where did the Italians learn this instrumental combination? Under whose influence did the rather abrupt stylistic change occur in the French examples of the genre? Why did the Germans let the instrumental accompaniment decline in status from a real partner to an ad lib filler, as happened in the 70s? What were the paths of influence that intertwined through the dark period of the 40s and 50s? One circumstance that may illustrate possible lines of development is the similarity between certain features of some sonatas by Felice Giardini (c. 1751) and Schaffrath (before that date including thematic resemblances. Giardini travelled to Berlin in 1750, then played in Paris before settling in London, where he published what seem to be the first accompanied sonatas by an Italian and the first outside of France or Germany.
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A "New" Collection of Fifteenth-Century Music

By CRAIG WRIGHT

While doing research on music at the court of Burgundy in Dijon last year I had occasion to come upon a "new" collection of monophonic and polyphonic music of the fifteenth century. The collection is housed in the Bibliothèque municipale in Dijon under the catalogue heading "pages de garde l'incunable 20397." It preserves in a more or less complete state a monophonic lai, a three-voice rondeau, a polyphonic Gloria, Sanctus, and Agnus, and a four-voice motet. The six pieces are written in black mensural notation and all but one are anonymous in the manuscript. The monophonic lai, De cuer je soupiré, is particularly important because it served as the hitherto unidentified cantus firmus of the Missa super "De cuer je soupiré" found in MS Trent 89 and recently published in Denkmäler der Tonkunst in Österreich (vol. 120). The Sanctus and Agnus of Dijon 20397 provide a new setting of the monophonic "Sanctus Vineux," a melody also utilized in mass movements by Richard Loqueville and Guillaume Dufay. Dijon 20397 was evidently compiled in France around 1435, but by the 1480s it had come to suffer the same fate as many other music manuscripts of the fifteenth century; it was made to spend the next several centuries serving as a binding support for an incunabulum.

Concerning the Provenance of the Chansonnier Cappella Giulia XIII.27

By ALLAN ATLAS

Among the many musical treasures of the Vatican Library is the sumptuous chansonnier Cappella Giulia XIII.27. Although the importance of the source has not gone unnoticed in the secondary literature—one scholar has even referred to it as "one of the great chanson manuscripts of the period" (Edward E. Lo-
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Choirbooks in the *Archivio Capitolare* of Casale Monferrato

By David Crawford

Numerous distinguished studies on Renaissance sources now grace our shelves, but seven major choirbooks in the chapter archives at Casale Monferrato have often been overlooked. These priceless volumes are destined to become more generally known sources, since they comprise one of the richest preserved cathedral collections from the first half of the sixteenth century. They were copied locally and they present a total of 237 compositions. None of the manuscripts can be precisely dated, although times of appearance can be inferred from political circumstances and the known dates of other repertoires.

During the early decades of the century, the marquisate of Monferrato was ruled by the Paleologo family, a family closely allied to Savoy and the French crown. The music manuscripts from that period are of special value because they contain newly discovered Masses by Jean Mouton, Andrea de Silva, Ninot le Petit, Antoine Bruhier, and Houtinet Barra. The last male heir of the Paleologo line died in 1533 and Monferrato then fell to the jurisdiction of the Gonzagas of Mantua. In the manuscripts copied at Casale after that year, Jachet of Mantua is the most popular composer, with Costanzo Festa, Adrian Willaert, and Maister Jhan also being generously represented. Nearly all the music in these later manuscripts is anonymous at Casale, and some of the anonymous *unica* in this repertory may also be works by these or other major composers of the same generation. Music by a local cleric, Francesco Cellavenia, also appears within this later repertory.

Giovanni Spataro’s Choirbooks at San Petronio in Bologna:
A Source for Sixteenth-Century Editorial
and Performance Practice

By Frank Tirro

Giovanni Spataro, the early sixteenth-century theorist, choirmaster, and composer, is known as an important figure in the theoretical debates between the conservatives, Gafurio and Burtius, and the moderns, Ramos, Aaron, and himself. Spataro was a veritable Bolognese institution, and he held the position of *maestro di canto* at the Basilica San Petronio for thirty years, 1512-1541. Five polyphonic manuscripts which he used at San Petronio during this period are still extant, and not only do they contain a little-explored repertoire, but they contain music notated in such a way that they provide valuable supporting explanatory evidence for current theories of *musica ficta* and text underlay, two of the most formidable problems in the editing and performance of Renaissance music.

The bulk of these manuscripts was compiled and edited by Spataro himself, and this conclusion can be established by comparing the handwriting and music script with signed letters preserved in the Vatican library and elsewhere. In addition, several other sixteenth-century hands took part in copying and correcting. Often it is possible to distinguish in both text and accidentals that which was entered originally, that which was emended, and that which was added. These sources contain more accidentals than is common for Italian manuscripts of this period; also, certain compositions have carefully separated syllables and unusually precise alignment.

The particular value of this study is that conclusions drawn are based on evidence derived from performance manuscripts of a carefully circumscribed historical context. As such, the conclusions may be measured against the explicit rules of contemporary theorists.
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The particular value of this study is that conclusions drawn are based on evidence derived from performance manuscripts of a carefully circumscribed historical context. As such, these conclusions may be measured against the explicit rules of contemporary theorists.
The Toscanini Legend:  
A Drastic Reappraisal

By Howard Shanet

Arturo Toscanini became a legend in his own lifetime. His superb musicianship and his electric personality impressed professional musicians as well as concert audiences and supplied the press with colorful anecdotal material that caught the fancy of the general public. Toscanini's apotheosis has made it difficult to give a rational interpretation of the development of orchestral performance and conducting since his time. It becomes necessary for the historian—risking the ire of the true believers—to debunk some aspects of the legend in order to clear the way for intelligent discussion.

First, with regard to the dogma that Toscanini ushered in a new epoch of literal faithfulness to the composer's score, it is demonstrated by numerous and specific examples that, although he spoke constantly of the importance of playing music exactly "as written," in practice he tampered with the scores to almost the same degree as the other conductors of his day.

Secondly, some of the folklore surrounding Toscanini's natural gifts and technical abilities is challenged.

Finally, when the long-range effects of the Toscanini cult are reevaluated, there are seen to have been serious losses (for American orchestral music in general and the Philharmonic-Symphony Society of New York in particular) along with the gains.

Francois-Joseph Fétis as a  
Critic of Beethoven

By Peter Anthony Bloom

Known primarily for his pioneering efforts as a music historian, Francois-Joseph Fétis was involved in all aspects of the musical art— as teacher, composer, conductor, theorist, historian, and critic— during the greater part of the nineteenth century. This paper will deal with some of his activities in the latter category: as publisher, editor, and chief contributor to the Revue Musicale (1827-1835), the first enduring French journal uniquely devoted to music, Fétis may be considered the founder of the true musical press in France.

One year after the Revue Musicale began publication, Francois-Antoine Habeneck began the famous series of concerts at the Paris Conservatoire that featured the first performances in France of the nine symphonies of Beethoven. As one who had witnessed first-hand the vicissitudes of concert life in Napoleonic and Restoration Paris (and those of the Conservatoire itself), Fétis was especially pleased with Habeneck's resuscitation of Parisian interest both in symphonic music and in the fate of its famous educational institution; as a composer and incipient musical scholar, Fétis was also well qualified to report on these concerts, as he did in the daily and weekly press.

While assessing some of Fétis's usually candid and sober reviews (in the effort to clarify our picture of musical Paris in the first third of the nineteenth century and our picture of Fétis himself), this paper will reconsider briefly the subject discussed by Leo Schrade in Beethoven in France (a book citing witnesses whose credibility may not be as great as that of Fétis) and the controversy between Hector Berlioz and Fétis over the latter's alleged "corrections" of Beethoven (a controversy which—because of the insult directed at Fétis in one of the monologues of Le Retour à la vie and the critic's subsequent vituperative response—may have had had damaging effects on Berlioz's career).
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"Romantisch": Early Traces of a Stylistic Term in Eighteenth-Century German Music

By Gudrun Busch

As widely used as the terms "Romantik" and "romantisch" may seem for defining an era in German music history, scholars have been nevertheless hesitant to pin down this definition to chronological landmarks. The principal sources of this uncertainty are the following: (1) the term "romantisch," used in German literature from at least as far back as 1698, is generally said to have been adapted to music by poets like Wackenroder, Tieck and Novalis, beginning around 1796; and (2) the musicians themselves appear strangely reluctant to use the term until as late as 1810 (E.T.A. Hoffmann).

Recent research into the eighteenth-century Romanze as a song type has yielded information that stakes the claim of first musical use much further back: a few opera titles bear the term as early as 1766 (Hiller/Schiebeler). The subjects of the librettis reflect much of the early definition of "romantisch" as derived from English and French use: medieval romance, fairy tale, the miraculous, the upsurge of nature's indomitable forces. Contemporary writers are found to be fully aware of these facts, not only naming them with the proper term (Krause 1752, Schiebeler/Hiller 1767-68, Arteaga/Forkel 1789), but also tracing their aesthetic origins in a long list of opera librettis based on Ariosto and Tasso.

In the wake of the English sentimental novel, a new meaning of "romantisch" as emotional or empfindsam creeps into German literature—but this time the musicians are indeed slow to grasp such meaning. Reichardt's Romantische Gesänge of 1805, however, continuing his long list of Goethe-compositions since 1780, do at least predate E.T.A. Hoffmann, marking at the same time the arrival of Romantic art song.

The American Indian Moment Musical

By Robert Stevenson

MacDowell based In War-Time, third movement of his Indian Suite, Op. 48, and From an Indian Lodge, fifth of Woodland Sketches, Op. 51, not on traditional tribal melodies collected by Theodore Baker for his Leipzig doctoral dissertation, Über die Musik der nordamerikanischen Wilden (1882), as has been heretofore supposed, but rather on two Christian hymn tunes. Published in an 1845 collection of original melodies penned by Thomas Commuck (1805-1855), the hymn tune picked up by MacDowell for In War-Time was originally composed for Charles Wesley's text "Lord, dismiss us with thy blessing, Bid us now depart in peace." MacDowell was of course the victim of Baker's mislabeling—which included such other errors as the rebaptizing of a Haitian black melody with the title "Muscogee funeral song."

Under the impression that Baker did all his own collecting and that he gathered principally Iroquois melodies, Cadman labeled his song "The White Dawn is Stealing," Op. 45, No. 2, as an "Iroquois Tribal Melody, collected by Dr. Theo. Baker."

However, the melody in question reached print as early as 1862 in a missionary's book published by the Congregational Sabbath School and Publishing Society, there identified as a Dakota song.

Of the four collectors of Indian tribal melody—Baker, Fletcher, Densmore, and Curtis-Burlin—Frances Densmore (1867-1957), although the most prolific, was to her chagrin the least leviathan by art-composers. Charles Tomlinson Griffes turned to her for the opening viola lament in his Two Sketches Based on Indian Themes, but she herself classed Song 150 from her Chippewa Music, I, as the least typical in the collection because of its contour and because only it and one other song in the entirety of her Chippewa repertory contains "a flatted leading tone."

Cadmans made the greatest commercial success with free adaptations from Fletcher in Shanevis (premièred March 23, 1918) he was the first to introduce a jazz band into an opera staged two seasons at the Metropolitan and also the first to use an item from Curtis-Burlin who of all the Indian collectors was the only one independently wealthy.

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After reaching Busoni by the power of the purse, she had the
pleasure of seeing him respond with two related Indian works exclusively based on her repertory. Cantus-firmus conscious, Busoni quoted Curtis-Burlin's transcriptions exactly, in contrast with Cadman's paraphrase.

Raaff's Last Aria: A Mozartian Idyl in the Style of Hasse

By Daniel Heartz

Anton Raaff (1714-1797) had been the leading tenor in Italian opera for a generation, on stages the length and breadth of Europe, when he was called to Mannheim in 1770. His final decade as an active singer was spent in service with the Kapelle of the Palatine Elector, Karl Theodor. Mozart encountered Raaff at Mannheim in 1777-78, and again in 1780-81 at Munich, whether the Elector had meanwhile transferred his court. By carefully tailoring an aria, "Se al labbro mio non credi" (K.295, 1778) to the peculiarities of Raaff's vocal style, Mozart took a decisive step in securing for himself the commission from Munich to compose Idomeneo, in which Raaff sang the title role. Mozart had sought out the text of K.295 with great care, as he explained, and was guided to it partly because Raaff already had a favorite aria set to these words. The aria in question may have been from Hasse's third setting of Metastasio's Artaserse (Naples, 1760), with which K.295 has musical similarities.

Composing the music for Idomeneo's part in the opera cost Mozart more effort than any other. Three attempts were necessary to fashion a concluding lyric aria that met Raaff's approval. The first two were rejected for reasons that reveal much about the conventions of aria composition. The successful attempt, "Torna la pace al core," harked back to K.295 in general character and in several details. The extraordinary pains that Mozart took with it are evident from his complete vocal sketch, which has never been published (a transcription will appear as Appendix III of the Neue Mozart Ausgabe Idomeneo, edited by the author and scheduled to be published in two volumes on November 1, 1972). The aria was not only the last one in the opera. It marked a farewell to the public stage for the 67-year-old tenor. Mozart made of it a sublime tribute to the glories of an older generation.

Beethoven’s Sixth Symphony: Sketches for the First Movement

By Philip Gossett

Though the past ten years have seen a resurgence of study in the Beethoven sketchbooks, few scholars have attempted a detailed analysis of the genesis of the major Beethoven works. This is more remarkable for the Sixth Symphony, since a transcription of its primary sketchbook, London BM Add. Ms. 3175, was published by Dagmar Weise in 1961. There has been little effort to interpret these sketches, apart from a fascinating analysis of the development section of the second movement by Joseph Kerman and the current work of Alan Tyson, who seeks to establish the position in the primary manuscript of missing pages now in Berlin, Landsberg 10. The sketches for the first movement are rather straightforward in appearance, but some of their implications are profound enough to warrant consideration here.

In the surviving sketches, the structure of the exposition and development sections is established clearly, though there are many provocative details. The inherent impossibility of a "dramatic transcription" emerges clearly from a consideration of the closing material in the exposition. A page such as 5r seems a vast jumble unless its meaning is understood, and even the heroic abilities of Dr. Weise must be stymied by the task of putting it all into a single transcription. There are here, supposedly, two complete and different drafts, each of which was revised internally. Only a clear differentiation of them all can make the process clear, and only such a clarification can reveal the importance of many of the isolated sketches that appear throughout the manuscript.

Beethoven established a version of the coda as part of a continuity sketch for the entire first movement. Directly underneath this in the manuscript he proceeded to draw an extremely rough version of the development section, already sketched in much greater detail earlier. He then altered the coda so that in several ways it follows the structure of the development section. This new coda, modelled on the development, was gradually revised until it approached the final version. We
pleasure of seeing him respond with two related Indian works exclusively based on her repertory. Cantus-firmus conscious, Busoni quoted Curtis-Burlin’s transcriptions exactly, in contrast with Cadman’s paraphrase.

Raaff’s Last Aria: A Mozartian Idyl in the Style of Hasse

By Daniel Heartz

Anton Raaff (1714-1797) had been the leading tenor in Italian opera for a generation, on stages the length and breadth of Europe, when he was called to Mannheim in 1770. His final decade as an active singer was spent in service with the Kapelle of the Palatine Elector, Karl Theodor. Mozart encountered Raaff in Mannheim in 1777-78, and again in 1780-81 at Munich, where the Elector had meanwhile transferred his court. By carefully tailoring an aria, “Se al labbro mio non credi” (K.295, 1778) to the peculiarities of Raaff’s vocal style, Mozart took a decisive step in securing for himself the commission from Munich to compose Idomeneo, in which Raaff sang the title role.

Mozart had sought out the text of K.295 with great care, as he explained, and was guided to it partly because Raaff already had a favorite aria set to these words. The aria in question may have been from Hasse’s third setting of Metastasio’s Arturese (Naples, 1760), with which K.295 has musical similarities. Composing the music for Idomeneo’s part in the opera cost Mozart more effort than any other. Three attempts were necessary to fashion a concluding lyric aria that met Raaff’s approval. The first two were rejected for reasons that reveal much about the conventions of aria composition. The successful attempt, “Forna la pace al core,” harked back to K.295 in general character and in several details. The extraordinary pains that Mozart took with it are evident from his complete vocal sketch, which has never been published (a transcription will appear as Appendix III of the Neue Mozart Ausgabe Idomeneo, edited by the author and scheduled to be published in two volumes on November 1, 1972). The aria was not only the last one in the opera, but marked a farewell to the public stage for the 67-year-old tenor. Mozart made of it a sublime tribute to the glories of an earlier generation.

Beethoven’s Sixth Symphony: Sketches for the First Movement

By Philip Gossett

Though the past ten years have seen a resurgence of studies in the Beethoven sketchbooks, few scholars have attempted detailed analysis of the genesis of the major Beethoven works. This is more remarkable for the Sixth Symphony, since a transcription of its primary sketchbook, London BM Add. Ms. 31766, was published by Dagmar Weise in 1961. There has been little effort to interpret these sketches, apart from a fascinating analysis of the development section of the second movement by Joseph Kerman and the current work of Alan Tyson, who seeks to establish the position in the primary manuscript of missing pages now in Berlin, Landsberg 10. The sketches for the first movement are rather straightforward in appearance, but some of their implications are profound enough to warrant consideration here.

In the surviving sketches, the structure of the exposition and development sections is established clearly, though there are many provocative details. The inherent impossibility of a “diplomatic transcription” emerges clearly from a consideration of the missing material in the exposition. A page such as 5r seems a vast jumble unless its meaning is understood, and even the heroic abilities of Dr. Weise must be stymied by the task of putting it all into a single transcription. There are here, superposed, two complete and different drafts, each of which was revised internally. Only a clear differentiation of them all can make the process clear, and only such a clarification can reveal the importance of many of the isolated sketches that appear throughout the manuscript.

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was a blatant reference to the development section became a subtle one indeed, so subtle that if it were mentioned in an analysis of the movement we would remain incredulous. Yet, can we afford to ignore the question of compositional intent when there is no "fallacy" to stand in our way? And what effect must the discovery of such relationships have upon the kinds of analytical questions we ask and answers we postulate?

On the Trail of Beethoven's Most Authoritative Lifetime Editions

By William S. Newman

This investigation grows out of current studies in Beethoven performance practices—in particular, out of plans to publish, as one more basic research tool, a facsimile collection of Beethoven's piano sonatas in their earliest authoritative editions. By "earliest authoritative editions" is meant not necessarily the first edition of each sonata but rather whichever edition in each instance might be shown to have benefited most from Beethoven's own supervision. The problem of this investigation, then, is mainly that of ascertaining the extent and nature of whatever supervision there might have been.

As to evidence for Beethoven's supervision, relatively little derives from combing the familiar and less familiar documents of his career, with decidedly more for the late than the early works. Further evidence must derive largely from internal analysis—that is, from close comparisons of the early editions that nearly every sonata underwent, whether in quick succession (as with Op. 111) or over longer spans of Beethoven's life (as with Op. 2). That the same edition sometimes underwent distinct reissues, too, frequently with textual changes, adds to the complexity of the comparisons. (No small problem in itself has been the locating of the various Nachdrücke and reissues.) Of at least peripheral bearing on these comparisons are the sketches and autographs that survive (occasionally reopening the perennial question of "autographs versus earliest editions"), as well as the decisions reached and sometimes defended in the best modern editions.

Schumann at Work on His Songs

By Rufus Hallmark

It has been said that Schumann composed quickly and spontaneously, as a result of sudden inspiration, rather than slowly and deliberately, as the outcome of tedious sketching, as was the case with Beethoven. From this observation, based on cursory comparison of the two composers' manuscripts, it should not be inferred that Schumann autographs are clean renderings of the final versions. Perhaps partly as a result of such an assumption, relatively little work has been done on Schumann's manuscripts, outside of studies of a few instrumental works which exist in facsimile. This author has undertaken to examine the autograph sources for Schumann's Lieder.

The working manuscripts for the songs fall into two categories: sketches and full drafts, the latter constituting the large body of materials. The sketches, which apparently represent Schumann's initial melodic ideas, and the complete drafts, which are full of emendations, offer a glimpse into his composing world both suggesting tentatively the nature and order of his composing process and furnishing instructively many initial musical ideas which he subsequently rejected. This paper will examine songs from the 1840 period, considering the original poetic text, the sketches, the full drafts, and the first editions. Without trying to generalize extensively about his song composition, this paper will present certain insights, some based on heretofore unexamined autograph materials, into the genesis of Schumann's songs.
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As to evidence for Beethoven's supervision, relatively little derives from combing the familiar and less familiar documents of his career, with decidedly more for the late than the early works. Further evidence must derive largely from internal analysis—that is, from close comparisons of the early editions at nearly every sonata underwent, whether in quick succession (as with Op. 111) or over longer spans of Beethoven's life (as with Op. 2). That the same edition sometimes underwent distinct reissues, too, frequently with textual changes, adds to the complexity of the comparisons. (No small problem in itself has been the locating of the various Nachdrucke and reissues.) Of least peripheral bearing on these comparisons are the sketches and autographs that survive (occasionally reopening the perennial question of "autographs versus earliest editions"), as well the decisions reached and sometimes defended in the best modern editions.

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