ABSTRACTS
of
PAPERS READ
at the
FORTY-SEVENTH ANNUAL MEETING
of the
AMERICAN MUSICOLOGICAL SOCIETY

Edited by Alice M. Hanson, Rice University

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BOSTON, MASSACHUSETTS

12-15 NOVEMBER 1981
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MEDIEVAL AND EARLY RENAISSANCE TOPICS, Thursday, November 12,
3:00-6:00 p.m.

Andrew Hughes, University of Toronto, Chair

MUSIC IN THE PAPAL CEREMONIALS
OF THE LATE MIDDLE AGES

Andrew Tomasello
Yale University

The ordines romani contain the directions for papal ceremonies as practiced in the Roman curia. In each epoch, the ordre reflected its surroundings; consequently when the popacy was situated outside of Rome, some of the old Roman liturgy became inexecutable. During the Avignon period, the documents describe the processions and the great feasts as they were celebrated in the papal palace.

Originally containing only the most basic liturgical observances, by the end of the fourteenth century the manuscripts had virtually become liturgical chronicles both by containing personal accounts of the divine office throughout the church year and by incorporating a great diversity of ceremonies.

The ceremonials from this time indicate the variety of liturgical services in use and the variability of each. One finds the detailed description of the duties of the ministering clergy. For the period of the Schism, the ceremonials show the importance of the singers in the execution of the liturgy. The texts permit us to see the evolution of the office of magister capelle, and we find the enumeration of his duties as they existed in the first decade of the fifteenth century. Papal Masses are the models for all Masses, underscoring again the importance of papal practice as the model for all liturgical practice.

THE TROUVÈRE CHANSON:
A STYLISTIC STUDY BY GENERATION

Donna Mayer-Martin
Wake Forest University

In 1960, the philologist Roger Dragonetti presented a breakdown by generation of trouvère poet-composers. Since then there have been several literary analyses of the trouvère art by generation, but none which treat the music of the trouvères. The five generations given by Dragonetti include the following dates:

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2nd Generation (1210-1230): Moniot d'Arras, Thibaut de Champagne, Moniot de Paris; 3rd Generation (1230-1260):
(Moniot d'Arras), (Thibaut de Champagne), (Moniot de Paris), Colin Muset, Henri, Duc de Brabant; 4th Generation (1260-1280):
Adam de La Halle, Gillesbert de Bernoeville, Charles Comte d'Anjou; 5th Generation (1280-1300): Guillaume le Païnien d'Amiens.
The trouvères listed above are the fourteen who have been used as the focal points of the present study. These fourteen are among the most prolific of the trouvères, and so provide a solid foundation for such a project.

The complete works (chansons) of each of the fourteen trouvères listed were analyzed, with the "best reading" of each chanson being determined by in-depth manuscript studies. Peripheral melodies set to the same text, which are prevalent in almost all of the manuscripts, were not considered in the study, since they most likely are later settings of a text.

Results of comparative analyses show that there are indeed stylistic differences between generations of trouvère composers, particularly in the areas of phrase contour and text setting. Other areas of comparison and contrast considered in this project include the use of melodic formulae, modal/scalar vocabulary, and musical/textual formal structures.

MUSIC OVERLAY OR TEXT UNDERLAY? SCRIBAL PRACTICE AND MANUSCRIPT PRODUCTION IN LATE MEDIEVAL FRANCE

Lawrence M. Earp
Princeton University

This paper focuses on manuscript presentation of music in late medieval France, based on an examination of how manuscripts were prepared to receive music and how the music itself was copied. The point of departure is the Machaut manuscripts, because they offer a storehouse of uniform practice in multiple copies. Contrary to what may seem most logical—that primarily syllabic settings involved the entry of the text first and primarily melismatic settings involved the entry of the music first—the text was always entered first in the Machaut manuscripts, regardless of the style or genre of the music. This practice was normal in French musical sources of the late thirteenth century as well, and continued throughout the fourteenth century and sporadically into the fifteenth.

By the latter half of the fifteenth century, manuscript copying usually involved the entry of the music prior to the text. The factors that led to this change are discussed, and some links between stylistic developments in music and developments in scribal practice and manuscript format are suggested. Emphasis is placed on misconceptions brought about by indiscriminate application of the term "text underlay" to discussions of the music of the period.

TONUS COMMISSUS IN THE CHANSONS OF GUILLAUME DUFAY

William Peter Mahr
Stanford University

The chansons of Dufay, when studied in relation to the 15th-century theory of mode, show clear and consistent modal procedures: successive phrases define various aspects of the mode, particularly the interval species and and the distinctions of ambitus. While some chansons have a consistent mode throughout, others vary in mode. This modal variation is defined by the theoretical tradition from Marchetius of Padua to Johannes Tinctoris as a tonus commissus. The present paper is based upon an analysis of the repertory of chansons by Dufay for the use of such "commixed" modes. The criteria for the analysis are taken directly from 15th-century theoretical sources. Four important conclusions are drawn: 1) The relation of two different modes in commixture is established by the emphasis upon tones and figures the two modes have in common. 2) Commixture can be of various types—simultaneous combination, polar fluctuation, and successive change of mode. 3) These commixtures are an important component of the overall structure of some chansons, especially as they aid in the delineation of particular aspects of the poetic forms used. 4) Partial signatures prescribe hexachord arrangements which facilitate the use of commixed modes. These conclusions are illustrated by the analysis of representative chansons.

MUSICAL LIFE IN FLORENCE. Thursday, November 12, 3:00-6:00 p.m.

Edmond Strainchamps, S.U.N.Y. at Buffalo, Chair

FRANCESCO LANDINI AND THE FLORENTINE CULTURAL ELITE

Michael P. Long
University of Wisconsin, Madison

The most important witness to the intellectual side of Francesco Landini's personality is his lengthy invective in Latin verse written against detractors of the philosopher William of Ockham. The poem, preserved in the manuscript Florence Bibl. Riccardiana 688, reveals a fascinating picture of the personal convictions of one of the most important composers of the Middle Ages, and documents Landini's familiarity with classical literature and literary style. A determination of the provenance and purpose of the Riccardiana manuscript and an examination of allusions in the text of the poem enable us to clarify Landini's position in Italian intellectual and artistic circles of the late fourteenth century. The composer's scholastic conservatism as expressed in his own musical and literary texts allied him with a segment of Florentine society which was in constant contact with centers of French culture, and which was much involved in the encouragement of artistic activity in Florence. This cosmopolitan group of artists, intellectuals, and businessmen was, in part, responsible for the lack of distinction between French and Florentine
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musical style and notation in the 1380s and 1590s. The paper will focus on Landini's relationship with members of this international elite, and will introduce evidence documenting the presence of French composers in Florence during Landini's lifetime.

NEW TRENDS, TRADITIONAL PRACTICES, AND FLORENTINE PATRONAGE OF INSTRUMENTAL MUSIC CIRCA 1500

Keith Polk
University of New Hampshire

New currents stirred in instrumental ensemble music about 1500. Or, more accurately, we have a few hints that change was in the air at about that time. The players then, from the point of view, were maddeningly independent of musical texts. Neither players nor composers indicated their practices or instrumentation intentions with any precision. Thus, in our reconstructions of performance practice we must rely heavily on a slender base of evidence.

This paper will focus on one new development, the preference for stringed instruments. This move seems to have caught on first in the courts of northern Italy, and by 1520 appeared to have traveled rapidly to the courts of northern Europe. Scholars may have exaggerated the depth of the change, however, for extensive shifting can be discerned in the archives in the early sixteenth century. This is rather a paradox in that humanist taste leaned toward string instruments, and that the Florentine upper class had learned to string bands at all up to the fall of the Republic in 1522. This is quite a paradox in that humanist taste leaned toward string instruments, and that the Florentine upper class provided such ample support for the humanist movement. Some sources serve to warn us against exclusive reliance on archival evidence (one such is Benvenuto Cellini, although he can hardly be termed an unimpeachable authority). Iconography, however, also supports the idea of a rich plurality of instrumental practices. String groups were indeed emerging in the early sixteenth century, but at the same time, band traditions carried on with renewed vigor. Firm knowledge of these instrumental practices will help us in our study of the ambiguous musical sources of the time.

MUSICAL PATRONAGE AND PERFORMANCE PRACTICE AT SANTA MARIA NOVELLA, CIRCA 1600

Frank A. D'Accone
University of California at Los Angeles

The Dominican monk Fra Tommaso Mineretti, scion of one of Florence's oldest and most aristocratic families, assumed the organist's post at Santa Maria Novella in 1592. At the time polyphony there was limited to performances of laudi sung by boys, either singly or in pairs, to organ accompaniment. This situation changed in 1597, when Mineretti, thanks to a legacy from his father, took over the church's music program and refashioned it to his own taste. Although he was devoted to the music of his own day, Mineretti had great respect for the past and was clearly aware of the powerful attraction of the laudes. His new program thus embraced performances of traditional laudi, of the standard capella repertory of mid-century, of the latest concerted music from Venice and of the music of his Florentine contemporaries, the latter shown by the record of a work he commissioned from Stefano Venticelli del Nibbio. Musici ordinari (regularly salaried musicians: boy singers, a trombonist and a cornettist-violinist) performed laudi at services after Compline on Sundays and holidays. Musici straordinari were engaged for principal feast days, of which there were some twenty, in certain years for the Sundays of Lent and of Advent. The variety of performance practices is illustrated by the presence at Masses and Vespers of such diverse groups as "two choirs and double growing instruments," "single choir with organ," "single choir with organ," "voices alone" and "instruments alone." Mineretti's repertory is in part revealed by records of his purchases of music. These included volumes of works for 8 and more parts by Croce, Gabrieli and Willaert, of various choral masses by Peri and others, and also by 6 voices by Lassus, of spiritual madrigals by de Monte and Marenzio, of Willaert's La pescina and of Animuccia's Danti spirituali a 5, 6, 7, 8. A discussion of problems of performance practice and of the place in the liturgy (and in paraliturgical services) of several pieces in these collections forms the basis of the discussion that follows. The paper concludes with some observations regarding Mineretti's role as a patron and performing musician and of his rapport with those performers in the Medici court whom he engaged as musici straordinari for Santa Maria Novella.

THE TRAVESTIMENTI SPIRITUALI IN SELCENZO FLORENCE: SECULAR HYMNS OR SACRED ENTERTAINMENT?

Cyrilla Barr
Catholic University of America

The variegated history of the lauda from its medieval origins to its late settecento exhibits a wide and sometimes perplexing diversity of characteristics. Of these none is so fascinating, yet problematic, as the free exchange of sacred and secular elements to be observed in them. By the eighteenth century popular songs (sometimes innocent and oftentimes lewd) thinly veiled in the trappings of sacred travestimenti had become commonplace in churches of Florence where they served as an agent of propaganda for the Catholic counter-reform. This paper is predicated upon the theory that the "vagrant" character of the Florentine lauda in the later periods of its historical development made of it a kind of mirror reflecting not only cultural and religious beliefs and practices, but also stylistic developments in music as well. This examination of the late seicento lauda will trace the course of several selected travestimenti contained in Matteo Coferati's Corona di sacre canzoni (1675, 1689, and 1710) through various mutations in the form of laudes, dance music in lute and guitar tablature, keyboard ricercars, and madrigal settings by members of the Florentine Camerata. The paper will be illustrated by musical examples from miscellaneous manuscript sources of the Magliabechian Cl XIX and Ms Barbera of the Conservatorio Luigi Cherubini in Florence.
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This paper will focus on one new development, the preference for stringed instruments. This change seems to have caught on first in the courts of northern Italy, and by 1520 appeared to have traveled rapidly to the courts of northern Europe. Scholars may have exaggerated the depth of the change, however, for extensive shifting through documents in the archives in Florence reveals that the commune did not abandon its support for the traditional wind ensemble. In fact, the city seems not to have supported stringed bands at all up to the fall of the Republic in 1532. This is rather a paradox in that humanist taste leaned to string instruments, and that the Florentine upper-class provided such ample support for the humanist movement. Some sources serve to warn us against exclusive reliance on archival evidence (one such is Benvenuto Cellini, although he can hardly be termed an unimpeachable authority). Iconography, however, also supports the idea of a rich plurality of instrumental practices. String groups were indeed emerging in the early sixteenth century, but at the same time band traditions carried on with renewed vigor. Firm knowledge of these instrumental practices will help us in our study of the ambiguous musical sources of the time.

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Catholic University of America

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This paper is predicated upon the theory that the "vagrant" character of the Florentine lauda in the later periods of its historical development made of it a kind of mirror reflecting not only cultural and religious beliefs and practices, but also stylistic developments in music as well. This examination of the seventeenth century lauda will trace the course of several selected travestimenti contained in Matteo Cofarati's Corona di sacre canzone (1679, 1689, and 1701) through various transmutations in the form of laments, dance music in lute and guitar tablature, keyboard ricercars, madrigals, some anonymous settings by members of the Florentine Camerata. The paper will be illustrated by musical examples from miscellaneous manuscript sources of the Magliabechiano Cl XIX and Ms Barbera of the Conservatorio Luigi Cherubini in Florence.
A NINETEENTH CENTURY CONFRATERNITY AND MUSIC IN THE CHURCH OF SAN GIOVANNI EVANGELISTA, FLORENCE

Aubrey S. Carlington, Jr.
University of North Carolina at Greensboro

In 1820 Fr. Costantino Paoli, dei Scuole Pie and Rettore de San Giovanni Evangelista, Florence, received permission from Pius VII to restore the traditional Quarantore devotions, abolished in 1808 when Napoleon suppressed most religious communities and organizations. Paoli also founded a "confraternity" in 1820, the Congregazione di Maria SS. Addolorata e San Giuseppe Calasanzi, to finance professional musical performances during the last three evenings of Carnival as a major part of the Quarantore. The Scuole Pie, e.g. "Scolopians" and more recently, "Filarists," was the most important teaching order in Florence following the expulsion of the Jesuits in 1878. Until the final secularization of public education in the city in 1878, the Scolopians were synonymous with quality education, and their significance for Florentine civic and religious life cannot be ignored.

Ninety-five (95) performances of thirty-three (33) different compositions can be documented between 1820 and 1910. The repertoire includes oratorios, concert performances of standard operas, contrafacta, etc. All were presented with orchestra, chorus, and soloists during each of the three evenings. Composers include the major Italian masters and such local musicians as Picchi, Mariotti, Cianchi, and Mabellini.

Substantial material, including ms scores and parts, in the heretofore overlooked archives of SGE as well as nineteenth century Florentine newspapers provide invaluable information pertaining to these events. The first three decades of the Congregation's activities were the most significant ones for music to say nothing of social, cultural, and local history.

This paper is an introduction to a previously unexplored corpus of material and performance activity. Certain aspects of the remarkable interaction between repertoire, church, and Florentine Risorgimento politics prior to 1850 will be stressed.

INSTRUMENTAL MUSIC OF THE 17TH AND 18TH CENTURIES

Thursday, November 12, 3:00-6:00 p.m.

Neal Zaslaw, Cornell University, Chair

A NEW SOURCE OF ITALIAN DANCE MUSIC FOR LUTE:
ANGELO GARDANO'S BALLETTI MODERNO OF 1611

Charles Caldwell
University of Chicago

In March of 1980, Minkoff Reprint issued a facsimile edition of a recently discovered collection of Italian dance tunes, Angelo Gardano's Balletti Moderni facili per sonar... (Venice, 1611). Gardano's collection exhibits links with dance tunes found in other Italian and European collections, and especially with Italian dance manuals. The brief introduction to Minkoff's edition mentions a relationship between some of Gardano's tunes and tunes found in Fabritio Caroso's dance treatise Il Ballarino (Venice, 1581) and Giorgio Mainiero's Balli for instrumental ensemble (Venice, 1578). Mention is not made, however, of a much more important concordance between Gardano's collection and a non-Venetian source--the dance treatise of Cesari Negri, Le gratie d'amore (Milan, 1602; second edition as Nuove Invenzioni di balli, Milan, 1604).

The concordance between Negri's treatise and Gardano's Balletti is substantial--35 pieces are common to both, comprising 60% of Gardano's collection and 86% of the dance pieces in Negri. Musicologists have always assumed a connection between published collections of dance music and actual dances in the sixteenth century; the Gardano collection represents the strongest definite link to date between musical arrangements of dance tunes and specific choreographies in a dance treatise.

This paper will examine the repertory contained in Balletti Moderni and explore its relationship with Negri's treatise, drawing upon an extensive comparison of the two versions of Negri's treatise and the Balletti. The presentation will conclude with a choreography from Negri danced to the Gardano/ Negri lute arrangement.

RESPONDENT: Julia Sutton, New England Conservatory of Music

ELIZABETH-CLAUDE JACQUET DE LA GUERRE:
A NEW SOURCE OF 17TH-CENTURY FRENCH HARPSCIDHORD MUSIC

Carol Henry Bates
University of South Carolina

While completing a dissertation on the instrumental music of Elizabeth Jacquet de la Guerre (ca. 1664-1729), I was fortunate to locate a copy of her long-lost Les Pièces de Clavessin of 1687. Discovery of this volume is important for both performers and scholars. In the first place, the collection was one of only six publications by individual 17th-century French harpsichordists. Secondly, La Guerre, who achieved considerable fame during her lifetime as a harpsichord virtuoso and composer,
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Aubrey S. Carlington, Jr.
University of North Carolina at Greensboro

In 1820 Fr. Costantino Paoli, dei Scuole Pie e Rettore de San Giovanni Evangelista, Florence, received permission from Pius VII to restore the traditional Quarantore devotions, abolished in 1808 when Napoleon suppressed most religious communities and organizations. Paoli also founded a "confraternity" in 1820, the Congregazione di Maria SS. Addolorata e San Giuseppe Calasanzio, to finance professional musical performances during the last three evenings of Carnival as a major part of the Quarantore. The Scuole Pie, e.g., "Scoliopians" and more recently, "Piarists," was the most important teaching order in Florence following the expulsion of the Jesuits in 1773. Until the final secularization of public education in the city in 1878, the Scoliopians were synonymous with quality education, and their significance for Florentine civic and religious life cannot be ignored.

Ninety-five (95) performances of thirty-three (33) different compositions can be documented between 1820 and 1910. The repertoire includes oratorios, concert performances of standard operas, concerti, etc. All were presented with orchestra, chorus, and soloists during each of the three evenings. Composers include the major Italian masters and such local musicians as Picchi, Mariotti, Cianchi, and Mabellini.

Substantial material, including ms scores and parts, in the heretofore overlooked archives of SCE as well as nineteenth-century Florentine newspapers provide invaluable information pertaining to these events. The first three decades of the Congregation's activities were the most significant ones for music to say nothing of social, cultural, and local history.

This paper is an introduction to a previously unexplored corpus of material and performance activity. Certain aspects of the remarkable interaction between repertoire, church, and Florentine Risorgimento politics prior to 1850 will be stressed.

INSTRUMENTAL MUSIC OF THE 17TH AND 18TH CENTURIES, Thursday, November 12, 3:00-6:00 p.m.
Neal Zaslaw, Cornell University, Chair

A NEW SOURCE OF ITALIAN DANCE MUSIC FOR LUTE: ANGELO GARDANO'S BALLETTI MODERNO OF 1611

Charles Caldwell
University of Chicago

In March of 1980, Minkoff Reprint issued a facsimile edition of a recently discovered collection of Italian dance tunes, Angelo Gardano's Ballelli Moderno facili per sonar. (Venice, 1611). Gardano's collection exhibits links with dance tunes found in other Italian and European collections, and especially with Italian dance manuals. The brief introduction to Minkoff's edition mentions a relationship between some of Gardano's tunes and tunes found in Fabritio Caroso's dance treatise I'Ballarino (Venice, 1581) and Giorgio Mainerio's Balli for instrumental ensemble (Venice, 1578). Mention is made, however, of a much more important concordance between Gardano's collection and a non-Venetian source--the dance treatise of Cesari Negri, Le gratie d'amore (Milan, 1602; second edition as Nuove Invenzioni di balli, Milan, 1604).

The concordance between Negri's treatise and Gardano's Ballelli is substantial--35 pieces are common to both, comprising 60% of Gardano's collection and 86% of the dance pieces in Negri. Musicologists have always assumed a connection between published collections of dance music and actual dances in the sixteenth century; the Gardano collection represents the strongest definite link to date between musical arrangements of dance tunes and specific choreographies in a dance treatise.

This paper will examine the repertory contained in Ballelli Moderni and explore its relationship with Negri's treatise, drawing upon an extensive comparison of the two versions of Negri's treatise and the Ballelli. The presentation will conclude with a choreography from Negri danced to the Gardano/Negri lute arrangement.

RESPONDENT: Julia Sutton, New England Conservatory of Music

ELIZABETH-CLAUDE JACQUET DE LA GUERRE: A NEW SOURCE OF 17TH-CENTURY FRENCH HARPSTICORD MUSIC

Carol Henry Bates
University of South Carolina

While completing a dissertation on the instrumental music of Elizabeth Jacquet de la Guerre (ca. 1664-1729), I was fortunate to locate a copy of her lost Les Pieces de Clavecin of 1687. Discovery of this volume is important for both performers and scholars. In the first place, the collection was one of only six publications by individual 17th-century French harpsichordists. Secondly, La Guerre, who achieved considerable fame during her lifetime as a harpsichord virtuoso and composer,
was the only clavecinist to publish harpsichord pieces in both the 17th and 18th centuries.

The compositions in La Guerre's long-lost book provide valuable insight not only into her early harpsichord style but into the development of French keyboard music as well. Considered in this presentation are the arrangement and types of pieces in the volume, the formal organization and general characteristics of representative compositions, and the relationship of the collection to other clavecin offerings of the 17th and early 18th centuries.

RESPONDENT: Bruce Gustafson, Franklin and Marshall College

ELIZABETH-CLAUSE JACQUET DE LA GUERRE AND THE EARLY DEVELOPMENT OF SOLOS FOR THE VIOLIN IN FRANCE IN THE LATE 17TH AND EARLY 18TH CENTURIES

Robert Bloch and Susan Erickson
University of California at Davis

De la Guerre's sonatas (1707) with those of Rebel, Brossard and Duval are among the earliest by a French composer, and while of limited technical requirements, they are highly expressive and harmonically adventurous. These sonatas, unlike her keyboard works, are little known and unavailable in a modern edition, and the assessment of their place in the group of composers mentioned, as well as their antecedents, including Italian composers for the violin and composers for viola da gamba and lute, sheds light on the new interest in the violin in France and on the interaction of French and Italian styles.

The presentation will include musical excerpts performed on Baroque violin, harpsichord, and gamba.

RESPONDENT: Edith Borroff, S.U.N.Y. at Binghamton

A CACHE OF EIGHTEENTH-CENTURY STRINGS UNCOVERED

Albert Cohen
Stanford University

A box of strings intended for use on a variety of musical instruments, developed by a French instrument maker named Baud and deposited at the Académie des Sciences in Paris in 1798, has only just been uncovered at the Archives of the Académie. They are manufactured of silk, according to a novel process invented by Baud, and survive in remarkable condition.

The Académie has invited the author to undertake a comprehensive analysis of the strings and to submit his findings in a report to be presented to that body. Besides providing a summary of that report, the paper will reconstruct the process by which the strings initially came to be presented to the scientific academy, and will treat their historical significance.

RESPONDENT: Stephen Bonta, Hamilton College

STUDIES IN OPERA, Thursday, November 12, 3:00-6:00 p.m.
Lowell Lindgren, Massachusetts Institute of Technology, Chair

OPERA AND THE TWO VERISIMILITUDES

Piero Weiss
New York, N.Y.

At the 1979 AMS meeting, I mapped out an area of study in a paper entitled "The Rules of Tragedy, the Vagaries of Opera: A Chapter in Baroque Aesthetics," now revised and expanded as "Neoclassical Criticism and Opera" in Studies in the History of Music, Vol. II. The present paper will concentrate on a single issue within that broader area: the theory of verisimilitude and its connection to French and Italian opera of the late 17th and early 18th centuries. "Verisimilitude," that much belabored term, can trace its ancestry to the bible of neoclassical criticism, Aristotle's Poetics, where, as to eikas, it occurs in various contexts. From a chance occurrence in chap. 18, Lodovico Castelvetro (1570) evolved a bifurcated interpretation, which was paraphrased by the influential French theoretician Chapelain (1657); according to that interpretation, "le vrai-sembable" was of two kinds, "le commun" and "l'extraordinaire." Aubignac (c.1640, but publ. 1657) wished to hold tragedy to the strict observance of "common" verisimilitude; he identified the other, "extraordinary" kind with divine interventions, magic, in short with "the marvelous," thus consummating (on the ruins of Aristotle's thought) the antithesis of "la vraisemblance"—"le Merveilleux.

The relationship of such modes of thinking to the makeup of the tragédie en musique and of the opera seria, each with its own very pressing need to "procure...that willing suspension of disbelief for the moment, which constitutes poetic faith," will provide the main subject of discussion.

ARIAS AS SPEECHES

James Parakilas
Bates College

Are certain kinds of language or action in eighteenth-century opera reserved for arias? Modern critics have said yes, that especially in the librettos of Metastasio and his imitators, aria texts were the passages in which reflection was most concentrated and from which action was most excluded. These critics have given us to understand that Metastasian aria texts typically represent thinking, soliloquy, and ambiguous time-schemes, while recitative texts typically represent speaking, dialogue, and clear passage of time. Metastasio's librettos, however, do not uphold any of these distinctions. Yet it is possible, using these concepts, to find a pattern in Metastasio's division of a libretto into recitative verse and aria verse. And that same pattern holds in all categories of Italian opera throughout the eighteenth century. The recognition of this pattern requires reconsideration of accepted notions about what role music plays in the arias of these operas.
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Among the chief features of this pattern are the following:

1) Texts which represent characters thinking, in soliloquy, are common in both recitative verse and aria verse. But when the thinking is most directed and leads to a decision, it is most likely to be found in recitative verse; when it is least directed and least conclusive, it is most likely to be found in aria verse.

2) Texts which represent characters speaking to each other make up the majority of aria texts as well as recitative texts. Metastasian librettos do not favor soliloquy in arias any more than Italian comic librettos of the eighteenth century.

AUGUST VON KOTZEBUE, LIBRETTIST

Karin Pendle
University of Cincinnati

Hardly any playwright has been so influential on the course of modern drama as August von Kotzebue (1761-1819). Yet hardly any playwright has been so consistently maligned, his contributions ignored or misappraised by less-than-objective critics. The reasons for history's generally adverse judgment of Kotzebue's work have less to do with its intrinsic value than with Kotzebue's own personality and with his frank appeal to popular taste.

Only recently have literary scholars begun to evaluate Kotzebue's forty volumes of dramatic works with unprejudiced eyes. Yet if Kotzebue's dramas have begun to emerge from obscurity, his librettos are still forgotten. Although numerous and frequently set, they were not of a type that would bring them to the forefront of anyone's study of the opera of his day.

The reasons that Kotzebue's librettos now lie forgotten, however, are the very reasons that they should be studied. The period of German opera between the death of Mozart and the première of Der Freischütz is one which has not been sufficiently explored. Whereas the first stirrings of Romanticism have been documented and studied, the works which formed the standard, normal fare in most theatres have drawn little attention from scholars. The librettos of Kotzebue represent that repertoire well, and knowledge of them is important if we are truly to understand this transitional period.

The following aspects of Kotzebue's librettos will be considered: subjects, character types, over-all structure, types of musical numbers and their placement, verse forms and language. The social, dramatic, and musical context of the librettos will be discussed, and some examples from contemporary musical settings will be included as illustrations.

TANNHÄUSER IN PARIS AND THE 1861 PRODUCTION

Carolyn Abbate
Princeton University

This paper takes as its point of departure the documents related to the (notorious) 1861 production of Richard Wagner's Tannhäuser. These include autograph musical manuscripts in the Richard Wagner-Archiv in Bayreuth, the manuscript parts and conducting 'score' (actually a particel) in the Bibliothèque de l'Opéra in Paris, and finally documents in the administrative archives of the Opéra concerning the more prosaic aspects of the endeavor. Amongst the preliminary sketches and drafts for the Paris alterations in the Wagner-Archiv, those for the new scene between Venus and Tannhäuser (Act 1/2) are by far the most numerous. They are also unique in preserving the only attempt by Wagner to work out a musical setting of a text in a foreign language, a French text not of Wagner's own versification, and, moreover, a text which was still subject to variation while its musical setting was being composed.

It is for these reasons that the drafts for this scene can provide particularly fine-drawn detail concerning Wagner's approach to the setting of a rhymed text in 1860, and after the experience of Tristan.

Essentially, the autographs in Bayreuth are the source for the "Paris" changes as they are known from the published scores. A somewhat different tradition is preserved in the Paris performing materials. From the separate orchestral and vocal parts, it is possible to reconstruct both a Tannhäuser as it existed in 1860 during the First rehearsals, a Tannhäuser as it was actually performed in 1861, and the various stages between the two. By linking the layers of musical alterations in the parts to the accounts of rehearsals, and to the administrative records, a chronology for these changes can be generated, and the role of the Opéra administration in suggesting or necessitating those changes clarified.

As a conclusion, it is suggested that the Rezeptionsgeschichte of Tannhäuser in Paris should be reconsidered, given Tannhäuser as it in reality was seen and heard in March 1861.

STUDY SESSION: MUSIC AND SOCIETY IN BOSTON, 1750-1850,
Thursday, November 12, 3:00-6:00 p.m.

Anne Dhu Shapiro, Harvard University, Chair

The panel will discuss how social and economic factors in 18th and 19th century Boston interacted to support musical practices and institutions in the city and environs. Among the topics touched upon will be the social and economic status of the dancing and music masters, as well as instrument makers and dealers, the dissemination of music among the lower classes, the activities of music publishers, and the role of music criticism in forming public taste. A short slide presentation of the history and social significance of music publishing in 19th century Boston will be included.
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MUSICAL TRADESMEN OF THE 18TH CENTURY: DANCING AND MUSIC MASTERS, PERFORMERS, MAKERS AND DEALERS OF MUSICAL INSTRUMENTS

Barbara Lambert
Museum of Fine Arts, Boston

Were the practitioners of music in 18th century Boston itinerant or community members? Did they enjoy social and economic nobility? These topics and the effect of religion and the Revolution will be touched upon.

MUSIC FOR THE POORER SORT

Arthur F. Schrader
Singing History, Sturbridge, Massachusetts

Early 19th century broadsides, manuscripts, and some selected songsters provide the best clues to the repertories of ordinary people before the days of folk song collecting.

POPULAR SHEET MUSIC PUBLISHING IN BOSTON DURING THE FIRST HALF OF THE NINETEENTH CENTURY

Michael Ochs
Harvard University

Publishers of popular sheet music during the first half of the 19th century employed various means to assure sales of their wares, among them: (1) choosing songs whose subject matter or orientation was topical or novel, possibly aimed at a special interest group, and always consistent with the public mores; (2) adorning the front pages or covers with elegantly engraved titles and, from the 1830s on, eye-catching lithographs; (3) taking advantage of any association with a work of a well-known performer or public figure; and (4) working out agreements with dealers and colleagues in other localities to provide for wide distribution and marketing of their publications. The talk will be accompanied by a generous selection of slides.

BUCKINGHAM AND EARLY-NINETEENTH-CENTURY BOSTONIAN ATTITUDES TOWARD MUSIC

Nicholas Tawa
University of Massachusetts at Boston

During the earliest years of the United States, urban Americans were able to attend a variety of concert and musical-stage performances equal in quality to those given in the larger provincial cities of Europe. For example, the Boston of Joseph Tinker Buckingham (1779-1861) supported a series of resident orchestras and, beginning in 1815, the Handel and Haydn Society. In addition, there was a continuous presentation of musical drama.

Regrettably, little has been done in ferreting out what Bostonians thought about the music that surrounded them. In this regard, it is fortunate that Buckingham, a passionate lover of music, was a publisher and editor of several Boston periodicals which contain his reviews of musical performances and his articles on music. His writings prove him an articulate and spirited spokesman, able to describe succinctly how music affected him and his compatriots.

The point I advance is that Bostonians held a consistent position concerning musical values, and that Buckingham was one of its prominent exponents.

MUSIC PUBLISHING IN BOSTON

H. Earle Johnson
College of William and Mary

This paper will consider four major entrepreneurs: Peter Albrecht Van Hagen, an insecure emigre from Holland, who began publishing in 1798; the German, Gottlieb Graupner, who had played in Haydn's "Salomon" orchestra; Oliver Ditson, who took advantage of the new repertory of the European romantics, improvement of the piano, the broader cultural view and economic well-being of the American public, and an expanding Western market; and finally, Arthur P. Schmidt, who took on the native composer at the moment of need.

The concerns of music publishing in New England went far beyond the issuance of music per se: early polemics on the rectitude of music's performance--sermons for and against; periodicals--the second in America; ballad inserts in magazines--Issiah Thomas' Massachusetts Magazine; music magazines--the Enterprid through Hach's and Dwight's Journal; and the first musical dictionaries of John Weeks Moore and F. O. Jones. In these, New England set a primacy for the entire country. There was the vast hymnbook market, easing out the Psalm books of the singing school movement; the rise of specialty houses to accommodate the choir (the new octavo), neighborhood teachers (primers), and the public school (juvenile songsters), begun by Lowell Mason and continued by Baker, Woodbury and Bradbury in "Conventions"; the Conservatory; and that superfluity of "household music" from 1800 until the
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advent of the air-waves. Carrie Jacobs Bond, Charles Wakefield Cadman, Ethelbert Nevin will be remembered, perhaps for more than they are worth. As Philadelphia, New York, and the West extended their networks, the mark of the Boston publisher was upon them.

**MONOPHONY**, Friday, November 13, 9:00-12:00 a.m.

Alejandro Planchart, University of California at Santa Barbara, Chair

**THE LEOPRIC COLLECTOR AS A MUSICAL DOCUMENT**

Roger Evans
University of Pittsburgh

British Library MS. Harley 2961 has long been noted among liturgiologists and paleographers as a product of the Exeter Cathedral scriptorium under Leofric, the first Bishop of Exeter (1050-1072). Its verbal text long since has been edited, but it has not claimed the attention of chant scholars, who have primarily valued the complete musical texts of choir-books. There are, however, special advantages in the study of a book that included everything necessary for the officiant (though not for the choir) at an office. The very fact that it ordinarily presents only the incipits of chants implies its importance: the person who used it required the most precise musical information of all the singers, for he had to begin the chants. The rarity of such books makes it particularly valuable in helping us to reconstruct the performance of the officium cantorum at eleventh-century Exeter.

Since Leofric was an Anglo-Saxon educated in the cosmopolitan diocese of Liége, was appointed by the Confessor, was retained in his see by the Conqueror, and was influential under both, the contents of a liturgical music book compiled under his supervision is of special interest.

Comparison with other Exeter manuscripts containing music notation and with books of related repertories yields profitable insights, and paleographical evidence reveals much about the compilation of music manuscripts at Exeter. An unusual and ingenious system of marginal musical information is elucidated, and reasons for the retention of Anglo-Saxon neume forms are postulated. Rarely has a practical, workaday manuscript had more to say about the practice of liturgical music in a cathedral center at a period so crucial as that of the Norman Conquest of England.

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**THE DEDICATION OF THE GRADUAL OF ALBI AND DATE OF ORIGIN**

Clyde W. Brockett
Christopher Newport College

For all its elegant, superimposed-point notation and its conjunction of Gregorian chants with Frankish and more localized vestiges, Paris, B.N., fonds lat. 776 has attracted scant attention concerning date of origin. Although geographical provenance securely is to be searched within the Diocese of Albi, this manuscript's terminus a quo, assumed to be in the second third of the eleventh century, has not been critically reexamined. Yet it is a critical matter, because any notion of origin of the so significant intervallic notation it uses depends upon accuracy of date.

This paper seeks to prove the original date of lat. 776 from two sides: internal evidence and external accounts, letters and donations. Internally, certain chants receive attention as source for vital statistics. But heretofore unrecognized data in a dedicatory rebus on folio 1 v provide more convincing clues which external documents confirm. Were they found less pregnant for the discovery of date, the robust four poems and their encipherment would still constitute a masterpiece of medieval intellect and the essence of the quadrivium, set in motion by the musically intrinsic term, organa. On the other hand, detailed interpretations of these verses show that the manuscript traces to a time earlier than supposed, within a few years after the turn of the millennium at latest. From the analysis of background and estimate of date advanced in the paper should derive a clearer perspective of the contextuality of this famous gradual with its Aquitanian neighbors.

See Note in Errata on page 74.

**THE VICTORINE CROSS FAMILY**

Margot E. Fassler
Cornell University

Almost half of the melodies used for late-style sequences at the Abbey of St. Victor were found only at this place and undoubtedly were composed by the Victorines themselves. Not only is this music uniquely Victorine, but it functions in ways unlike the music of any other sequence repertory known to me.

All uniquely Victorine sequence melodies are variations on one famous tune, "Laudes crucis attollamur." Moreover, these twenty pieces, which I have divided into six groups, often share music not borrowed from the parent tune.

In creating this body of interrelated sequence melodies, the Victorines were able to use the music to underscore a wide range of textual meanings. Victorine sequence composers also used their music to prepare the listener for the Gospel, and, in this process, transformed the liturgical function of the sequence.
advent of the air-waves. Carrie Jacobs Bond, Charles Wakefield Cadman, Ethelbert Nevin will be remembered, perhaps for more than they are worth. As Philadelphia, New York, and the West extended their networks, the mark of the Boston publisher was upon them.

MONOPHONY, Friday, November 13, 9:00-12:00 a.m.
Alejandro Planchart, University of California at Santa Barbara, Chair

THE LEOFRIC COLLECTOR AS A MUSICAL DOUCMENT
Roger Evans
University of Pittsburgh

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REGIONAL SONG STYLES--THE SCOTTISH CONNECTION

Anne Dhu Shapiro
Harvard University

Regionalism in music is found at many different levels and may have profound effects not only on how songs are performed but on how they are created-what tunes are shaped, what interval systems are used, and what vocal quality and instrumental sounds are found compatible.

This paper examines the effects of regionalism at three levels: (1) the persistence of the broadly defined regional song style of Scotland within the even broader British-American tradition as it has continued in the Southern U.S., (2) the overlapping traits of the musical styles of the two Scottish language groups, Gaelic and Lowland Scots, and (3) the presence of certain vocal styles and tune-types at the local level within Gaelic-speaking Scotland.

The paper will be illustrated with recorded examples from field-work in Scotland, especially with a bi-lingual singer from the Isle of Skye.

FRENCH RENAISSANCE MUSIC, Friday, November 13, 9:00-12:00 a.m.

Lawrence Bernstein, University of Pennsylvania, Chair

COULD 15TH-CENTURY CHANSON COMPOSERS READ?

Don M. Randel
Cornell University

The scholarly literature on secular vocal music of the fifteenth and sixteenth centuries is strongly dominated by the view that only in the sixteenth century did music and poetry achieve an appropriate union in which composers finally learned how to write in a consistently declamatory style and to "express" something about their texts. This view has been helped along by the assumption that "stilted," "courtly" poetry could not really contain anything worthy to be expressed, "stilted" being by definition opposed to "expressive." All of this has seemed to go well with accounts of extravagant festivities at the Burgundian court and the waning of the Middle Ages. But all of it should be discarded.

Dufay's chansons show that if we scratch beneath the thematic labels with which the poems are usually described (or, more often, dismissed)--if we "engage at first only their material aspect itself: their textuality" (Paul Zumthor)--we find that each text has its own shape and its own meaning as surely as do those whose themes and vocabularies are more familiar or perhaps simply more to the taste of later ages including our own. And Dufay's chansons show a composer able to recognize, interpret, and strengthen those shapes and those meanings. Dufay knew how to use declamation, imitation, melodic motion, register, harmonic rhythm, and even chromaticism in the reading of his texts. Works by Hayne van Ghizeghem and Busnois, for example, show that other composers also knew and used these same devices to the same ends, at times even in matters of striking detail.

Courtly language and the formes fixes did not shackle Dufay or any other composer of talent. They have only shackled us, because their essential remoteness has too often prevented us from doing what historians of literature and music must first do one work at a time: read and listen.

POLITICAL PROPAGANDA IN CHANSONS (1547-1559)

Dorothy S. Packer
Washington, D.C.

Narration of French political events in collections of chanson verse published without music during the reign of Henri II provided an effective propaganda tool. Through these chansons, confidence in the new king was established, and his decrees were disseminated. Reports in song of his entrances, religious processions, battles, and other notable occasions were intended to glorify him and to sustain the monarchy which had come under the attack of the Protestants. Contemporary mémoires prove that these chansons were well known and actually sung.

This paper will discuss three aspects of these historical chansons. First, information in the chansons will be compared with corresponding accounts in contemporary official acts, mémoires, letters, pamphlets, etc. This juxtaposition will demonstrate the accuracy or manipulation of fact in the chansons and their sponsorship by courtiers and government. Second, texts will be matched to music. Third, timbres specified for a majority of the texts will be examined to find the associations they brought to their propaganda. The timbres will also help to determine which chansons were most popular at mid-century, which were retained from previous generations of chansons, and which reflected the new style of the Pléiade.

A NEW MASS BY MOUTON

Thomas G. MacCracken
Chicago, Illinois

The manuscript Upsala, Universitetsbiblioteket, Vokalmusik i handskrift 76th contains a mass attributed to "Jo. Mouton" which has not been included in previous discussions of his oeuvre. There are two other Mouton masses in this choirbook, as well as a group of four motets; three of the latter are identified as his by the same hand responsible for the mass attribution.

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of comparison to the fourteen masses accepted as authentic by Paul Kast (and the fifteenth discovered by David Crawford at Casale Monferrato only a dozen years ago).

By combining stylistic analysis with a consideration of the manuscript evidence, I hope to demonstrate that this "new" mass likewise deserves acceptance as the work of "Maistre Jehan de Holhuigue, dit Mouton."

THE FRENCH MOTET REPERTORY OF THE EARLY SIXTEENTH CENTURY: WHAT IT WAS, AND WHAT IT WASN'T

Louise Litterick
Mount Holyoke College

In the late 15th and early 16th centuries, the French Royal Court held a uniquely powerful position as a musical institution. In the first two decades of the 16th century its influence appears to have made itself particularly felt in the sphere of the motet— one need recall only the wide dissemination of compositions in this genre by such court-affiliated composers as Jean Richafort, Antoine de Fevin, and, above all, Jean Mouton, to appreciate the extent to which French motets dominated European repertories. Precisely this domination, however, has frequently made it difficult to distinguish between "true" French repertories (in the sense of those actually compiled at and representing the immediate tastes of the French court and its orbit) and French-influenced repertories assembled elsewhere.

Recent studies have drawn attention to a number of manuscripts in which repertorial characteristics regarded as French in nature seem to conflict with other, usually physical, evidence that suggests an origin outside France, an apparent contradiction that has made these manuscripts the subject of considerable disagreement. In addition, several printed sources, although clearly of Italian origin, have also been interpreted as fundamentally French documents on similar grounds. While various explanations have been offered to resolve the apparent discrepancy between repertorial and other evidence in all these instances, the fundamental interpretation of the repertory itself has gone largely unchallenged. In the present paper I shall attempt to provide criteria for drawing distinctions between non-French repertories with a heavy French component and the repertory actually associated with the courts of Louise XIII and Francois I. Using biographical, stylistic, and source-critical evidence I shall attempt to draw a more sharply defined picture of French-court musical preferences and to show how these differ from those of institutions outside France.

18th-CENTURY TOPICS, Friday, November 13, 9:00-12:00 a.m.

Charles Sherman, University of Missouri, Chair

MADDALENA LOMBARDINI-SIRMEN (1745-1785)

Jane L. Berdes
Bethesda, Maryland

Maddalena Laura Lombardini-Sirmen was born in Venice 235 years ago on December 9, 1745. Though historians only for the pedagogical "Letter" she received from Giuseppe Tartini, she is the sole product of the unique Venetian female conservatories to become known as a composer and one of the few to emerge onto the international stage. She entered L'Ospedale di San Lazzaro e dei Mendicanti in 1755 at age seven. Her fame as Tartini's protegee dates from her stays in Padua in 1760 and from 1766 to attend his school. In 1767, she married the Ravennate violinist-composer Lodovico Sirmen (1735-77), who held orchestral posts in Mantua, Bergamo, and Ravenna, at least. From 1768, she toured as a concertizing violinist, as a leading singer with Italian opera companies, and also performed as a harpsichordist and violinist.

Lombardini-Sirmen's works, all classical in style, include sets of six String Trios, Op. 1; String Quartets, Op. 2 (co-composed with Lodovico); Violin Concertos, Op. 3 (transcribed by Tommaso Giordani (c.1730-1806)); Violin Duets, Op. 4; and an Accompanied Solo Sonata. Some 90 prints and Ms. survive in 43 libraries of 11 nations. The large collection of Lombardini-Sirmen's music preserved demonstrates that her works were widely performed for 60 years and justifies her place in music history beyond her links to Tartini and the ospedali.

AFFECT IN CRISIS: THE IMPACT OF ITALIAN OPERATIV

ROBERT D. LYNCH
Mannes College of Music

Between 1720 and 1740 in northern Germany the concept of affections in musical composition was confronted with a serious challenge to its theoretical principles and practical application: the invasion of Italian dramma per musica. Georg Philipp Telemann, whose tenure as musical director of the Hamburg opera house (1722-1738) almost precisely corresponds to this period, was largely responsible for the introduction of Italian opera to Hamburg audiences, and his own operas reflect the Italian influence. We can demonstrate the strong impact of the Affektenlehre upon northern German opera prior to the arrival of Italian opera. But what was the role of the Affektenlehre after 1720?

Through the textual-musical analysis of Telemann's response to the Italian style, and through the comparison of his arias with hundreds of arias by his German and Italian contemporaries, we achieve new insight into the importance and
of comparison to the fourteen masses accepted as authentic by Paul Kast (and the fifteenth discovered by David Crawford at Casale Monferrato only a dozen years ago).

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AFFECTION IN CRISIS: THE IMPACT OF ITALIAN OPERATIC STYLE UPON THE PRINCIPLES OF AFFECT IN THE OPERAS OF GEORG PHILIPP TELEMANN

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influence of the Affektenlehre upon north German opera. Not surprisingly, this insight also provides us with a greater appreciation of the doctrine's importance in Telemann's cantatas, but I will touch only briefly on the cantatas in my discussion. His serious and comic operas are my main focus, and they provide a paradigm of the composer's adaptation to changing musical tastes.

This paper will demonstrate vividly the continued importance of the textual affect in Telemann's music and the impact of the text upon the musical structure of the da capo arias. Hitherto little-explored area of musical analysis. Finally, my study reveals many of the complex and subtle processes in the practical application of the Doctrine of Affections—still one of the more elusive and imperfectly understood aspects of Baroque music.

See paper by Ellwood Derr in Errata on page 74.

LOUIS DE LA COSTE'S PHILOMÈLE AND EIGHTEENTH-CENTURY TRAGIC THEORY

Leslie Ellen Brown
Hunter College

Louis de la Coste's tragédie en musique Philomèle (livret by Pierre-Charles Roy) received its first performance at the Paris Opéra on 20 October 1705 and remained in the repertoire of the Académie for several decades. The only one of La Coste's six tragédies to receive more than a single revival, the opera is of major importance because it marks virtually the first appearance of extreme and horrifying passions and incidents within a genre that had previously been characterized by sentiment and decorum.

This study addresses the striking musical and dramatic innovations of La Coste and Roy's opera, based on the manuscript score from the Bibliothèque de l'Opéra, the first printed edition, and published livrets. In addition to the violent subject matter taken from the sixth book of Ovid's Metamorphoses, unusual aspects include: the use of spectacle to depict human psychology and not merely to enhance the divertisory effect of the merveilleux; a humanely convincing realism towards the dramatic convention of l'amour; the realization of the dramatic climax atypically in a monologue scene of extreme character exposition; and a resolution of the conflict based on the outcome of human activities where divine intervention is a negligible factor.

La Coste and Roy's Philomèle closely adheres to a startling number of precepts of dramatic theory later expounded upon by critics of the eighteenth-century stage, particularly those of Du Bos (Réflexions sur la poésie et sur la peinture), Voltaire (preface to Brutus), and Marmontel (Eléments de littérature). Thus, Philomèle sheds light on approaches to tragedy in the eighteenth century, both musical and spoken, that force us to reconsider our conceptions of the tragédie en musique between the time of Lully and Rameau.

20TH-CENTURY TOPICS, Friday, November 13, 9:00-12:00 a.m.

Larry W. Peterson, University of Delaware, Chair

WILLEM PIJPER'S "PLURITONALITY"

Frank Hoogerwerf
Emory University

The Dutch composer Willem Pijper (1894-1947) is one of a number of early twentieth-century figures who explored polytonal techniques as a viable alternative to tonality. Pijper experimented with polytonality as early as 1914 in his youthful compositions, and was quick to laud such techniques elsewhere, as in the works of Ravel and Milhaud. The latter was of particular interest to Pijper, as Milhaud seemed to offer, in his writings and compositional style, the most consistent rationale for polytonal exploration.

Pijper himself used the term "pluritonal" rather than "polytonal," and in a 1926 essay entitled "Problems of Tonality" elaborated on his perceptions of the new technique. While some of the comments remain problematic, it is clear that Pijper sought to establish a polytonal syntax of tension and repose analogous to the traditional harmonic system. In his compositions, Pijper employs polytonality to emphasize independence of parts (String Quartet No. 2, 1920) or simply to add sonorous weight to lines (Piano Trio No. 2, 1921).

In early works polytonal structures tend to resolve to a monotonous frame at key structural points, but in later works (Piano Concerto, 1927) polytonal or polychromatic structures themselves may function as key points of structural reference. In later years (Halewijn, 1935) Pijper attempted to systematize his polytonal method via the use of an octotonal scale or "mode" which is identical in formulation to Messiaen's "second mode of limited transposition."

AN ANALYTIC STUDY OF STRAVINSKY MANUSCRIPTS HELD BY THE LIBRARY OF CONGRESS AND THE PIERPONT MORGAN LIBRARY

Charles M. Joseph
Southern Methodist University

This session undertakes an examination of the Stravinsky manuscripts held by the Library of Congress and the Pierpont Morgan Library. Unpublished works, sketches, revisions and commentary are among the source materials housed in these two institutions. Owing to the protracted litigation of the
influence of the Affectionslehre upon North German opera. Not surprisingly, this insight also provides us with a greater appreciation of the doctrine's importance in Telemann's cantatas, but I will touch only briefly on the cantatas in my discussion. His serious and comic operas are my main focus, and they provide a paradigm of the composer's adaptation to changing musical tastes.

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Leslie Ellen Brown
Cottey College

Louis de la Coste's tragédie en musique Philomèle (livret by Pierre-Charles Roy) received its first performance at the Paris Opéra on 20 October 1705 and remained in the repertoire of the Académie for several decades. The only one of La Coste's six tragédies to receive more than a single revival, the opera is of major importance because it marks virtually the first appearance of extreme and horrifying passions and incidents within a genre that had previously been characterized by temperance and decorum.

This study addresses the striking musical and dramatic innovations of La Coste and Roy's opera, based on the manuscript score from the Bibliothèque de l'Opéra, the first printed edition, and published livrets. In addition to the violent subject matter taken from the sixth book of Ovid's Metamorphoses, unusual aspects include: the use of spectacles to depict human psychology and not merely to enhance the diversionary effect of the merveilleux; a humanly convincing realism towards the dramatic convention of l'amour; the realization of the dramatic climax atypically in a monologue scene of extreme character exposé; and a resolution of the conflict based on the outcome of human activities where divine intervention is a negligible factor.

La Coste and Roy's Philomèle closely adheres to a startling number of precepts of dramatic theory later expounded upon by critics of the eighteenth-century stage, particularly those of Du Boc (Rêflexions sur la poésie et sur la peinture), Voltaire (preface to Brutus), and Marmontel (Éléments de littérature). Thus, Philomèle sheds light on approaches to tragedy in the eighteenth century, both musical and spoken, that force us to reconsider ourceptions of the tragédie en musique between the time of Lully and Rameau.

**20TH-CENTURY TOPICS**

Friday, November 15, 9:00-12:00 a.m.

Larry W. Peterson, University of Delaware, Chair

**WILLEM PIJPERS "PLURITONALITY"**

Frank Hoogerwerf
Emory University

The Dutch composer Willem Pijper (1894-1947) is one of a number of early twentieth-century figures who explored polytonal techniques as a viable alternative to tonality. Pijper experimented with polytonality as early as 1914 in his youthful compositions, and was quick to laud such techniques elsewhere, as in the works of Ravel and Milhaud. The latter was of particular interest to Pijper, as Milhaud seemed to offer, in his writings and compositional style, the most consistent rationale for polytonal exploration.

Pijper himself used the term "pluritonal" rather than "polytonal," and in a 1926 essay entitled "Problems of Tonality" elaborated on his perceptions of the new technique. While some of the comments remain problematic, it is clear that Pijper sought to establish a polytonal syntax of tension and repose analogous to the traditional harmonic system. In his compositions, Pijper employs polytonality to emphasize independence of parts (String Quartet No. 2, 1920) or simply to add sonorous weight to lines (Piano Trio No. 2, 1921).

In early works polytonal structures tend to resolve to a monotonous tone at key structural points, but in later works (Piano Concerto, 1927) polytonal or polyharmonic structures themselves may function as key points of structural reference. In later years (Halewijn, 1933) Pijper attempted to systematize his polytonal method via the use of an octotonal scale or "mode" which is identical in formulation to Messiaen's "second mode of limited transposition."

**AN ANALYTIC STUDY OF STRAVINSKY MANUSCRIPTS HELD BY THE LIBRARY OF CONGRESS AND THE PIERPONT MORGAN LIBRARY**

Charles M. Joseph
Southern Methodist University

This session undertakes an examination of the Stravinsky manuscripts held by the Library of Congress and The Pierpont Morgan Library. Unpublished works, sketches, revisions and commentary are among the source materials housed in these two institutions. Owing to the protracted litigation of the
Stravinsky estate, these are the only major primary source collections currently accessible to scholars.

A study of these archival materials provides an initial phase in outlining aspects of Stravinsky's methodological approach to composition. As an example of the type of specific inquiry to be pursued in this session, consider the fact that The Morgan Library holds two versions of The Firebird. Both are complete piano scores and precede the orchestral version. The original piano manuscript indicates significant variances from a second and later piano version. These piano productions when viewed in conjunction with the final orchestral setting provide three successive and distinct stages in the ballet's evolution. Other works to be discussed include the Etudes Opus 7, Rag-Time for Eleven Instruments, Souvenir d'une Marche Boîche, and several others. Unpublished sketches for an unfinished 1967 piano piece are also included.

Much speculation surrounds Stravinsky's compositional methodology. With such essential materials as sketches and revisions, some measure of objectivity can be brought to a preliminary analytic study of this area. Numerous slides from approximately fifteen widely varying works will be presented. Many examples exhibit substantive emendations which permit insight into developing hypotheses about Stravinsky's compositional process.

NOVEL SYMMETRICAL STRUCTURES IN THE MUSIC OF BARTÓK

Jerald C. Graue
Eastman School of Music

As Béla Bartók has emerged as one of the most imposing creative figures of our century, his music has increasingly attracted the interest of scholars and theorists. While he did not establish a "school" of composition as such, he nevertheless developed a convincing personal idiom that is as systematic as are the novel procedures embraced by some of his important contemporaries. The cerebral aspect of Bartók's compositional thought has stimulated, since his death, an assortment of detailed investigations of his musical style that in some cases point toward a general theory. The most comprehensive of the analytical theories is that espoused by Ermó Lendvai, whose work centers on the proposition that many of Bartók's decisions are affected by the concept of an "ideal" aesthetic relationship as expressed by the ancient concept of the Golden Section.

Lendvai's studies add significantly to our understanding of Bartók's approaches to large-scale structural proportioning, but they do not serve as a comprehensive key to the composer's entire output. Golden Section principles often seem irrelevant to analyses of the early works, and, even among Bartók's late works, certain movements or compositions lie outside the structural theory proposed by Lendvai. The most tantalizing implication of this state of affairs is that some of Bartók's music is strangely unsystematic, but rather that systems other than those described by Lendvai may have been employed.

The piano works from the 1910's provide a useful laboratory for this hypothesis, and in fact they can be shown to contain proportional relationships as rigorously systematic as those found in later works that tend toward Golden Section principles. The Suite, Op. 14, and the Allegro Barbaro yield particularly convincing results. The relationships among the parts of these works also show some hierarchical consistency in Bartók's use of his general principle. It could be that these early works represent steps toward Bartók's ultimate preference for Golden Section proportioning. On the other hand, it is also possible that the discovery of a new structural system argues for the existence of a still larger assortment of compositional alternatives, some of which have yet been detected. A comprehensive theory for Bartók's musical style must in any case depend upon the broadest and most complete understanding of his various structural phenomena.

JANÁČEK AND THE HERBARTIANS:
A STUDY IN MUSIC AND AESTHETICS

Michael Beckerman
Columbia University

While studying with František Skuherský in Prague, Leoš Janáček (1854-1928) came under the influence of the Czech Herbartians Josef Durík (1837-1902) and Robert Zimmermann (1824-1898). Janáček's copious and compulsive marginalia, as well as his notes, articles, and theoretical treatises, reveal his dependence on the atomistic philosophy of aesthetics taught by these two men at Charles University. My contribution explores Janáček's intellectual relationship to these thinkers, and examines the manner in which their ideas influence Janáček's theoretical constructs. This relationship is demonstrated by focusing on developments in Janáček's theory of harmony and by referring to his theories of rhythm and speech-melody.

The second portion of the paper explores the nature of the connection between Janáček's theoretical works and his musical compositions. A critical examination of several of Janáček's works shows a complex and fascinating interrelationship between aesthetic theory, music theory, and compositional practice. The powerful impact of this process on Janáček's artistic personality has never, to my knowledge, been the subject of a scholarly paper in the English language.
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This panel will review critically certain methodologies (listed below) that have gained prominence, particularly in North America, in the past fifteen years. Each speaker will present a personal view of the impact that a methodology has had and can make, and a respondent will either comment on this or present a complementary view. Individual presentations will assess the significance of what has been done with a method and its potential for the future.

Some of the questions the panelists will address, after a brief review of the methodology itself, are: How has it contributed to our understanding of the music and musical cultures of the past? What are examples of successful application and some less so? What are some of the limitations of the method? In what directions do these applications seem to be pointing our discipline?

Jeremy Noble, London, England: Regional Archival Studies
Maria Rika Maniates, University of Toronto: Applications of the History of Ideas
Joseph Kerman, University of California at Berkeley: Compositional Process
Leo Treitler, S.U.N.Y. at Stonybrook: Critical and Structural Analysis
James McKinnon, S.U.N.Y. at Buffalo: Iconography

Of Alberto Ginastera's three operas to date, two were commissioned and premiered in the United States. These are Bomarzo (1967) and Beatrice Cenci (1971), the latter commissioned by the Opera Society of Washington for the inauguration of the Kennedy Center for the Performing Arts. Unlike Ginastera's first opera Don Rodrigo (1964)—the setting of Alejandro Casona's original versified libretto based on one of Spain's richest and oldest epics—Bomarzo and Cenci are settings of violent plots that deal with metaphysical anxiety (Bomarzo) and incest (Cenci) in the lives of real and fictional characters from 16th-century Italy.

Misinterpreted as "paradoxical shockers" by most critics, Bomarzo and Cenci are theater pieces of severed continuity and exaggerated theatricality, influenced by the dramatic theories of Antonin Artaud. These works mark a significant breach with the style of Don Rodrigo, where Ginastera builds all dramatic associations into a self-contained, hierarchical network of rows and derivative leitmotifs.

This paper explores Ginastera's application of principles of serial composition in Bomarzo to larger structural units able to absorb a controlled degree of indeterminacy, as well as the composer's surrealist musical language created by combining and juxtaposing these units to match the severed psychological makeup of the protagonist. Addressing the question of what alternative approaches composers have adopted in works written after 1960 (date of Nono's Intolleranza), this study also places Bomarzo in the context of other major contributions to the contemporary musical stage.

RESPONDENT: Alberto Ginastera

A DRAMMA PER MUSICA:
MUSGRAVE'S MARY, QUEEN OF SCOTS (1976)

Douglas Green
University of Texas at Austin

The dichotomy between the "number" opera and the "through-composed" opera has long been a tenuous one, Verdi's Otello and Falstaff being but two of the most well-known examples of the merging of the two types. Distinction between the two is further blurred when, as in Berg's Lulu, the separate musical "numbers" are interrupted and interspersed with others as dictated by the exigencies of the drama. In large part this is the case with Thea Musgrave's work. In addition to the standard "reminiscences," there are passages first heard in seemingly complete though brief form, only to be re-stated later fully
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developed. Such a case is Mary's "This is my kingdom..." in Act I where it is part of a duet with Bothwell. In Act II it returns as a solo and is completed. Musgrave's masterly use of transition techniques, visual as well as musical, further obscures the audience's perception of the closed forms. This presentation will concentrate on Darnley's scenes with Mary.

With very few minor exceptions, every dramatic aspect of the opera occurs in the music as well as on stage. To take but a single case, the gestures of disgust and impatience displayed by James are as clearly reflected in the score as are analogous physical movements in Lulu.

RESPONDENT: Colin Graham, Director of Productions, English National Opera and Opera Theater of St. Louis

COMMENTATOR to Session: Sarah Caldwell, Director, The Opera Company of Boston

ANCIENT AND MEDIEVAL THOUGHT, Friday, November 13, 2:00-5:00 pm.

Marion Gushee, University of Illinois, Chair

THE CONSONANT ELEVENTH AND THE EXPANSION OF THE MUSICAL TETRACTYS

André Barbera
Cornell University

The interval of an eleventh (octave plus perfect fourth) stands at the crease between rationalism and empiricism in ancient and medieval Pythagorean musical treatises. Some theorists classify the interval as dissonant because a multiple superpartient ratio, 8:3, characterizes it, and multiple superpartitions exist on the outskirts of Pythagorean arith-mology. According to the fundamental principles of Pythagorean musical theory set forth in Sectio canonicis, all consonant intervals are characterized by either multiple or superparticular ratios. The "dissonant" eleventh confirms the a priori nature of Pythagorean musical theory. Ptolemy (Harmonica

1.6-7) criticized this classification on empirical grounds: the eleventh sounds like a perfect fourth; all theorists classify the perfect fourth as consonant; thus the eleventh should be consonant too.

I shall show how later Pythagorean theorists, especially Gaudentius, incorporated the eleventh as a consonance by expanding the proportion called musica. This proportion (12:9:8:6), the musical tetractys, is transmitted by the Pythagorean myth of the hammers.

I divide the musical treatises of late Antiquity and the Middle Ages into those that classify the eleventh as dissonant and those that classify it as consonant. The former argue the Pythagorean point of view received through Boethius1 De musica. Among the latter group, some treatises follow Ptolemy's argument also received through Boethius, and thus make the decision on empirical grounds; others expand the musical tetractys in the manner of Gaudentius; still others provide no support for their classification.

THE QUESTION OF MODE IN THE SEQUENCE REPERTORY

Richard J. Wingell
University of Southern California

Recent studies of the various repertories of tropes and sequences have drawn attention to the problem of modal anomalies; the music seems to be based on concepts of mode different from those we know from the theoretical treatises of the time.

The modal theory underlying these repertories, therefore, must be drawn from the music. Using the sixty-six sequences Mr. London, BM, Cotton Caligula A XIV as a representative sample, this paper will present a tentative theory of mode based on the music.

Mode in the sense of scale pattern, ambitus, and finalis is easy enough to derive from this sample of the sequence repertory. Modal distribution, distinctions between authentic and plagal forms of the four modes, and use of ambitus to create structural patterns are not only consistent within this sample, but significantly different from Gregorian chant patterns.

Mode in the sense of standard melodic cells is a more difficult issue. It is possible to illustrate the composer's awareness and use of melodic cells in a group of anomalous tetractys-mode sequences that end on C. A computer-assisted pattern search now under way should bring to light other melodic cells and patterns.

This study does not purport to solve all questions related to mode in post-Gregorian chant, but should shed some light on methodological questions, and indicate some promising directions for further investigations of the issue of mode.
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THE HAND AND THE ART OF MEMORY
Karol Berger
Boston University

While it is generally known that the so-called “Guidonian” hand had a mnemonic function, the fact that it belonged to a venerable tradition of devices designed to aid memory has not been given sufficient attention. There is a clear evidence that theorists of the period during which the hand was invented were preoccupied with the search for a method which would aid a music student’s memory of the steps of the gamut and free him from the reliance on the monochord or the teacher’s voice. The hand was the final product of this search, bringing together and crowning a series of earlier advances in pitch notation and sight singing. The inventor of the hand followed the only method of helping natural memory through artificial devices known and practiced in his time, the system of artificial memory codified in Roman textbooks of rhetoric and transmitted throughout the Middle Ages in numerous copies, imitations, and practical applications. An examination of the mnemonic treatises and a close reading of the medieval expositions of the hand show that the hand corresponds in every respect (functionally, structurally, and even terminologically) to the devices of the classical art of memory. The knowledge of this art illuminates in unexpected ways not only the hand itself, but also the subject matter which it helped to memorize. It allows, additionally, to demonstrate and explain the complex relationship between the historical development of the spatial notion of pitch, notation, and memory, to discover an alternative mnemonic device, and even to gain a new insight into the foundations of the theory of steps not contained in the hand, that is, musica ficta.

PROSdocimo’s REvision OF HIS TREATISE ON COUNTERPOINT
Jan Herlinger
Duke University

Prosdocimo de’ Beldomandi (d. 1428) was professor of mathematics and astronomy at the university of Padua. In addition to scientific works he left treatises on mensuration, proportions, counterpoint, plain chant, monochord division, and speculative music theory. His importance to the history of music theory has been seen to lie in the application of the new scientific method of his time to logical, analytic investigations of specific musical problems.

A manuscript now in Lucca preserves revisions dating from Prosdocimo’s last years of several of his musical treatises from 1412/13, including that on counterpoint. Some of the revisions in this treatise clarify or elaborate points raised in the original version (which was published by Coussemaker); others attack the theories of Marchetto of Padua which, according to Prosdocimo, had spread throughout Italy. But the most significant revisions concern the theory of musica ficta. A musical example in the Counterpoint implies that the “closest approach” rule demands chromatic alteration not only of those imperfect consonances that proceed to perfect ones but also of those that proceed to other imperfect ones; the revision confirms this explicitly and thus lends support to those who favor the application of musica ficta with more freedom than has been generally accepted. Prosdocimo closes the revision with the remark—surprising for a writer of so early a date and telling in the light of his rigorously scientific attitude—that decisions concerning the application of musica ficta should be left to the judgment of the ear.

J. S. BACH, Friday, November 13, 2:00-5:00 p.m.
Robert L. Marshall, University of Chicago, Chair

MATTHESON’S DER VOLLKOMMENE CAPELLEMEISTER
AND J. S. BACH’S LATE FUGAL WRITING
Gregory Butler
University of British Columbia

This paper will present evidence that Mattheson’s most important treatise, although published by Herold in Hamburg, was printed in Leipzig. The probable identity of the printer is discussed as is Bach’s interest in, and probable reading of, at least certain parts of the treatise even before its official publication. The effect of certain sections of Part III of the treatise, the part dealing specifically with counterpoint and fugue will be examined in the context of the personal relationship between Mattheson and Bach.

The paper will go on to investigate demonstrable influences of Mattheson’s contrapuntal theories on the late fugal works of Bach. This investigation will involve the study of influence on Bach’s exactly contemporaneous publication, his Dritter Teil der Clavierübung (1739) considered in the light of recent researches by the author into the engraving and printing of this print. It will go on to discuss the long-term significance of certain aspects of contrapuntal theory dealt with by Mattheson for later fugal writing by Bach, most importantly, his Das wohltemperierte Clavier, II and Die Kunst der Fuge.

NEWLY REDISCOVERED ANONYMOUS MAGNIFICATS
AND THEIR RELATIONSHIP TO J. S. BACH
Robert M. Cammarota
New York University

A group of early 18th-century Magnificat manuscripts missing since World War II has recently been relocated at the Deutsche Staatsbibliothek in Berlin. These manuscripts are listed as anonymous in the non- thematic Breitkopf catalogues of 1761, 1764, and 1769. They include the set of parts for Telemann’s Magnificat for Soprano (BWV Anh. 21) and the D-Major Magnificat with Christmas interpolations (Vom Himmel hoch/Freu euch und jubiliert/Gloria in excelsis Deo/Virga Jesse
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Boston University

While it is generally known that the so-called "Guidonian" hand had a mnemonic function, the fact that it belonged to a venerable tradition of devices designed to aid memory has not been given sufficient attention. There is a clear evidence that theorists of the period during which the hand was invented were preoccupied with the search for a method which would aid a music student's memory of the steps of the gamut and free him from the reliance on the monochord or the teacher's voice. The hand was the final product of this search, bringing together and crowning a series of earlier advances in pitch notation and sight singing. The inventor of the hand followed the only method of helping natural memory through artificial devices known and practiced in his time, the system of artificial memory codified in Roman textbooks of rhetoric and treatises throughout the Middle Ages in numerous copies, imitations, and practical applications. An examination of the mnemonic treatises and a close reading of the medieval expositions of the hand show that the hand corresponds in every respect (functionally, structurally, and even terminologically) to the devices of the classical art of memory. The knowledge of this art illuminates in unexpected ways not only the hand itself, but also the subject matter which it helped to memorize. It allows us, additionally, to demonstrate and explain the complex relationship between the historical development of the spatial notion of pitch, notation, and memory, to discover an alternative mnemonic device, and even to gain a new insight into the foundations of the theory of steps not contained in the hand, that is, musica ficta.

PROSDOCIMO'S REVISION OF HIS TREATISE ON COUNTERPOINT

Jan Herlinger
Duke University

Prosdocimo da' Beldamondi (d. 1428) was professor of mathematics and astronomy at the university of Padua. In addition to scientific works he left treatises on mensuration, proportions, counterpoint, plain chant, monochord division, and speculative music theory. His importance to the history of music theory has been seen to lie in the application of the new scientific method of his time to logical, analytic investigations of specific musical problems.

A manuscript now in Lucca preserves revisions dating from Prosdocimo's last years of several of his musical treatises from 1412/13, including that on counterpoint. Some of the revisions of this treatise clarify or elaborate points raised in the original version (which was published by Coussemaker); others attack the theories of Marchetto of Padua which, according to Prosdocimo, had spread throughout Italy. But the most significant revisions concern the theory of musica ficta. A musical example in the Counterpoint implies that the "closest approach" rule demands chromatic alteration not only of those imperfect consonances that proceed to perfect ones but also of those that proceed to other imperfect ones; the revision confirms this explicitly and thus lends support to those who favor the application of musica ficta with more freedom than has been generally accepted. Prosdocimo closes the revision with the remark: "Surprising for a writer of so late a date and tending in the light of his rigorously scientific attitude--that decisions concerning the application of musica ficta should be left to the judgment of the ear."

J. S. BACH, Friday, November 13, 2:00-5:00 p.m.

Robert L. Marshall, University of Chicago, Chair

MATTHESON'S DER VOLLKOMMENE CAPELLMEISTER AND J. S. BACH'S LATE FUGAL WRITING

Gregory Butler
University of British Columbia

This paper will present evidence that Mattheson's most important treatise, although published by Herold in Hamburg, was printed in Leipzig. The probable identity of the printer is discussed as is Bach's interest in, and probable reading of, at least certain parts of the treatise even before its official publication. The effect of certain sections of Part III of the treatise, the part dealing specifically with counterpoint and fugue will be examined in the context of the personal relationship between Mattheson and Bach.

The paper will go on to investigate demonstrable influences of Mattheson's contrapuntal theories and the late fugal works of Bach. This investigation will involve the role of these theories on some of Bach's works, such as the Welltempered Clavier, II and Die Kunst der Fuge.

NEWLY REDISCOVERED ANONYMOUS MAGNIFICATS AND THEIR RELATIONSHIP TO J. S. BACH

Robert M. Cammarota
New York University

A group of early 18th-century Magnificat manuscripts missing since World War II has recently been relocated at the Deutsche Staatsbibliothek in Berlin. These manuscripts are listed as anonymous in the non-hymnical Breitkopf catalogues of 1761, 1764, and 1769. They include the set of parts for Teleman's Magnificat for Soprano (BWV Anh. 21) and the D-Major Magnificat with Christmas Interpolations (Vom Himmel hoch/Freut euch und jubiliet/Gloria in excelsis Deo/Virga Jesse
floruit) first mentioned by Spitta and long considered missing. Contrary to what Spitta wrote, none of these anonymous Magnificat manuscripts survives in scores written by J. S. Bach or in instrumental parts copied by Anna Magdalena; however, many are in the hands of Bach's main copyists, including J. A. Kuhnau, C. G. Meissner, J. L. Krebs, and C. G. Gerlach.

A study of the scribes, watermarks, and musical styles of these anonymous works, combined with a similar study of the remaining (attributed) Magnificats from the Breitkopf catalogues, makes it possible to reconstruct a part of the Magnificat repertoire in Leipzig during the first half of the 18th century. I will discuss these anonymous Magnificats in relation to Bach's settings and show that some of these manuscripts could have been intended for performance by Bach at the Thomaskirche, while others were meant for performance by Gerlach at the Neukirche. These works enlarge our knowledge of the Magnificat compositions performed by Bach and his contemporaries during the 1720s and 1730s in Leipzig.

UPSTAIRS AT THE THOMASSCHULE: BACH'S METHOD OF KEYBOARD INSTRUCTION AS REVEALED IN THE MANUSCRIPTS OF H. N. GERBER AND ANONYMOUS 5

George B. Stauffer
Hunter College, C.U.N.Y.

Of Bach's many students, Heinrich Nicolaus Gerber and "Anonymous 5" (so named in the current Bach literature) appear to have been among the more modestly talented. But in modern scholarship they emerge as important figures, for their manuscripts give us an unusually intimate look at Bach, the much-sought-after keyboard instructor in Leipzig.

Both Gerber and Anonymous 5 studied clavier with Bach in Leipzig in the 1720's. Under his tutelage they learned and copied out collections such as the Inventions, the English and French Suites, and the Well-Tempered Clavier, Book I. The relationship between student and teacher seems to have been a close one: Gerber and Anonymous 5 mimicked Bach's handwriting to such an extent that their manuscripts have often been mistaken for holographs. In certain instances Bach interrupted their copying in order to clarify or complete passages in his own hand.

Many Gerber and Anonymous 5 manuscripts were known in the 19th century; others have come to light only in recent years. A comparison of this material with Bach's autographs yields surprising results. It suggests Bach's relatively "clean" autographs, taken as Holy Writ by present-day editors, often tell us less about performance than secondary, student manuscripts. The Gerber and Anonymous 5 copies, written under Bach's watchful eye, contain ornamentation and tempo markings that do not appear in autograph sources. These performance aids seem to reflect Bach's own playing style--a playing style the busy composer did not take time to indicate in his fair copies but rather conveyed orally to his students during lessons in Leipzig.

Assisted by Alys Terrien-Queen, New England Conservatory

BACH'S CHOIR

Joshua Rifkin
Brandeis University

According to a view long established in both the scholarly literature and broader public awareness, J. S. Bach performed his cantatas and other concerted vocal works with a choir of very modest size, using it at full strength in choruses and chorales, and drawing soloists from it for recitatives and arias. Behind these rather sketchy outlines lies a more detailed picture associated specifically with the Leipzig church music. As reconstructed in a classic study by Arnold Schering, the forces normally available for this repertory included a total of twelve singers, three each of sopranos, altos, tenors, and basses, with each section made up of a single Concertist and two Ripienisten. The concertist would have handled all the solo assignments, while the ripienists joined him in the choral numbers--standing, Schering proposed, on either side of him and reading from a part that he held.

In imagining the choristers grouped around their music in this fashion, Schering achieved an ingenious synthesis of two distinct strands of evidence: documents that supposedly establish the size and composition of Bach's choir, and the fact that the materials from which the singers performed invariably contain only one part for each voice line called for in the score. Even a casual perusal of Bach's parts, however, makes it look very unlikely that anyone could have in fact used them in the fashion that Schering suggested; similarly, a fresh reading of the documents shows that they offer little actual support for the conclusions that he and others have drawn from them. A new, systematic investigation of Bach's practice has thus seemed warranted, and it has produced surprising results--that no more than one singer ever read from an individual part, and that, in consequence, the overwhelming majority of Bach's vocal compositions received regular performance under his direction with a "choir" of no more than four voices.

RESPONDENT: Robert L. Marshall, University of Chicago

19TH-CENTURY MANUSCRIPT STUDIES, Friday, November 13, 2:00-5:00 p.m.

Rufus E. Hallmark, Queens College, C.U.N.Y., Chair

SCHUMANN'S COMPOSITION OF THE DAVIDSBÜNDLERTÄNZE, OP. 6

Linda Correll Roessner
Brooklyn, New York

Schumann wrote the Davidsbündlertänze in the space of about a month, from ca. mid-August to mid-September 1837. The one surviving manuscript (Vienna, Gesellschaft der Musikfreunde, MS A-281) is of particular interest because it
floruit) first mentioned by Spitta and long considered missing. Contrary to what Spitta wrote, none of these anonymous Magnificat manuscripts survives in scores written by J. S. Bach or in instrumental parts copied by Anna Magdalena; however, many are in the hands of Bach's main copyists, including J. A. Kuhnau, C. G. Meissner, J. L. Krebs, and C. G. Gerlach.

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reflects several stages in the compositional process. The manuscript served as engraver's copy for the first edition (Leipzig: Friesen, 1838), yet it contains earlier states of some of the dances (sketches; remnants of earlier finished versions of dances that were later revised and recopied) and also a draft of an unfinished and unpublished dance. These earlier versions remained in the Stichvorlage because they appeared on pages that otherwise contained completed dances to be engraved.

The paper will consider the physical characteristics of the manuscript and how they reflect Schumann's compositional procedures. It will attempt to reconstruct an earlier ordering of the dances suggested by various clues in the manuscript, and finally will discuss Schumann's habitual editorial tinkering in light of the changes in detail between the manuscript and the first edition.

A NEW SOURCE FOR SCHUMANN'S FIRST SYMPHONY, Op. 38

Jon W. Finson
University of North Carolina at Chapel Hill

Robert Schumann, convinced of his own historical importance, was one of the first composers to preserve his own sketches and autographs systematically for the use of posterity. This propensity has been immeasurably helpful to students of Schumann's compositional process, but it has also obscured some of Schumann's practices which appear only in copyists' manuscripts corrected and amended by the composer. The glitter of autograph material has overshadowed the great wealth of non-autograph fair-copies, parts, and engravers' copies crucial to an understanding of the composer's compositional process.

A newly discovered engraver's copy corrected by Schumann for the second edition of the First Symphony, Op. 38, highlights the importance of copyists' manuscripts in the study of the composer's method. This manuscript in the Library of Congress occasions a review of the compositional history of Op. 38, it tells us much about Schumann's procedure for orchestrating and re-orchestrating his symphonic works, it provides a glimpse of his dealings with the publishing house of Breitkopf & Hartel, and it gives significant information about the text for the first edition of the symphony in parts which have not been preserved in any autograph fair-copies, parts, and engravers' copies, as well as some additional information about Schumann's household accounts and letters, in addition to the engraver's copy itself, for an overall view of the history of Op. 38.

LISZT'S PETRARCH SONNETS: 45 YEARS OF REVISION

Reina Mueller
New York University

Three Petrarch sonnets, Nos. 47 ("Benedetto sia 'l giorno"), 104 ("Pace non trovo"), and 123 ("L' i vide in terra gli ospiti"") exercised a special fascination on Liszt, one that persisted over some 45 years of his life. The settings were first conceived during his Italian sojourn with the Countess d'Agoult in the 1830s, and from the beginning they led a two-fold existence in the composer's mind—as songs and as piano works, a conceptual duality that is found throughout his oeuvre. Ramann contended that the songs came first, and all subsequent literature has followed her suggestion. It can be argued, however, that Liszt initially wrote the pieces for piano and later remodelled them as songs, in particular, recasting the material of No. 47 no fewer than four times between 1837 and 1885 for voice and piano.

In an attempt to reassess the history of these works, this paper will examine the extant sources, including a holograph draft of an intermediate version of the vocal setting of No. 47 that remains unpublished (Weimar, Goethe-Schiller-Archiv), Joseph Hoffmann's manuscript of an unpublished version of No. 47 apparently written expressly for Carolyne Sayn-Wittgenstein (Weimar, GSA), the newly re-surfaced holographs of the second versions for voice of Nos. 104 and 123 (Heyer 1837/4), and a heretofore unknown, early printed edition of the piano version of No. 104 by a Russian publisher. Analysis of the revision of such a limited group of materials has broader implications for Liszt research, for the Petrarch settings exemplify Liszt's changing attitudes toward text-setting, structural unity, and harmonic design, demonstrating his stylistic growth over a large portion of his creative life.

FILLING THE GAPS IN BRAHMS SOURCE RESEARCH: SEVERAL IMPORTANT RECENT MANUSCRIPT DISCOVERIES

Margit L. McCorkle
University of British Columbia

The final stages have been reached in the monumental research program to collect sources, compile and analyze data, and prepare for publication the first comprehensive holograph catalogue for all the works of Johannes Brahms, to appear ca. 1983 under the imprint of C. Henle Verlag, Munich. The past dozen years have been devoted to a world-wide search for the thousands of music manuscripts in more than fifty institutional and private collections. Despite the passage of time and the dislocations of World War II, there are presently available many more than four times as many manuscript sources as were used by the editors of the Johannes Brahms Samtliche Werke (Breitkopf & Hartel, 1926-29); these include holographs, parts-holographs and copyists' manuscripts, as sketches, working drafts, Reinschriften and Stichvorlagen, besides the numerous Albumblatter and a few miscellaneous fragments, to add to our knowledge of Brahms' compositional practices.

The present paper will focus on five recent manuscript discoveries, illustrating the different stages of composition for the respective works in which there have been gaps here-tofore:

1. A holograph for the First Symphony, Opus 68, uncovered on the adverse side of a paste-over in the Third String Quartet, Opus 67;
2. A holograph for the clarinet Sonatas, Opus 120, as a source prior to the already known copyist's Stichvorlage;
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(3) a holograph for Nos. 5-8 of the Klavierstücke, Opus 76, used as Stichvorlage in conjunction with the copyist's Stichvorlage for Nos. 1-4;
(4) a copyist's manuscript (Stichvorlage) as the only extant source for the Zwei Rhapsodien, Opus 79;
(5) a part-holograph for the two-piano Sonata, Opus 34bis, as a missing link in its complicated compositional history.

MUSIC IN AMERICA, Friday, November 13, 2:00-5:00 p.m.

Charles E. Hann, Dartmouth College, Chair

WILLIAM BENTLEY'S DIARY (1784-1819): A CHRONICLE OF POST-REVOLUTIONARY MUSICAL LIFE IN NEW ENGLAND

Thomas E. Warner
Bucknell University

Extraordinary linguist, naturalist, ornithologist, mathematician, meteorologist, numismatist, bibliophile, and dedicated clergyman, William Bentley ranks with Thomas Jefferson as one of the most gifted and versatile products of 18th-century America. During his more than three and a half decades as pastor in Salem, Massachusetts, Bentley gained a reputation of such renown that he was offered first the chaplaincy of Congress and later the presidency of the University of Virginia, an invitation made by Jefferson himself.

Beginning with his ministry at the East Salem Church in 1784 and continuing until the day of his death in 1819, William Bentley kept a diary that records a lively impression of small-town life in post-Revolutionary New England. Scattered amid the chronicles of crimes and shipwrecks, fires and floods, and less catastrophic occurrences as weather conditions, local happenings, and occasional bits of gossip, Bentley portrays the musical activities of his Boston-satellite community. His fascinating comments and astute observations provide fresh insights into many problematical questions about performance practices. Bentley's accounts of the numerous singing schools in Salem supply invaluable answers about how these schools were conducted, about the size of classes, about the ratio between male and female singers, and, most importantly, about which specific compositions were rehearsed and performed. His descriptions of typical church choirs proves highly useful in present-day reconstruction of both the musical forces and the repertoire employed by 18th-century American gallery choirs. Bentley's commentary and critical appraisal of such contemporaries as Billings, Holden, Kimball, and Law provide an important yardstick to gauge the esteem in which they were held by their countrymen.

THE CHAMBER MUSIC OF LEOPOLD HOFMANN IN AMERICAN MORAVIAN ARCHIVES: A LOST TRIO IDENTIFIED

Jeannine S. Ingram
Moravian Music Foundation

The popularity of Leopold Hofmann's music during the composer's lifetime and the tangles of composer attribution encountered when dealing with the works of Hofmann and Joseph Haydn are well known. However, a recent discovery indicates that additional evidence of both Hofmann's importance as a composer and his ties to current Haydn scholarship exists in American Moravian archives.

Among the manuscripts copied by the Moravian composer Johann Friedrich Peter in Germany during the 1760s are a significant number of chamber symphonies and trios attributed to Leopold Hofmann, several of which appear in other sources as compositions by Haydn. At least one of these manuscripts, Hofmann's Trio in G Major, has been identified as a unique copy. In 1766, this composition appeared in two thematic catalogs: Breitkopf's Supplement I included the work in a group of twelve trios by Hofmann; the Sigmaringen Catalog cited Haydn as the composer. Until recently, the disputed trio (H 112) was known to scholars only through the incipits in these two catalogs. The Haydn Institute designated the work as lost. Yet, a manuscript of the trio, copied in 1767 and attributed to Hofmann, has been identified as part of Peter's manuscript collection housed in the archives of the Moravian Music Foundation.

This paper provides an examination and discussion of the G Major Trio and a survey of other Hofmann chamber music manuscripts in Moravian archives.

A WHITE ORIGIN FOR THE BLACK SPIRITUAL?: AN INVALID THEORY AND HOW IT GREW

Dean J. Epstein
University of Chicago

The earliest collectors of slave songs regarded the music as unlike anything they had heard before. The theory that black spirituals were based on earlier white music was first advanced by Richard Wallaschek in his Primitive Music of 1893, where he stated that the music was "arranged - not to say ignorantly borrowed," "mere imitations of European compositions... with slight variations." A scholarly controversy ensued, with strong opinions on each side. This paper traces the progress of the controversy through a fresh examination of the primary documents from Wallaschek, Henry Krehbiel, and Erich Von Hornbostel to the writings of George Pullen Jackson of the 1930s and '40s, analyzing their use of musicological method, their reasoning, evidence, and the validity of their conclusions.
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American musical historiography has been dominated by two perspectives. The first, adopted by 19th- and 20th-century writers from Ritter and Sonneck to Howard and Johnson, shows the extension of European music to the United States. The second, adopted by scholars like Lowens, Chase, Hitchcock, and others, has emphasized how Americans have found their own means and styles of musical expression, different from those of Europeans.

The second perspective has revealed the 18th century as a time when New England composers discovered for themselves a way of writing sacred music. Moreover, it has viewed 20th-century American music as a fulfillment—a crystallization of indigenous styles ranging from the jukebox to the concert hall. Yet, it has been less sympathetic to the 19th century, which has seemed either a wasteland whose music is justly forgotten, or a time when American musical leaders, infatuated with Europe, went off on the "wrong" track.

A clearer view of 19th-century American music appears if one looks beyond the recurrent issue of Europe vs. America. By concentrating on musical learning—on musical skill and knowledge voluntarily acquired—we can come closer to appreciating the values of the time. By focusing on "learning" in performance, in composition, in the spread of knowledge of and about music, and in the forming and disseminating of attitudes toward music, we can come to understand the 19th century as a time in which American musicians made their choices to solve practical problems they faced, and in doing so shaped a large part of our own age's musical legacy.

Panel Discussion: Musicology II: The Musicologist Today and in the Future, Friday, November 13, 2:00-5:00 p.m.

D. Kern Holoman, University of California at Davis, Chair

This panel will consist of four younger musicologists who will discuss various aspects of the profession as they see it at present and for the future. They will address changing features of the field in terms of employment opportunities, opportunities for publication, relationships with performing artists, and non-traditional avenues of research. Specifically, the bias will be in favor of the view that the modern musicologist must take care that his or her work address serious musical issues before a variety of audiences, from the general public and undergraduate student to the graduate student, professional musicologist, and professional performer.

D. Kern Holoman: Publishing or Perishing

Richard Taruskin, Columbia University: The Musicologist and the Performer

In 1963 H. Husmann proposed a five-stage evolution for the Parisian organa, based on liturgical factors but on a complete disregard of musical style and the existence of multiple settings of many chants. Here one of several analytical tools, namely the diversity of chant treatment, is brought to bear on the problem, particularly with regard to the multiple settings. The results are as follows:

(1) It is shown that only three layers can be discerned, and the contradictions in Husmann's hypotheses are exposed. The earliest layer, presumably due to Lechinus, includes those portions of organa contained in either F or W2 or in both as well as in W1. It gives way to a progressive second layer, perhaps to be identified with Perotin, which comprises the moderately progressive settings in W2 or in F and W2 as well as more progressive ones in F only. The third layer, probably the works of a third generation of composers, includes all the unica in F and W1 and unique organum sections in W1. These pieces revert to a conservative style, indicating a decline in organum composition and concluding the Magnus-Liber cycle.

(2) It is stressed that the numbering of organa by Ludwig conceals the fact that many of his numbers stand for two or three very different settings, a fact neglected by Husmann.

(3) It is suggested that the diversity of the Magnus-Liber versions in the three central MSS is the result of a process of selection from an available central repertory to which individual additions were made. The selection might reflect local liturgical needs as well as taste.
MUSICAL LEARNING IN 19TH-CENTURY AMERICA
Richard Crawford
University of Michigan

American musical historiography has been dominated by two perspectives. The first, adopted by 19th- and 20th-century writers from Ritter and Sonneck to Howard and Johnson, shows the extension of European music to the United States. The second, adopted by scholars like Lowens, Chase, Hitchcock, and others, has emphasized how Americans have found their own means and styles of musical expression, different from those of Europeans.

The second perspective has revealed the 19th century as a time when New England composers discovered for themselves a way of writing sacred music. Moreover, it has viewed 20th-century American music as a fulfillment--a crystallization of indigenous styles ranging from the jukebox to the concert hall. Yet, it has been less sympathetic to the 19th century, which has seemed either a wasteland whose music is justly forgotten, or a time when American musical leaders, infatuated with Europe, went off on the "wrong" track.

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Richard Taruskin, Columbia University: The Musicologist and the Performer

Ann V. Hallmark, New England Conservatory of Music: Teaching Music History in Different Environments
Rose Subotnik, University of Chicago: Musicology, Analysis, and Criticism

NOTRE DAME AND THEORY, Saturday, November 14, 9:00-12:00 a.m.
Rebecca Baltzer, University of Texas, Chair

APROPOS THE EVOLUTION OF THE MAGNUS LIBER
Hans Tischler
Indiana University

In 1963 H. Husmann proposed a five-stage evolution for the Parisian organa, based on liturgical factors but on a complete disregard of musical style and the existence of multiple settings of many chants. Here one of several analytical tools, namely the diversity of chant treatment, is brought to bear on the problem, particularly with regard to the multiple settings. The results are as follows:

1) It is shown that only three layers can be discerned, and the contradictions in Husmann's hypotheses are exposed. The earliest layer, presumably due to Leonin, includes those portions of organa contained in either F or W2 or in both as well as in W1. It gives way to a progressive second layer, perhaps to be identified with Perotin, which comprises the moderately progressive settings in W2 or in F and W2 as well as more progressive ones in F only. The third layer, probably the works of a third generation of composers, includes all the unica in F and W1 and unique organum sections in W1. These pieces revert to a conservative style, indicating a decline in organum composition and concluding the Magnus-Liber cycle.

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THE ORIGIN AND ENLARGEMENT OF THE MAGNUS LIBER ORGANI: A REAPPRAISAL
Craig Wright
Yale University

In the early 1960s Professor Heinrich Husmann published a series of articles in which he sought to identify the original corpus of the Magnus Liber organi and to distinguish the contents of this collection from a group of pieces that he believed
to be later additions. Husmann's conclusions were based mainly on an examination of the liturgical usage of the cathedral of Notre Dame and the practices of several other important Parisian churches. He suggested that the composition of two-voice organum went beyond the confines of the cathedral and extended over a long chronological span (roughly 1170-1225). He also posited that some of the presumed later additions bore the compositional stamp of Perotin and asserted that this musician belonged not to the clergy of the cathedral, but rather to that of the collegiate church St. Germain l'Auxerrois where he functioned in the capacity of court composer to King Philip Augustus.

The present paper likewise is based on a detailed examination of the liturgical evidence, but it offers significantly different conclusions. It asserts that no clear division between an original corpus and later additions can be made on liturgical grounds. It also suggests that multiple comparisons of the tenors of the organa with the corresponding chants in the plainsong manuscripts do not clearly reveal two discrete layers of compositions as Professor Husmann has proposed. Finally, it shows that polyphony was applied to the liturgy of the cathedral in a rigidly hierarchical manner according to the liturgical rank of the feast (thereby accounting for the preponderance of Alleluias in the Magnus liber organi), and that each of the three principal sources of Notre Dame polyphony, W, N, and F, possesses its own distinct liturgical character.

RESPONDENT: Janet Knapp, Vassar College

JOHANNES DE GARLANDIA ON ORGANUM IN SPECIAL

Edward H. Roesner
New York University

Garlandia's chapter on organum in special played a seminal role in defining the nature of sustained-tone organum: the earliest account to consider organum in rhythmic terms, it served as the foundation for all other 13th-century treatments of the subject, and for 20th-century investigations as well. The passage is fraught with problems, however, ambiguously worded, corruptly preserved, and adapted to different doctrines by other writers. As a consequence it remains controversial. I suggest that we need to reconsider each of the principal elements in the text, organum per se and cum alio, modus rectus and non rectus, and the rules for identifying long and short values in organum. I offer a fresh reading, one without the preconceptions generally brought to the passage, and based instead on what Garlandia actually says and on a re-examination of the relationship of the text to concordant and parallel passages in other treatises. The resulting interpretation differs in significant respects from those hitherto published. Organum per se and cum alio emerge not as separate species but as facets of a single style; modus rectus (and with them, mensura recta and non recta) appear as part of the same rhythmic language and Garlandia's rhythmic rules apply to the whole of organum in special. As a corollary the chapter on organum purum by Anonymous IV emerges as a direct expansion of Garlandia's text, without the contradictory doctrines that many have seen in it.

NOTRE DAME THEORY AND THE TERMINOLOGY OF THE TRIVIUM

Jeremy Yudkin
Stanford University

An accurate analysis of Notre Dame theory is now made possible by the recent appearance of rigorous critical editions of the central treatises. Fundamental to this analysis are precise definitions of the technical terminology. It can be shown that the sources for much of this terminology are to be found in the studies that made up the medieval Trivium. A full understanding of the musical terms that are basic to the Notre Dame repertoire therefore requires a thorough investigation of the meaning and significance of these terms in their original context.

In the University of Paris in the early thirteenth century, the Trivium clearly was emphasized over the mathematical arts. With certain specific limitations, the text-books used for Grammar, Rhetoric and Logic at the University can be identified, and the borrowed terminology investigated and examined, with enlightening results.

The richest source for borrowed terms proves to be Logic, which was both catalyst and informing principle of the Scholastic method. The logical treatises of Aristotle transmitted in their Boethian translations, as well as the Summulae Logicales of Petrus Hispanus, provide the basis for a new interpretation of several key concepts in Notre Dame theory.

Other specific terms found in the musical treatises of Johannes de Garlandia, the Anonymous of St. Emmeram and Anonymous IV are elucidated through a similar study of the texts for Grammar and Rhetoric.

These interpretations are corroborated by direct reference to the musical sources.

ITALIAN MUSIC OF THE LATE RENAISSANCE AND THE BAROQUE

Saturday, November 14, 9:00-12:00 a.m.

James F. Armstrong, Colby College, Chair

IL TRIONFO DI DORI: GENESIS AND TRANSFORMATIONS

Harrison Powley
Brigham Young University

Il trionfo di Dori (Venice, 1592), an anthology of twenty-nine six-part madrigals by as many different composers and poets, is cited by music historians as the model for the English collection The Triumphe of Orana (London, 1601) edited by Thomas Morley. The text to each of the Triunfo madrigals ends with the line Viva la bella Dori, a characteristic no doubt imitated by Morley in the phrase "Long live fair Oriana." The Trionfo was commissioned by a Venetian patrician, Leonardo Sanudo (1534-1607), and may have served as a wedding gift for
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ITALIAN MUSIC OF THE LATE RENAISSANCE AND THE BAROQUE

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During the 1590s and the early decades of the 17th century, the music and texts from the Trionfo enjoyed widespread popularity as evidenced by six reprint editions (Gardano, 1599, and Phalèse, 1595, 1596, 1601, 1614, and 1628). The madrigals were included, often as contrafaccia or instrumental arrangements, by editors in numerous other anthologies, especially those printed in northern Europe. In addition, some of the texts were even reset by other composers. Most remarkable, however, are the two complete German contrafaccia editions of the entire anthology, first by Johannes Lyttich in two parts, Musicalische Streitkranzlein (Nürnberg, 1612) and Rest musikalischen Streitkranzlein (Nürnberg, 1613), and second by Martin Rinckart, Triumphi Di Dorothea (Leipzig, 1619). These two editions are part of a vast body of literature that links the Italian and German cultures in the late 16th and early 17th centuries. That the Trionfo received so many different and varied treatments may be somewhat unusual but by no means atypical of the period. It mirrors the musical life of many 16th-century works and reflects the interaction among various music centers in Europe.

**Gabriele Fattorini: Rival of Viadana**

Christopher Wilkinson
West Virginia University

Lodovico Viadana’s Cento concerti ecclesiastici of 1602 dominates the early history of the few-voiced concerto because it appears to be the first printed collection in this style. A close reading of its preface reveals, however, that Viadana was not the first to publish few-voiced concerti. Although he did not identify those whose music preceded his into print, the name of one individual has come to light: that of Gabriele Fattorini, a monk residing in the rural Veneto.

Fattorini’s I sacri concerti a due voci facili of 1600 appeared eighteen months before Viadana’s collection and was to enjoy three reprinted editions within eight years. Selected works are found in anthologies published as late as 1627. Fattorini’s imaginative setting of texts, his use of an obligato, melodically independent organ bass, and his addition of optional choral ripieni to the second and subsequent editions give his collection special significance in the history of early seicento sacred music. Not only does it anticipate practices with works published later by such Venetian masters as Giovanni Gabrieli and Giovanni Croce, but one of its compositions represents the earliest printed example of the concerted dialogue, a forerunner of the oratorio.

This report discusses the style and influence of Fattorini’s music. His relationship both to better known Venetian contemporaries and to Lodovico Viadana is examined as well.

**Claudio Monteverdi and the Celebration of Mass at St. Mark’s**

James H. Moore
University of Chicago

Of the surviving oeuvre of Claudio Monteverdi, certainly his music for the celebration of Mass at St. Mark’s presents the most baffling, varied body of compositions: two Mass Ordinaries in the stile antico, movements from a large Messa concertata, a few motets, and a substantial body of small motetti concertati. The works of Monteverdi’s vice-maestri and successors at St. Mark’s present the more characteristic of these Motets. Such a varied body of music inevitably elicits the question of its context. Just how was Mass celebrated in St. Mark’s during the seventeenth century? How did the roles of the stile antico and the stile moderno differ? How were non-liturgical motets and instrumental music incorporated into the ceremony? How were musical forces arranged in the basilica for feasts of different ranks? In short, how was this heterogeneous body of music deployed to form a single liturgical whole?

The ceremonial of St. Mark’s and of the cancelleria ducale provide detailed answers to these questions. Works in the stile antico and stile moderno had distinct roles in the basilica although the idioms were not always correlated with the ranks of feasts. Experiments in the disposition of musicians occurred during the first part of the century when a number of temporary structures were erected. Certain portions of the musical repertoire were intimately connected with events in the basilica. Ducal ceremonies also threw light on the most important ceremonies involving the restored Niccolò Ziani, the celebrations for the church of Santa Maria della Salute in 1630–31. Not one but three ceremonies for the Salute are described, and a number of specific works of Monteverdi can be connected with them. However, payment records throw new doubt on the traditional assumption that the concerted Gloria and Credo from the Selva Morale were actually performed for the Mass of Thanksgiving in 1631.

**Music and Drama in the Oratorios of Giovanni Paolo Colonna (1637–1695)**

Julia A. Griffin
University of South Carolina

By the 1660s the oratorio was flourishing in several cities, including Rome, Venice, Naples, Bologna, and Modena. During the second half of the seventeenth century, oratorio production reached unprecedented heights in Bologna and Modena. There were extensive communicative exchanges among the musicians of these two cities during this period, and the same oratorios were often performed in both places within the space of a few years. In all, more than seventy-five composers, most of them employed in or native to the area, produced over 250 different oratorios there between 1660 and 1700.
his wife. The collection was probably compiled by the publisher Gardano in the late 1580s.

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This report discusses the style and influence of Fattorini's music. His relationship with better known Venetian contemporaries and to Lodovico Viadana is examined as well.

CLAUDIO MONTEVERDI AND THE CELEBRATION OF MASS AT ST. MARK'S

James H. Moore
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Of the surviving oeuvre of Claudio Monteverdi, certainly his music for the celebration of Mass at St. Mark's presents the most baffling, varied body of compositions: two Mass Ordinary settings in the stile antico, movements from a large Missa concertata, a few motets, a few motetti concertati, a few madrigals. Monteverdi's mass settings are the archaic, chorally conceived motets and a substantial body of small motetti concertati. The works of Monteverdi's vice-maestri and successors at St. Mark's present the same kaleidoscope of idioms. Such a varied body of music inevitably elicits the question of its context. Just how was Mass celebrated in St. Mark's during the seventeenth century? How did the roles of the stile antico and the stile moderno differ? How were non-liturigical motets and instrumental music incorporated into the ceremony? How were musical forces arranged in the basilica for masses of different ranks? In short, how was this heterogeneous body of music deployed to form a single liturgical whole?

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MUSIC AND DRAMA IN THE ORATORIOS OF GIOVANNI PAOLO COLONNA (1637-1695)

Julia A. Griffin
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By the 1660s the oratorio vulgare was flourishing in several cities, including Rome, Florence, Venice, Naples, Bologna, and Modena. During the second half of the seventeenth century, oratorio production reached unprecedented heights in Bologna and Modena. There were extensive communications and exchanges among the musicians of these two cities during this period, and the same oratorios were often performed in both places within the space of a few years. In all, more than seventy-five composers, most of them employed in or native to the area, produced over 250 different oratorios there between 1660 and 1700.
In both Bologna and Modena, oratorios served a variety of functions. With the help of correspondence, diaries and other archival documents, and the several hundred extant librettos, it has been possible to reconstruct to some extent the cultural milieu in which the oratorio flourished. The librettos and the available scores provide much information about the nature of the oratorio itself: its text, music and performance practices.

Since Giovanni Paolo Colonna was one of the most respected composers of the period, and one of the more prolific oratorio composers, his works (performed in both Bologna and Modena) are fitting representatives of the oratorio repertory. Analysis of his scores reveals stylistic and organizational developments consistent with those of his contemporaries: gradual disappearance of the testo, declining usage of the chorus, rising incidence of ternary arias, and a concurrent decrease in the usage of strophic arias.

Colonna's oratorios are conceived quite dramatically, almost operatically; arias or recitatives are interrupted midstream by various dramatic exigencies: a character in Salomone amante delivers a theatrical aside; periodic repetitions of an arioso passage in Il Mosè, legato di Dio heighten dramatic recurrences in a quasi-leitmotif fashion; melodic contours, harmonic content, and the degree of floridity are closely allied with textual content.

19TH AND EARLY 20TH CENTURY TOPICS, Saturday, November 14, 9:00-12:00 a.m.

Elaine Brody, New York University, Chair

FELIX MENDELSSOHN'S INFLUENCE ON FANNY MENDELSSOHN- HENSEL AS A PROFESSIONAL COMPOSER

Marcia J. Citron
Rice University

The two elder children of Abraham and Lea Mendelssohn, Fanny (b. 1805) and Felix (b. 1809), received virtually identical musical training in their early years. Although contemporaries lavished praise on the musical accomplishments of both siblings, only Felix's professional career was clearly launched: he was presented to Goethe in 1822 as a Wunderkind, and later made his solo grand musical tour of England and the Continent beginning in 1829. Fanny, on the other hand, was not accorded such opportunities. She did, nevertheless, compose pieces regularly throughout her life and ended up with an output of about 400 pieces. Relatively few works, however, were published.

The traditional attitudes of her family, especially those of Felix, played a significant role in her non-attainment of professional status. Although enthusiastic about the quality of many of her pieces, Felix disapproved of Fanny publishing her pieces, in part because she was a woman. Unpublished source material housed mainly in Oxford and West Berlin—correspondence between Fanny and Felix, letters of other family members, and entries in Fanny's diaries—contain clear evidence of the impact of Felix's views on Fanny's professional self-image and her subsequent reluctance to publish her compositions. This paper will draw on these comments and relate them to Fanny's compositional activities, and particularly to her publishing ventures of 1857 and 1846-47.

RESPONDENT: Carol Quinn, Lane College

THE LIEDER OF JOSEPHINE LANG (1815-1880)

Judith Tick
Brooklyn College

This paper will present a historical overview and critical analysis of the Lieder of Josephine Lang. Lang was an exceptionally talented and sensitive composer, whose gift for writing intense and expressive song captivated some of the leading composers of the early Romantic period. Among them were Schumann and Mendelssohn, whose lavish description of her singing and composing has become a standard item in the scant literature about her: "She has the gift for composing Lieder and singing them as I have never heard before," he wrote of "die kleine Lang" in 1831.

Born in Munich in 1815, Lang came from a family of well-known court musicians. Her career as a professional singer began in 1830 but was cut short by marriage and a subsequent move to Tübingen in 1842. After her husband's death in 1856, Lang supported her family of six children by teaching voice and piano and by composing. (One of her daughters was Marie Fellinger, who became the close friend of Brahms.)

Despite Lang's limited career, she did not live an artistically isolated life. While at Munich she was acquainted with many virtuosi, among them Chopin, Liszt, and Thalberg. At Tübingen, she and her husband, the poet Christian Kestlin, hosted a salon for the leading literary and musical figures of her day: Uhland, Mörke, Lenau—all prominent poets in Lieder literature—were among her friends.

Lang published about 150 Lieder in her lifetime, more than half dating from the late 1830s and early 1840s. Breitkopf and Härtel issued a retrospective collection in 1882 that added about twenty-five songs to her works in print. Her historical position is that of a progressive song composer during the period in which Schumann described the Lied as "the single category in which there has been really significant progress since Beethoven." (1843). Her songs were characterized by Ferdinand Hiller in Aus dem Tonleben unserer Zeit (1868) as remarkably sensitive to text, and impressive above all in their "spontaneity of musical creativity."

This paper will be based on the first full-length study of a composer whose music is worth reviving on both historical and artistic grounds.
source material housed mainly in Oxford and West Berlin—correspondence between Fanny and Felix, letters of other family members, and entries in Fanny’s diaries—contain clear evidence of the impact of Felix’s views on Fanny’s professional self-image and her subsequent reluctance to publish her compositions. This paper will draw on these comments and relate them to Fanny’s compositional activities, and particularly to her publishing ventures of 1857 and 1846-47.

RESPONDENT: Carol Quinn, Lane College

THE LIEDER OF JOSEPHINE LANG (1815-1880)

Judith Tick
Brooklyn College

This paper will present a historical overview and critical analysis of the Lieder of Josephine Lang. Lang was an exceptionally talented and sensitive composer, whose gift for writing intense and expressive song captured some of the leading composers of the early Romantic period. Among them were Schumann and Mendelssohn, whose lavish description of her singing and composing has become a standard item in the scant literature about her: “She has the gift for composing Lieder and singing them as I have never heard before,” he wrote of “lie kleine Lang” in 1854.

Born in Munich in 1815, Lang came from a family of well-known court musicians. Her career as a professional singer began in 1830 but was cut short by marriage and a subsequent move to Tübingen in 1842. After her husband’s death in 1856, Lang supported her family of six children by teaching voice and piano and by composing. (One of her daughters was Marie Fellinger, who became the close friend of Brahms.)

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THE GENESIS OF MAHLER’S “TODENFETER” AND THE QUESTION OF PROGRAM MUSIC

Stephen E. Hefling
Yale University

During the years 1889–96 Mahler circulated programmatic outlines for each of his first three symphonies, yet at the same time, vigorously denied that he actually composed program music. Like Schoenhauer, Wagner, and Nietzsche, Mahler maintained that music both precedes and lags beyond the world of appearance: its nature is opposed to the mimetic or analogic reproduction of mundane incidents or external natural events, and any particular occurrence that is associated with a piece of music through words is merely a surface manifestation of its deeper meaning.

Several years before his entire Second Symphony was completed, Mahler actively sought to have the first movement performed as a separate work called "Todenfeter." A few scholars have alluded to a possible relationship between Mahler's title and the epic poem Dziady by Adam Mickiewicz, which was published in 1887 in a German translation (entitled Todtenfeter) by Siegfried Lipiner, the composer's close friend and philosophical mentor—but the matter never before has been thoroughly investigated. A detailed examination of the genesis of the "Todenfeter" movement (especially as it is documented in the recently discovered incomplete orchestral draft) suggests that certain parallels between the symphonic work and Mickiewicz's poem grow stronger as the musical composition progressed. But even more striking is the growth of the movement's structural cogency from a purely musical point of view. This indicates that Mahler's presented views about program music were in the largest sense congruent with his practice: as he himself put it, "the outward experience was the occasion for the composition, not its content."

THE SIGNIFICANCE OF THE SCHOENBERG-KANDINSKY CORRESPONDENCE

John C. Crawford
University of California at Riverside

The correspondence between Arnold Schoenberg and Wassily Kandinsky stretches from 1911, when it was initiated by Kandinsky with a letter expressing his enthusiastic reaction to a concert of Schoenberg's music, to 1936. The most intense and significant part of the correspondence (most of which has been unavailable until recently) dates from 1911 to 1914. Neither man had a more important correspondent during these crucial years, when Schoenberg was in the midst of his free atonal period, Kandinsky was painting his first abstract pictures, and both were reaching out to new media of expression: Schoenberg to painting, and both men to prose and stage composition.

Though the correspondence contains fascinating material on each man's reaction to the other's paintings and theoretical works, its greatest importance lies in providing eloquent discussions of substantive artistic and theoretical questions between two of the principal figures in the formation of twentieth century art. The major themes of these discussions will be traced, and passages of particular importance quoted, in order to afford a revealing record of each man's artistic state of mind during this critical period.

The most important topic discussed in the letters is the role of "construction" in the new art: Kandinsky writes in its favor, while Schoenberg repeatedly stresses the "renunciation of conscious thought," thus taking a position of extreme Expressionism which contradicts the widely held view of him as an essentially cerebral composer.

JAZZ IMPROVISATION, Saturday, November 14, 9:00-12:00 a.m.

Paul S. Machlin, Colby College, Chair

"IF ANYONE SHOULD ASK WHO..."

FOLKLORE AND THE NATURE OF JAZZ INVENTION

Tim Hunt
Deep Springs College

Too often the relevance of the blues tradition to jazz is viewed only formally and musically (not psychologically). Recent folklore studies, though, remind us of the importance of combining the social and aesthetic dimensions if the full implications of blues as folk practice for the art of jazz performance are to be understood.

Folk blues is preeminently a vocal form. In inventing from traditional lyrical and musical motifs, the folk performer both affirms his sense of community and asserts his individuality by using the qualities of voice to particularize, and thereby appropriate, his materials. Also, in the folk context vocal practice is the model for instrumental practice. The bluesman strives to make his instrument "say what he said," derive rhythms from speech, and instrumentally imitates growth, moans, and cries.

Early jazz is also strongly oral. Bechet equated soloing with telling a story, and Armstrong made little distinction between soloing vocally and soloing instrumentally. A comparison of Lester Young's solo "Them There Eyes" (1936) and Coleman Hawkins' solo "Sweet Georgia Brown" (1937) suggests the continued oral emphasis in jazz. Young seems to retain certain folk attitudes toward making music. He organizes his solo in part as "speech" and may regard soloing as much as the use of a particularizing voice to possess a song as much as he does the invention of something new. If so, this reinforces and clarifies Wilfrid Mellers' claim that the significance and strength of jazz is, in large part, its merging of "the improvisatory 'reality' of folk art and the conventionalized 'artistry' of commercial music."
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MILES DAVIS: THE JUNCTURE OF PARAPHRASE AND CHORUS-PHRASE IMPROVISATION

Barry Kernfeld
Cornell University

By introducing the terms "paraphrase" (for ornamental variation) and "chorus-phrase" (for constant-harmony variation), André Hodeir implicitly demonstrated that a single jazz style may admit varied approaches to melodic invention. There has developed, nonetheless, a strong correlation in the literature between "chorus-phrase" improvisation and the style of Bebop, in which a soloist typically strives to create "new" melodies over pre-existent harmonic frameworks. But were we to assess Miles Davis' Bebop blues improvisations by the same criteria, we would be forced to call Davis an amateur: he builds solos by recognizably varying a tiny collection of ideas. Hence these criteria must be invalid: the trumpeter's solos cannot depend entirely on "chorus-phrase" technique.

"Paraphrase" is the crucial additional element in Davis' playing. On four blues in F recorded in 1958, used here as a test case, he seems to paraphrase familiar ideas—"When the Saints Go Marching In," a boogie-woogie bass line, a Swing era riff, and a blues scale—and, at the same time, to reshape these ideas through devices associated with "chorus-phrase" improvisation--formulaic response and motivic development.

Analytical tables demonstrate how Davis transforms the borrowed material, so that the direct model for a blues chorus is one of his own, earlier blues choruses. Transcriptions illustrate the continuity of this potentially disjunctive approach to improvisation. Finally, a brief survey of Davis' improvisatory career from 1947 through 1964 brings forth expected and unexpected examples of his use of "paraphrase" technique.

DIALECT AND DIALECTIC IN ERIC DOLPHY'S MUSICAL LANGUAGE

Daniel Deutsch
Stony Brook, New York

Although Eric Dolphy (1928-1964) has been praised as a great "innovator" in jazz by critics and musicians, including many "classical" musicians, his work has been subject to little analytic scrutiny. Analysis of examples of his improvisation enables a concrete discussion of Dolphy's improvisational-compositional principles. The most important of these is his concern with improvisatory control over different levels of formal and harmonic structure, including large-scale structure.

Because all jazz contains an element of collective improvisation, the common acceptance of a shared language is especially important. Most of the stylistic revolutions in jazz have been accomplished by musicians who transformed accepted material (including clichés) into material which was at once unprecedented and easily assimilated by the common language. Dolphy's relative rejection of cliché and formula, together with his structurally variegated approach to improvisation, made this kind of assimilation by ensembles much more difficult.

This paper examines Dolphy's compositional and improvisational language with a focus on two dialectical relationships that are highly developed in his work: (1) the opposition and interpenetration of compositional and improvisational values, and (2) the relation of his "new language" to the common body of jazz language.

JOHN COLTRANE'S "A LOVE SUPREME": JAZZ IMPROVISATION AS COMPOSITION

Lewis Porter
Brandeis University

The task set before the jazz musician may be stated as follows: "Given some predetermined materials"--usually an harmonic progression, chorus structure, tempo, and mood--"and a knowledge of jazz styles, compose a coherent musical statement spontaneously." While most jazz musicians have concentrated on local details, some have concerned themselves with the overall unification of each improvised solo, for example by developing motivic ideas methodically throughout the course of an improvisation. The recordings of saxophonist John Coltrane represent some of the greatest achievements in this realm, as demonstrated by an analysis of his suite, "A Love Supreme" (recorded December 9, 1964), using transcribed examples.

Much of the melodic and harmonic material of the suite is derived from a pentatonic scale. Coltrane divides the scale into two non-overlapping fourths. The result of this is his concern with improvisatory control over different levels of formal and harmonic structure, including large-scale structure. The "A Love Supreme" suite is an example of this approach. The resulting cell figures prominently in all four parts of the suite, helping to unify them. The middle two parts are based on the usual predetermined materials listed above. Parts One and Four, in contrast, are more exploratory and open-ended. Over this, Coltrane fashions a tightly argued exploration of the basic cell while retaining control over the larger form of the improvisation. The capping part of the suite is a remarkable instrumental recitation of an original poem.

"A Love Supreme" is far from unique in Coltrane's output. Most of his recordings from 1960 until his death in 1967 reveal an ability to create highly unified compositions while working at extreme levels of intellectual and emotional intensity. A study of the output of this brilliant musician not only points the way to new compositional directions for the jazz improviser, but yields invaluable information about the improvisational process itself.
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The Music Library in a research institution enters the 1980's facing escalating costs, diminishing budgets, reduced autonomy because of increasing pressures for inter-library cooperation and an ever more rigid decision making apparatus dictating from "on high."

Can the library continue to meet all of the needs and desires of its patrons within these constraints? Can the student and the scholar learn to adapt to new research strategies which will be enhanced by improved inter-library communication or will delays and the diminished ability to browse cause harm to our discipline? Can the tools and techniques of research be adapted so that the scholar and student will have rapid access to materials without causing physical harm to them?

Music librarians feel that it is appropriate to discuss these questions before the final decisions are made.

MUSICOLOGICAL RESEARCH VERSUS RESEARCH LIBRARIANS

Susan T. Sommer
New York Public Library

Musicologists, especially young or inexperienced ones, often feel frustrated in large research libraries, sometimes to the point of imagining that individual librarians are deliberately keeping materials from the prospective researcher. Some of the difficulties arise from a misunderstanding of the library's--and by extension the librarian's--dual function.

One of these functions is the task to further the cause of research. Cataloging and classification systems, for example, are intended to make materials findable. A second function of a research library is to collect and preserve worthwhile materials not only for the present but for the future as well. If they are lucky, books and manuscripts can have much longer lives than humans. It is the librarian's responsibility to see that these sources, especially those that are unique, do survive.

Of all research techniques, investigation of watermarks is possibly the hardest. There is no easy, inexpensive way to read watermarks, and even the most sophisticated are brutal to anything that is bound. While they wait for improved technology, librarians are trying to cooperate with legitimate researchers in examining and recording such watermarks. This can only be done under controlled circumstances. But musicologists must understand that they cannot expect automatic permission to undertake such studies.

Let us agree to work together, appreciating each other's concerns. Let us have the patience to allow the past--which has given us so much--to endure into the future.

Libraries are changing. The arrival of computers and the increasing use of microform are some obvious innovations. The consequences of some other innovations such as the new cataloging code and the likely closing of old catalogs are not yet clear. They may make for greater convenience or not but they represent no basic threat to scholarship.

That libraries are unhappy about the rising cost of serial publications, regarding them as an intolerable burden, may have consequences that will affect the researcher directly or indirectly by causing the demise of certain publications. A partial substitute, a national periodical center, from which xeroxed articles can be obtained quickly will probably not benefit the humanist.

There has been much talk about an "information explosion" in the literature although in our field no such burst is evident. When the time comes for the reductions in acquisitions, however, such perceptions are likely to embrace all subjects.

Increasingly libraries are relying on Interlibrary Loan, for which a number of libraries are charging fees. That such fees may be passed along to the borrowers is likely, just as it is likely that the availability "on line" of certain reference tools may replace subscriptions for the books themselves. More and more the use of statistics is encouraged as a means of discrediting thoughtful analysis.

While economies and innovations are essential, it behooves the scholar to look very critically at new library policies.

THE EFFECTS OF LIBRARY NETWORKS ON SCHOLARSHIP
IN THE 1980's--SOME OBSERVATIONS, PREDICTIONS AND CAVEATS

Michael A. Keller
Cornell University

The technological innovations of the 1970's applied to the manipulation and delivery of ideas, information and data in the 1980's are creating new opportunities and new hurdles for musical scholars.

Shared or cooperative cataloging ventures which developed in the 1970s such as OCLC, Inc., the Washington Library Network, and UTLAS have developed the automated inter-library loan networks as a by-product of central automated storage of bibliographic information. The chief advantages of this kind of ILL network are speed of inquiry, size of the "union" catalog, and diversity of types of libraries contributing information. There are disadvantages too; these networks have accepted information of varying quality and quantity.
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**LIBRARIES AND SCHOLARSHIP: NEW TRENDS AND THEIR EFFECTS**

Hans Lenneberg
University of Chicago

Libraries are changing. The arrival of computers and the increasing use of microform are some obvious innovations. The consequences of some other innovations such as the new cataloging code and the likely closing of old catalogs are not yet clear. They may make for greater convenience or not but they represent no basic threat to scholarship.

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Some regional library networks are producing union lists of various types of holdings—periodicals, films and video tapes, and reference works among others. A few are surveying archival materials relevant to local historical studies; these surveys should be useful indicators to scholars of American music.

One network, the Research Libraries Group, has set an agenda covering the full spectrum of bibliothecal issues: collection development and management; shared cataloging; cooperative public services including preferred inter-library lending, on-site access, and cooperative reference services; and preservation of library/archival materials. RLG has recently established a Music Program Committee to consider, recommend action, and carry out a variety of projects which should benefit musical scholars. This committee consists of the chief music librarians of 22 institutions and is therefore a direct link between scholars of music and the activities of RLG. The accomplishments and desiderata of this committee in its first year will be reported.

RESPONDENT to Panel: Lawrence Gushee, University of Illinois

PANEL DISCUSSION: MUSICOLOGY III: MUSICOLOGY BEYOND THE ACADEMY, Saturday, November 14, 12:00-2:00 p.m.

MaryAnn Bonino, Mount St. Mary’s College, The Da Camera Society, KUSC-FM, Chair

Economic retrenchment and declining enrollments have severely reduced the opportunities for beginning an academic career in musicology. While panel sessions at recent AMS meetings have addressed the growing interest in alternative therapies, the very word "alternative" suggests a second choice, a back-up system, one of those parachutes of whatever color.

This panel will attempt to focus the issue in another light: Does musicology have a responsibility to reach beyond its own domain and exercise qualitative impact on the musical life of society as a whole? If so, what are the best means for transmitting the fruits of scholarship to a non-professional audience? What are the opportunities, what are the difficulties inherent in the attempt?

Brief presentations from the panelists will lead to a discussion with the audience on the relationship (real and potential) between musicology and the fields of criticism, broadcasting, arts management, publishing, adult education and the recording industry. Questions to be considered: What is being done within academia to prepare and direct students into these "alternative" careers—or, can teaching at the graduate level extend beyond the replication of one's own kind? Is there any evidence that the fields in question are seriously interested in hiring persons with skills in musicology? Is musicology interested in the market; is the market interested in musicology?

Several years before Peri's Dafne, three other pastorals by Emilio de' Cavalieri were performed in Florence: Ilia satire, La disperazione di Fileno (both 1594), and Il Giuoco della cieca (1595, 1598, 1599). Although the librettos, by Laura Guidicciioni, and the music are lost, much information about these works can be deduced from contemporary documents and from the preface to Cavalieri's Rappresentazione di anima, et di corpo (1600), the earliest dramaturgy of opera, written as instructions for the composition and performance of pastorals and sacred operas. With his music for Tasso's Aminta and Guarini's Pastor fido, Cavalieri took up the Ferrarese literary tradition of the favola pastorale and made it the basis of the early operas. At the same time he formulated and applied, before Peri or Caccini, the humanistic concept of effective music in emulaiton of ancient drama. Though somewhat shorter than operas from the early seventeenth century, his pastorals were the first secular dramatic texts set completely to music. Those modern authors who have denied them to be operas have merely misunderstood a statement of Doni. These pastorals seem to have employed a somewhat smaller proportion of declamatory recitative and a greater variety of musical styles than Dafne or Euridice, thus anticipating the rich palette of Monteverdi, who was probably influenced by Cavalieri's preface.

Bruce Carr, Detroit Symphony Orchestra
Bea Friedland, Da Capo Press
Ara Guzelimian, KUSC-FM, Nonesuch Records
Steven Ledbetter, Boston Symphony Orchestra
Michael Steinberg, San Francisco Symphony
Robert Winter, University of California at Los Angeles, California Radio Music Network

ITALIAN MONDAY, Saturday, November 14, 2:00-5:00 p.m.

H. Wiley Hitchcock, Brooklyn College, C.U.N.Y., Chair

OPERA BEFORE PERI: THE LOST PASTORALS OF LAURA GUIDICCIIONI AND EMILIO DE' CAVALIERI

Warren Kirkendale
DuE University
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PANEL DISCUSSION: MUSICOLOGY III: MUSICOLOGY BEYOND THE ACADEMY, Saturday, November 14, 12:00-2:00 p.m.

MaryAnn Bonino, Mount St. Mary's College, The Da Camera Society, KUSC-FM, Chair

Economic retrenchment and declining enrollments have severely reduced the opportunities for beginning an academic career in musicology. While panel sessions at recent AMS meetings have addressed the growing interest in alternative careers, the very word "alternative" suggests a second choice, a back-up system, one of those parachutes of whatever color.

This panel will attempt to focus the issue in another light: Does musicology have a responsibility to reach beyond its own domain and exercise quantitative impact on the musical life of society as a whole? If so, what are the best means for transmitting the fruits of scholarship to a non-professional audience? What are the opportunities, what are the difficulties inherent in the attempt?

Brief presentations from the panelists will lead to a discussion with the audience on the relationship (real and potential) between musicology and the fields of criticism; broadcasting, arts management, publishing, adult education and the recording industry. Questions to be considered: What is being done within academe to prepare and direct students into these "alternative" careers--or, can teaching at the graduate level extend beyond the replication of one's own kind? Is there any evidence that the fields in question are seriously interested in hiring persons with skills in musicology? Is musicology interested in the market; is the market interested in musicology?

Several years before Peri's Dafne, three other pastorals by Emilio de Cavalieri were performed in Florence: Tisbe, La disperazione di Fileno (both 1598), and Il Giuoco della cieca (1598, 1599). Although the librettos, by Laura Guidicini, and the music are lost, much information about these works can be deduced from contemporary documents and from the preface to Cavalieri's Rappresentazione di anima, et di corpo (1600), the earliest dramatics of opera, written as instructions for the composition and performance of pastoral and sacred operas. With his music for Tasso's Aminta and Guarini's Pastore Fido, Cavalieri took up the Ferrarese literary tradition of the favola pastorale and made it the basis of the early operas. At the same time he formulated and applied, before Peri or Caccini, the humanistic concept of affective music in emulation of ancient drama. Though somewhat shorter than operas from the early seventeenth century, his pastoral are the first secular dramatic texts set completely to music. Those modern authors who have denied them to be operas have merely misinterpreted a statement of Doni. These pastorals seem to have employed a somewhat smaller proportion of declamatory recitative and a greater variety of musical styles than Dafne or Euridice, thus anticipating the rich palette of Monteverdi, who was probably influenced by Cavalieri's preface.
Tasled, musiche he specifically refers to excessive, inexpressive, manuscript copies in circulation. In his preface to had been because manuscript versions of Caccini's printed versions in still other ways not specifically treated in scholarly literature, the most significant of which are reflected in the rhythmic refinements found in the 1602 prints. Numerous comparisons show that these rhythmic changes result in heightened expressive text declamation, application of vocally idiomatic passaggi where they obscure neither the text nor the shape of the vocal line, and opportunities for unnotated vocal effects, such as the esclamazione and scenar della voce, which Caccini illustrates in his preface. The significances of the variants lies, above all, in effecting clearer and more forceful projection of the intelligibility and passion of the text, an Aristotelian concept Caccini was aware of through Mei, Bardi, and Galilei. Also, study of the rhythm variants allows one a glimpse into Caccini's compositional process, providing a practical demonstration of how he himself would have performed these sketches or skeletons, especially with regard to the sprezzatura di canto. Finally, these changes surely reflect a growing awareness and conviction on Caccini's part of the significance of the aesthetic aims of the Humanistic circle in Florence with which he was closely associated.

EARLY ROMAN MONODY FROM THE CIRCLE OF CARDINAL MONTALTO

John W. Hill
University of Illinois

This paper summarizes what can be learned from studying the contents of six early-seventeenth-century Roman monody manuscripts with the aid of letters and other documentary evidence. Three of these manuscripts have been mentioned, but none has been studied directly. They can be identified as the only monody manuscripts of Roman origin and the sources of possibly the earliest madrigals and arias for solo voice by Roman composers. Further, all six manuscripts contain primarily compositions by musicians in the circle of Cardinal Montalto (1560-1623), often named as the most important Roman patron of the time but never before the object of musicological research. The Roman composers represented are Cesare Marotta, Ippolito Macchiavelli, Giuseppe Cenci ("Giuseppino"), Ottavio Catalani, Giovanni Bernardino Nanino, Giovanni Domenico Poliashchi, Francesco Landi, and "Luigi" (Luigi Rossi?). Individual compositions in these manuscripts can be assigned various termini ad quern within the 1610s; many may have been composed in the first decade of the century, or before. The four largest of these collections, it will be argued, were assembled in 1623 from manuscripts in Montalto's library. The conclusions suggested are: (1) Florentine recitative cantando made an early impact on Rome, and Montalto himself encouraged this; (2) a preference for strophic and strophic-variation arias, the latter not just of the "madrigalian" sort, can be detected earlier in Rome than elsewhere in Italy; (3) many of the arias in these manuscripts stylistically melt into the early chamber cantata at least as smoothly as the Venetian "cantatas" that came a bit later.

A NEW MANUSCRIPT SOURCE OF ITALIAN MONODY AND CANZONETTE

Susan Parisi
Urbana, Illinois

The early Italian monody repertory has come down to us in numerous prints, but in less than 35 manuscripts copied before 1635. An additional manuscript which has gone unnoticed as a source of monody is a set of two partbooks (Canto I and Basso; the Canto II is lost) in the Civico Museo Bibliografico Musicale in Bologna. The repertory comprises 49 strophic monodies, mainly sacred, by Foggia, Caccini, Rasi, Giuseppeppino, Adriana, and the little known composer G. E. Pedrali, nine of which appear to be unique; and over 170 sacred canzonette for three voices by some twenty-five composers.

The canzonette can be shown to have been derived, as sets, from secular prints, whose identification has permitted the virtually complete reconstruction of those portions of the manuscript which have been otherwise retained. The main monody section, as far as can be ascertained, is not a compilation from known sources. Internal evidence indicates that the manuscript was copied in northern Italy, between 1610 and 1620, and textual allusions point to Mantua as the possible place of origin. The collection appears to have been intended for devotional use.

Caccini's opus can now be provisionally increased by four songs. Another important addition to the repertory is the Giuseppina aria "Occhi un tempo mia vita," an unicum known only from Marsolo's polyphonic elaboration. The riddle of who composed certain anonymous villanelle in the Tregian anthology, pieces once thought to be by Caccini, can also be resolved.
Giulio Caccini published his first collection of monodies in 1602, as many as fifteen years after composing some of them, because he objected to the way they were being performed from manuscript copies in circulation. In his preface to Le nuove musiche he specifically refers to excessive, Inexpressive, old-fashioned, and instrumentally-conceived passaggi that singers had been adding to his relatively unornamented madrigals and arias. Several manuscripts preserve what must be these earlier, less ornamented versions of Caccini's monodies, and studies have been made comparing them with the ornamented versions that Caccini eventually published. But the earlier manuscript versions of Caccini's monodies differ from the later printed versions in still other ways not specifically treated in scholarly literature, the most significant of which are reflected in the rhythmic refinements found in the 1602 prints. Numerous comparisons show that these rhythmic changes result in heightened expressive text declamation, application of vocally idiomatic passaggi where they obscure neither the text nor the shape of the vocal line, and opportunities for unnotated vocal effects, such as the esclamazione and scemar della voce, which Caccini illustrates in his preface. The significance of the variants lies, above all, in effecting clearer and more forcible projection of the intelligibility and passion of the text, an Aristotelean concept Caccini was aware of through Mei, Bardil, and Galilei. Also, study of the rhythmic variants allows one a glimpse into Caccini's compositional process, providing a practical demonstration of how he himself would have performed these sketches or skeletons, especially with regard to the sprezzatura di canto. Finally, these changes surely reflect a growing awareness and conviction on Caccini's part of the significance of the aesthetic aims of the Humanistic circle in Florence with which he was closely associated.

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AFFECT AND EXPRESSION IN BUXTEHUDE'S VOCAL AND INSTRUMENTAL MUSIC

Friedhelm Krummacher
Christian-Albrechts-Universität, Kiel
(No abstract available)

FROM ACCOUNT BOOKS TO PERFORMANCES: BUXTEHUDE AT THE MARIENKIRCHE IN LÜBECK

Kerlja J. Snyder
Hartt School of Music

Buxtehude held two positions at the Marienkirche: Organist and Weckmeister. The latter was an administrative post, including the duties of church treasurer. In this capacity Buxtehude kept the Wochenbücher of the Marienkirche, weekly accounts of the church's receipts and expenses. Wilhelm Stahl drew on these sources for his books Franken und Dietrich Buxtehude (1926) and Musikgeschichte Lübecks (1952), but they were removed from Lübeck in 1942 and have not returned. In the meantime questions have been raised concerning performance practice in the Marienkirche, the most important of which is whether Buxtehude's preserved vocal music would have been performed there at all, since this lay in the province of the cantor, not the organist. Although some of the Wochenbücher appear to be lost, those covering the years 1715-1885 have recently become available once again. A study of the expenditures during these years indicates that vocal and instrumental music were performed from the large organ and provides further information on the state of the organs in the church at that time.

UNKNOWN COMPOSITIONS BY JOHANN MATTHESON FROM HIS MUSICAL BEQUEST

Hans Joachim Marx
University of Hamburg

The musical compositions by Johann Mattheson are almost unknown and unexplored until now. The reason for this astonishing fact is the complicated and unfavorable situation concerning their sources. Mattheson's bequest of manuscripts containing the scores of all his operas and oratorios as well as some unpublished treatises is generally said to have been destroyed in World War II. Any occupation with the music of this widely gifted man has to follow the researches of Beekman C. Cannon and Hallmuth Christian Wolff but has also to face the difficult task of reconstructing the story of Mattheson's bequest.

My own investigations in the archive of the Staats- und Universitätsbibliothek in Hamburg had the unexpected result that Mattheson's manuscripts--128 volumes given to the former "Stadtbibliothek" in 1763--had not been burnt or destroyed, but evacuated out of the city during the War and confiscated by the Soviet occupation forces after the War. In the late fifties, parts of these evacuated manuscripts were given to a German Library and are still there, held in trust. This part of Mattheson's bequest has been made accessible to me: it contains some early instrumental works and cantatas as well as some sacred music from Mattheson's later years (1756). These compositions will be considered in the second part of my paper.

RESPONDENT: Beekman C. Cannon, Yale University

Johann Mattheson and the Invention of the Affektenlehre

George J. Buelow
Indiana University

As every student of Baroque music learns, the concept of the Affektenlehre is a basic component in all aesthetic definitions of music written during the 17th and 18th centuries. Writers on Baroque music, including such authors as Bukofzer, Schering, Kretzschmar, and Apel (in the Harvard Dictionary of Music) all attribute to the Baroque a doctrine of musical expression which supposedly was developed by a long line of Baroque theorists and culminated in the treatises of Johann Mattheson in the 18th century. Although one cannot question the relevance of the Affektenlehre to Baroque music, there is no evidence to suggest that an organized, rational doctrine or theory of the Affections existed at any time in the Baroque.

The concept of the Affektenlehre, this paper contends, occurs only in the writings of 20th century musicologists, especially in works by Kretzschmar and Schering. Although the term was first used by Mattheson in three isolated instances in his writings, the context in which he employs the word suggests that Mattheson did not equate the meaning with our current definitions. It can be shown that Mattheson, while recognizing the significance of the Affections as an essential part of musical expression, nevertheless was far less dogmatic about a definition of the Affections than in more recent discussions of Baroque music. It is the purpose of this paper to examine Mattheson's particular definition of Affektenlehre and to show that, contemporary musicological assertions to the contrary, the terminology was generally unknown to writers on music in the Baroque and post-Baroque periods, and its current usage was an invention of 20th century musicology.
BUXTEHUSE: MATTHESON, Saturday, November 14, 2:00-5:00 p.m.

George J. Buelow, Indiana University, Chair

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BEETHOVEN, Saturday, November 14, 2:00-5:00 p.m.

Lewis Lockwood, Harvard University, Chair

BEETHOVEN AND HANDEL

Martín Stachelin
Beethoven-Archiv, Bonn

Scholarship has paid scant attention to Beethoven's relationship to Handel. Yet Beethoven's reverence for Handel's personality and work is well attested, and is evident in Beethoven's copies of Handel's compositions as well as in Handelian echoes in his own works. In the light of the relevant source material, this paper will explore the chronological stages of Beethoven's absorption in Handel, the deeper basis for his interest. It will focus primarily on musical issues. What was it in Handel's music that attracted Beethoven? What was it, in historically demonstrable terms, that particularly addressed Beethoven in the music of this composer? What are the principal intersections between Handel's work and style and those of Beethoven?

BEETHOVEN'S EIGHTH SYMPHONY:
A NEW LOOK AT ITS SOURCES AND CHRONOLOGY

Kathryn John
New York, New York

The autograph of the first movement of Beethoven's Eighth Symphony bears the inscription Linz Jan. / Month October / 1812 in the composer's hand. That date has been generally accepted as the completion of Beethoven's work on the score, and indeed the autograph as we know it today differs in relatively few details from the first edition published by S. A. Steiner & Comp. in 1817. On closer examination of the sources, it becomes apparent that the four movements of the present autograph were not all finished at the same time and that the final version of the piece was reached only after numerous alterations.

Sketches found in the Petter Sketchbook (Bonn: Beethovenhaus, Ms 59 = SV 106) often do not closely approach the forms and details found in the autograph. This suggests some intermediate level of composition, an idea confirmed by extant fragments of several earlier versions of the coda for the first movement. Within the autograph, the first and third movements are written on hochformat (upright) paper, the second and fourth on querformat (oblong). The latter is the norm for Beethoven's autographs, and as these two movements are much cleaner scores than the first and third, it appears that they represent a later stage. This is verified by the watermarks of the pages throughout the four movements, which also in the first and third suggest revisions or replacement of some leaves.

These observations indicate that the Eighth Symphony came into existence in its final form after 1812. During a period usually said to be one of low productivity for Beethoven, they also suggest that the composer at this time customarily used not only sketches and autographs but also intermediate composing scores.

REVISIONS OF OP. 110

Jane Coppock
Dartmouth College

Beethoven hit a snag in the thirty bar passage in the last movement of Op. 110. Up to that point, the autograph reads as if it were being copied out. Suddenly, it becomes work space. The re-writing gradually expands, as the problem fails to resolve itself, to fill several pages in the vicinity of the snag, to scratch space in the autograph, out of the autograph completely to a new copy, and back into extra pages at the back of the autograph. The passage finally is pieced together out of revised stretches from here and there in the autograph and sent to the publisher.

I will use my reconstruction of these revisions to entertain the question of how they reflect on the piece—both on its internal behavior, and on its standing as a finished object.

BEFORE THE NINTH: A STUDY OF BEETHOVEN'S SKETCHING IN THE EARLY 1820s

William Drabkin
University of Southampton

With increased understanding of Beethoven's composing procedures and, in particular, of more numerous and sophisticated transcriptions of his sketches, scholars have been able to undertake genetic studies of his music (for instance, the Opus 50 violin sonatas, the songs of 1815-16, the last piano sonatas, the late quartets) which far outdistance their predecessors modeled after or directly based on Nottebohm's pioneering research of over a hundred years ago. These studies, it can be claimed, shed important light not only on the biography of Beethoven as a composer, but also on our analytical appreciation of the works themselves.

In some periods of Beethoven's creativity, however, there exist a number of sketches which have been regarded as unusable for this specific type of investigation: plans for works contemplated or projected by the composer but never taken up in earnest; ideas for movements of pieces never worked out; ideas which seem to show a regression in the compositional process; and sketches for trivial pieces, such as canons. These sketches must have been important to Beethoven's work, even though they may fail to shed light directly on the finished masterpieces of the period to which they belong. In my paper I shall attempt to explain the relevance of some of this 'unusable' material set down by Beethoven as he neared completion of the Missa Solemnis for our
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understanding of what might be called his "musical personality" and, indirectly, for our appreciation of some of his profoundest creative moments.

FAURÉ, Saturday, November 14, 2:00-5:00 p.m.

Mimi S. Daltz, City College, C.U.N.Y., Chair

THE TWO VERSIONS OF FAURÉ'S REQUIEM

Jean-Michel Nectoux
Bibliothèque Nationale, Paris

The version of Fauré's Requiem which is usually performed is scored for a full symphony orchestra. The work was virtually complete in 1890 but the vocal score was not published until 1900; the full score followed one year later. The examination of the autograph manuscripts kept by the composer (now in the Bibliothèque Nationale, Paris) shows clearly that the original thought of the musician was to use a very special formation: a chamber orchestra excluding woodwinds and violins, except for a solo in the Sanctus. This orchestration, performed between 1888 and 1900 under Fauré's direction at the Paris church of La Madeleine uses mainly a quartet of divided violas and cellos with double bass and organ. It also utilizes two horns, two trumpets, three trombones, drums, and harp. The orchestral color is intentionally dark, as in some funeral works by J. S. Bach and Brahms.

That very original conception was altered at the time of publication, probably at the publisher's demand. If Fauré ultimately accepted the symphonic orchestration, there is no evidence that the final arrangement as published was really his doing. No manuscript of the published version has ever been found—in the composer's archives or in those of the publisher.

The reconstruction of the early orchestration seemed quite impossible using only the 1888 autographs because of their incompleteness (three pieces are lacking) and of their confused state. These manuscripts were used by Fauré as a provisional draft for the symphonic version. Fortunately, I discovered in the archives of La Madeleine the original orchestral parts used by Fauré himself for the early performances of his Requiem. These parts are partially in Fauré's hand and partially in the hand of a copyist, with composer's corrections. I was able to establish that the copyist was a member of the parish choir who sang the work under Fauré's direction.

FAURÉ AS DIRECTOR OF THE CONSERVATOIRE

Gail Hilson
Yale University

When Théodore Dubois resigned from his position as director of the Conservatoire National de Musique et de Démonstration following the "Affaire Ravel" scandal of 1905, Gabriel Fauré was chosen as his successor. This appointment surprised Parisian musical circles as well as enraged conservative members of the Conservatoire, for Fauré was neither a former student nor Prix de Rome laureate. Moreover, he was not a member of l'Institut de France. Within weeks of assuming the post left vacant by the conservative Dubois, Fauré shocked both the Conservatoire faculty and the Parisian musical public by instituting a series of radical reforms in the Conservatoire's curriculum. Fauré's reputation as an innovative administrator did not stop with the reforms of 1905; during his fifteen-year tenure as director Fauré issued many more changes in long-established Conservatoire policies.

This paper will focus on Fauré's role as director of the Conservatoire from 1905-1920; special emphasis will be accorded the reforms of 1905 and their reception by Fauré's contemporaries. Unpublished Conservatoire documents that now comprise part of the series AJ of the Archives Nationales at Paris provide the bases for this study.

FAURÉ AND THE VIARDOT FAMILY

Charlotte Greenspan
Cornell University

In 1872 Fauré was introduced by his teacher and mentor, Camille Saint-Saëns, to Pauline Viardot. The eminent singer was past the peak of her fame as a performer but her home was still the meeting place of a formidable group of musicians and writers.

Fauré's connection with the Viardot family was of great importance to him both personally and musically. In July of 1877 Fauré and Marianne Viardot, Pauline's third daughter, announced their engagement, but Marianne broke off this engagement a few months later, in October. This was a shock and a disappointment to Fauré and several biographers suggest a substantial change in his personality dating from about this time. Be this as it may, Fauré did not venture out into matrimonial waters again until 1883.

The musical significance of Fauré's connection with the Viardots is no less great. A number of his more significant early works are dedicated to various members of the family--the collections of songs Op. 4 and Op. 7 are dedicated to Pauline, Op. 8 and Op. 10 to her daughters Clodie and Marianne, and Op. 13, a sonata for violin and piano, to her son Paul. Jean-Michel Nectoux has suggested that "Fauré's association with the Viardots from 1872 to 1877 inclined him temporarily toward an Italian style." (Fauré, Grove's 6.)
understanding of what might be called his "musical personality" and, indirectly, for our appreciation of some of his profoundest creative moments.

FAURE, Saturday, November 14, 2:00-5:00 p.m.
Mini S. Baitz, City College, C.U.N.Y., Chair

THE TWO VERSIONS OF FAURE'S REQUIEM
Jean-Michel Nectoux
Bibliothèque Nationale, Paris

The version of Fauré's Requiem which is usually performed is scored for a full symphony orchestra. The work was virtually complete in 1890 but the vocal score was not published until 1900; the full score followed one year later. The examination of the autograph manuscripts kept by the composer (now in the Bibliothèque Nationale, Paris) shows clearly that the original thought of the musician was to use a very special formation: a chamber orchestra excluding woodwinds and violins, except for a solo in the Sanctus. This orchestration, performed between 1888 and 1900 under Fauré's direction at the Paris church of La Madeleine uses mainly a quartet of divided violas and cellos with double bass and organ. It also utilizes two horns, two trumpets, three trombones, drums, and harp. The orchestral color is intentionally dark, as in some funeral works by J. S. Bach and Brahms.

That very original conception was altered at the time of production, probably at the publisher's demand. If Fauré ultimately accepted the symphonic orchestration, there is no evidence that the final arrangement was published was really his doing. No manuscript of the published version has ever been found--in the composer's archives or in those of the publisher.

The reconstruction of the early orchestration seemed quite impossible using only the 1888 autographs because of their incompleteness (three pieces are lacking) and of their confused state. These manuscripts were used by Fauré as a provisional draft for the symphonic version. Fortunately, I discovered in the archives of La Madeleine the original orchestral parts used by Fauré himself for the early performances of his Requiem. These parts are partially in Fauré's hand and partially in the hand of a copyist, with composer's corrections. I was able to establish that the copyist was a member of the parish choir who sang the work under Fauré's direction.

FAURE AS DIRECTOR OF THE CONSERVATOIRE
Gail Hilson
Yale University

When Théodore Dubois resigned from his position as director of the Conservatoire National de Musique et de Déclamation following the "Affaire Ravel" scandal of 1910, Gabriel Faure was chosen as his successor. This appointment surprised Parisian musical circles as well as enraged conservative members of the Conservatoire, for Fauré was neither a former student nor Prix de Rome laureat. Moreover, he was not a member of l'Institut de France. Within weeks of assuming the post left vacant by the conservative Dubois, Fauré shocked both the Conservatoire faculty and the Parisian musical public by instituting a series of radical reforms in the Conservatoire's curriculum. Fauré's reputation as an innovative administrator did not stop with the reforms of 1910; during his fifteen-year tenure as director Fauré issued many more changes in long-established Conservatoire policies.

This paper will focus on Fauré's role as director of the Conservatoire from 1905-1920; special emphasis will be accorded the reforms of 1910 and their reception by Fauré's contemporaries. Unpublished Conservatoire documents that now comprise part of the series A52 of the Archives Nationales at Paris provide the basis for this study.

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The musical significance of Fauré's connection with the Viardots is not great. A number of his more significant early works are dedicated to various members of the family--the collections of songs Op. 4 and Op. 7 are dedicated to Pauline, Op. 8 and Op. 10 to her daughters Claudine and Marianne, and Op. 13, a sonata for violin and piano, to her son Paul. Jean-Michel Nectoux has suggested that "Fauré's association with the Viardots from 1872 to 1877 inclined him temporarily towards an Italian style." ("Fauré" Grove's 6.)
What has been almost totally ignored in the literature is that Pauline Viardot was not only a great singer and teacher of singers but also a composer. In this paper I will examine some of Viardot's songs, comparing them with Fauré's songs for signs of influences—Italianate and otherwise.

THE MANUSCRIPTS AND EARLY EDITIONS OF FAURÉ'S SONGS: A PRELIMINARY REPORT

Mimi S. Daits
City College, C.U.N.Y.

To date there has been no comprehensive study of Fauré's song manuscripts, although Robert Orledge has written about several of them. And no one has looked closely at the many editions of Fauré's songs published during the composer's lifetime. Yet these studies could provide us with important information about the evolution of Fauré's style and could also provide the data necessary to correct errors and explain variants in presently available scores.

While the value of manuscript study is self-evident, the importance of examining numerous editions, issues, states, and impressions of Fauré's songs may be underestimated. Anyone familiar with French publishing practices knows that a corpus of works brought out by eight different firms between the years 1869 and 1924 is likely to contain numerous errors. But it is not widely known that Fauré himself prepared the transpositions of his songs.

In this paper I will present a sample from my current study of the songs which is being done in collaboration with Jean-Michel Nectoux. I will briefly discuss the variants found in the manuscripts and early editions of three songs: "Rêve d'Amour" (1867, Hugo), "La Rose" (1890, Lecomte de Lisle), and "Dans la Nymphée" (No. 5, Le Jardin clos, 1914, Ch. van Lerberghe). Of primary interest at this time will be the identification of types of errors and compositional changes contained in these sources. This should indicate what we may expect to gain from the comprehensive study and may suggest some implications for original source studies of the rest of Fauré's music.

THOUGHTS ON FAURÉ'S VOCAL LYRICISM

James C. Kidd
Pennsylvania Council on the Arts

This paper offers some explanations of Fauré's special lyricism, concentrating on the creative ambiguity in rhythmic/melodic shaping of his vocal melody, drawing on examples from middle and late period melodies. Fauré's melody approaches certain qualities of plainsong, with its fluency, its lessened gravitational pull of tonic and dominant, and its ease in focusing, more by patterned assertion than melodic function, on "structural tones." His accomplishment is seen purely in terms of melodic and rhythmic structure, without reference to the harmony.
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Fauré lessens the heard distinction between "structural" and "non-structural tones," and releases scalar steps from their conventional tonal functions. The result is an expansion of diatonic tonality that allows the freedom of movement usually associated with plainchant.

A similar ambiguity of function is felt in his rhythmic construction which cannot be considered apart from the melody, the effect of "release" due to the lessened sense of pulse, downbeat and meter, allowing a strong flow of directed rhythmic motion at a high level to emerge that tends to ignore barlines. The heart of Fauré's rhythmic life is not at lower levels but at the level of the phrase and beyond.

A few consequences of his special melodic construction to be emphasized are:
1. How its weakened conventional tonality produces long-range, and often veiled or subliminal, shaping at higher levels;
2. How it generates (seemingly a paradox) powerful phrase rhythm;
3. How it softens the way for modulation.

The major conclusion is that Fauré lightens a sense of conventional melodic closure without sacrificing a clear sense of balance and shape, less through chromatic or "modal" alterations than through the subtle reciprocal balance of melodic and rhythmic structure.

RESPONDENT: Norman Sanger, Pittsburgh, Pennsylvania

STUDY SESSION: CANTUS--TONUS: MEDIEVAL CHANT AND THE CONCEPTION OF MODALITY, Saturday, November 14, 2:00-5:00 p.m.

Lance W. Brunner, University of Kentucky, Chair

Modern scholars frequently use the term mode in discussing, describing, and analyzing music of the Western Church in the Middle Ages. The concept of mode in the Middle Ages, however, was neither as stable nor as simplistic as is often assumed--theorists defined and understood the term in different ways and applied it in various contexts for different purposes. If we are to use the concept of mode as a fruitful means of discussing and understanding chant, we must consider the full range of its meanings and uses in the Middle Ages.

MODE AND SYSTEM

Calvin M. Bower
University of Notre Dame

A clear understanding of the concept of mode as it was used in the Middle Ages has been elusive for modern scholars who work with chant. Whether or not mode was conceptualized
in terms of qualitative melodic function of a series of notes (tonus) or in terms of quantitatively determined segments of scales or consonances (modus or species), the overall musical space, determinate or indeterminate, is a fundamental aspect of the concept that is all too often ignored. I shall explore this aspect from three perspectives: (1) monochord divisions which touch on both system and mode, (2) problematic chants which are sometimes classified as one, sometimes as another mode, and (3) the changing concept of mode during the Carolingian period, that is, the gradual shift from a qualitative to a quantitative sense of musical space.

ARE TROPE OPENINGS GOOD PREDICTORS OF MODE?

Ellen Reiter
University of California at Berkeley

Medieval theorists discussed and sometimes quarreled over the relative importance of a chant opening to finalis as the determinate of Gregorian modal classification. Noting a number of cases of modal ambiguity (particularly between modes 1 and 3), Regnus urges looking at the opening of a chant in deciding the mode of such anomalous pieces.

Unlike Gregorian Mass and Office antiphons, which required a system of modal classification as a practical means of choosing the correct form of psalmody, Proper tropes were not assigned to a specific mode, but were attached to Mass chants of an already determined modal category. Focusing on the most dramatic modal inconsistencies which occur with respect to the tropes for Mode 7 antiphons, I argued in my "Early Introit Tropes" paper that it is inappropriate to apply rigid modal categories to Proper tropes.

Introit tropes, however, like Mass and Office antiphons, tend to be formulaic in their openings. Using numerous examples from the Introit trope repertory, I shall try to answer the following questions:

1. Do opening formulas predict the tonal center of either the trope or of the host antiphon?
2. Where they are not predictive (as is frequently the case), how is modality established in a trope line?
3. What does a discrepancy imply for the trope/antiphon relationship?
4. How are the modal ambiguities of Introits, such as "Nunc scio," handled by the trope composer? (Are the tropes modally ambiguous themselves, or is the modal ambiguity of the antiphon "resolved" in the trope?)
5. And finally, what conclusions can we draw from the lack of distinction between authentic and plagal in trope opening formulas?

THE FUNDAMENTAL TONALITY BEHIND THE CHURCH MODE SYSTEM

Finn Egeberg Hansen
Royal Danish School of Educational Studies, Copenhagen

Whether the church modes are taken as an abstract academic classification system, a practical system by which antiphons and responsories are smoothly linked with their psalm tones, or as more openly conceived melody types, the term mode implies some aspects of tonality or modal structure.

Many efforts were made by the medieval theorists (and their modern colleagues) to define and specify the differences between the modes and to negotiate the surprisingly small group of melodies which for some reason did not fit into the system. But up to this day not very much research has been devoted to the investigation of the fundamental tonality of the Gregorian repertory. An understanding of the basic tonality will put us in a much better position for understanding the various meanings of the term modal as it is used by the medieval theorists.

It is my aim to present a tonal model, which in a satisfactory way covers the whole of the old stratum of Proper chants. Very briefly, the tonal principle is based on the tonal opposition of so-called main tones and plen tones of which the former are tonally stable while the latter represent tonal tension. The main tones form two types of scale: pentatonic scales with octaval identity and scales with quintal identity. The two most commonly used tonal structures are:

- A B C D E F G A/B C/D E/F G/A (octaval identity)
- B c d e f g a b/c d'/e' f'/g' (quintal identity)

The encircled notes being the plen tones.

Special attention will be given to the melodies in deuterus maneria, i.e., the melodies ending on e, as it may seem contradictory to regard the finalis of a melody as a plen tone.

THE EDITING OF SOME COMMUNIONS IN MEDIEVAL MANUSCRIPTS

Keith A. Fleming
Washington, D.C.

There are approximately 140 Communion antiphons in the authentic repertory of Gregorian Chant. With the exception of a few melodies which were not part of the original repertory, the MS sources give the same texts and music for the great majority of these antiphons. There is, however, a group of approximately 15 Communions for which the sources do not agree among themselves. The forms of these melodies as preserved in some MSS suggest that the original, orally transmitted, melodies contained unusual melodic features which did not agree with the theory of the modes. These
in terms of qualitative melodic function of a series of notes (tonus) or in terms of quantitatively determined segments of scales or consonances (modus or species), the overall musical space, determinate or indeterminate, is a fundamental aspect of the concept that is all too often ignored. I shall explore this aspect from three perspectives: (1) monochord divisions which touch on both system and mode, (2) problematic chants which are sometimes classified as one, sometimes as another mode, and (3) the changing concept of mode during the Carolingian period, that is, the gradual shift from a qualitative to a quantitative sense of musical space.

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- 1st level: A B C D E F G A/B/ C D E (octaval identity)
- 2nd level: C D E F G A/B C D E F G A/B (quintal identity)

the circled notes being the pien tones.

Special attention will be given to the melodies in deuterus maneria, i.e. the melodies ending on e, as it may seem contradictory to regard the finalis of a melody as a pien tone.

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"Problematic" elements include unusual ranges, exposed melodic tritones, and pitches which were not understood as a part of modal theory.

These melodies evidently caused problems for the scribes who notated them, since the surviving Medieval tonaries do not agree on their modal classification, and the MSS containing the melodies themselves may give several differing forms of one particular piece. The differences between the MS readings of these Communions suggest that the melodies were changed in various ways in a deliberate attempt to bring them into agreement with modal theory.

This paper will discuss several of these Communions, the nature of the editorial changes introduced into them by the MS scribes, and the problems involved in producing a modern critical edition of the original melodies.

**BYZANTIUM AND ITS NEIGHBORS--WEST AND NORTH.** Sunday, November 15, 9:00-12:00 a.m.

Kenneth Levy, Princeton University, Chair

**BYZANTINE CHANT AND EARLY SLAVIC MUSICAL CREATIVITY**

Milan Velimirović
University of Virginia

It has already been demonstrated that with the acceptance of Christianity from Byzantium, the Eastern Slavs also adopted the Eastern Christian ritual as practiced in the Slavic liturgy. In addition to the neumatic notation in musical manuscripts, the yearly cycle of feasts with its basic hymns has also been transmitted and adapted for use in the Old Slavonic language of the Slavs. From a rather early date, however, Slavic saints and their feasts came to be introduced into the liturgical books, with hymns containing Byzantine notation, yet the texts for such saints do not have equivalents in Byzantine services, although models may be established even for 'original' Slavic creations. Examples (such as hymns honoring Sts. Boris and Gleb) have already been analyzed and exhibited for this purpose.

The paper shall present results of a more detailed examination of the whole yearly cycle, as transmitted in the menaia with special attention given to hymns honoring saints missing in the Greek tradition. In addition, special attention will be devoted to the new results obtained in a study of the Kanon for the feast of St. Demetrius, in whose honor there are at least 16 different Kanons in the Greek tradition, some of which date after the conversion of the Slavs. The Slavic Kanons for St. Demetrius appear to be the oldest sources and presumably antedate some Greek models. The problem of their originality and of their dependence on Greek models shall be presented in an attempt to shed some new light on the question of the literary--and musical--creativity of the Slavs before the 12th century.

**ARISTIDES QUINTILIANUS AND THE HARMONICS OF MANUEL BRYENNIIUS: A STUDY IN BYZANTINE MUSIC THEORY**

Thomas J. Mathiesen
Brigham Young University

The Harmonics of Manuel Bryennius exhibits numerous loci paralleli from earlier Greek theoretical writings, including Psalms from Aristides Quintilianus and Pachymeres. Bryennius' preferred source because it was the only surviving complete and thoroughly systematic survey (the treatise of Claudius Ptolemys notwithstanding) of the seven Aristoxenian categories. Moreover, its use of music theory as an analogue for the divine order of the universe was sympathetic to Bryennius' own tradition, as is made explicit in the locus of his proem. Some of the loci in Bryennius' treatise vary from their source in technical detail, but these variants simply represent his occasional confusion of passages in the earlier treatises. By returning to an example from the treatise of Aristides Quintilianus for comparison, it is possible to observe the critical method used by Bryennius in his work on a text. With the forthcoming RISM catalogue of Greek theoretical manuscripts, it is also now possible to determine to some degree the probable types of theoretical manuscripts Bryennius would have known. A study of Bryennius' treatment of his sources reveals that he was not a mere compiler but rather a skilled historian and text critic representing the later Byzantine Pammene tradition.

**PSALM 118 IN BYZANTIUM AND THE WEST**

Diane Touloups-Banker
University of Missouri-St. Louis

Psalm 118 of the Septuagint and Vulgate traditions is an abecedarian psalm that has the extraordinary distinction of being the longest psalm in the Psalter, containing 176 verses. This psalm has always been held in high regard throughout the ages by both Synagogue and Church.

The importance of Psalm 118 in Byzantium is demonstrated by the presence in so many liturgical rites. In the canonical hour of Orthros (Matins), Psalm 118 appears in the Saturday and Sunday services. These same verses have a double role, for they are also used in the funeral services (Nekroslommon Akolouthia) of Byzantium. In terms of its role in the funeral services, Psalm 118 is chanted in three such distinct services: for layman, for monk, and for the Theotokos (Virgin Mary) and Christ. Furthermore, Psalm 118 is found to play a role in the repertoire of the Asmatikos Orthros or Cathedral Matins. The verses of Psalm 118 have also been incorporated in the Akolouthia of the "Taking of the Small
"Problematic" elements include unusual ranges, exposed melodic tritones, and pitches which were not understood as a part of modal theory.

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**Aristides Quintilianus and the Harmonics of Manuel Bryennius:**

A Study in Byzantine Music Theory

Thomas J. Mathiesen
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The Harmonics of Manuel Bryennius exhibits numerous loci parallely from earlier Greek theoretical writings, including 43 from Aristides Quintilianus and 68 from Georgios Pachymeres. No other authors are used so extensively, and some of the other parallels that might be observed in additional sources also occur in the treatises of Aristides Quintilianus and Pachymeres. The treatise of Aristides Quintilianus was Bryennius' preferred source because it was the only surviving complete and thoroughly systematic survey (the treatise of Claudius Ptolemy notwithstanding) of the seven Aristotelian categories. Moreover, its use of music theory as an analogue for the divine order of the universe was sympathetic to Bryennius' own tradition, as is made explicit in the locus of his preem. Some of the loci in Bryennius' treatise vary from the source in technical detail, but these variants simply represent his occasional confusion of passages in the earlier treatises. By returning to an example from the treatise of Aristides Quintilianus for comparison, it is possible to observe the critical method used by Bryennius in his work on a text. With the forthcoming RISM catalogue of Greek theoretical manuscripts, it is also now possible to determine to some degree the probable types of theoretical manuscripts Bryennius would have known. A study of Bryennius' treatment of his sources reveals that he was not a mere compiler but rather a skilful historian and text critic representing the later Byzantine Platonian tradition.

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and Great Habits" (the taking of vows for monkhood) and in the office of the Mesonyktikon or Midnight service.

In contrast to its uses in Byzantium, Psalm 118 in the West is present in the Lesser Hours: Prime, Terce, Sext, and None. In a parallel use to Byzantium, Psalm 118 is found in the Burial Service for Very Young Children in the Roman Church. In addition, it is chanted as the Introit psalm in several of the Sunday masses after Pentecost. Isolated verses of the psalm are also present in other services.

This paper will compare the parallel and nonparallel uses of Psalm 118 between Byzantium and the West; the divisions of the psalm between the two churches will be analyzed; and several of the melodies in each tradition will be explored.

THE CANTICLE OF THE THREE CHILDREN
IN MUSIC FOR WORSHIP, EAST AND WEST
Ruth Steiner
Catholic University

The Canticle of the Three Children is the hymn sung by Shadrach, Meshach, and Abednego when they were cast into the fiery furnace by order of Nebuchadnezzar. In liturgical use, it is treated in two sections, of which the first, "Benedictus ex Domine Deus patrum nostrorum" (Daniel 3:52-56), was attached in the Byzantine rite to the Prayer of Azariah, which begins the same (Daniel 3:26-45). The second is "Benedicite omnia opera Domini Domino" (Daniel 3:57-88). In Byzantine Lauds these are the seventh and eighth of the canticles to which the successive odes of a kanon correspond; in each ode a parallel is drawn between the theme of the canticle and the feast of the day.

In the West, the second part of the canticle served as the fourth of the "psalms" of Lauds on Sundays and feasts; it was chanted to a psalm tone (on occasion, the tonus peregrinus) and provided with an antiphon. Some antiphons have traits in common with tropes for the Proper of the Mass: witness the identification of the source, along with the invitation to sing, in "Trium puerorum cantiemus hymnum, quem cantabant in camino ignis, benedictentes Dominum." In some antiphons, as in the kanon and in tropes, connections are made between the textual theme of the Biblical excerpt and that of the feast.

EXPERIMENTAL POLYPHONY "ACCORDING TO THE LATIN"
IN LATE BYZANTINE PSALMODY
Dimitri Conomos
University of British Columbia

Byzantine musicians more than likely were oblivious to the rise of polyphony in the West, particularly with the formal break between the two Churches in the eleventh century. And with the Latin occupation of a part of the Eastern Empire between 1205 and 1261, there was a general distaste for and rejection of the culture of "the Franks." Attempts at a rapprochement were made between 1438 and 1439 at the Council of Florence, and although a reunion never materialized, there were many Latin sympathizers, among them Ioannes Plousiadenos and Manuel Gazēs. Newly-uncovered evidence of their attempts to introduce Western organal polyphony into the Greek Church are preserved in three fifteenth-century chant anthologies. One psalm also actually carries the mark: "a double melody, according to the Latins."

Aside from the obvious questions of stylistic and melodic borrowings—whether the tunes themselves as well as their organal style were not directly appropriated by the Greeks from Latin prototypes—these polyphonic experiments assume broader and more significant interest when we turn our attention to the nature of Byzantine notation and its capacity for rendering accurately two concurrent lines of music. Transcriptions reveal that the recordings are not completely satisfactory: the singers must have relied heavily on tempo rubato in order to perform the pieces intelligently.

Thanks to this experiment with polyphony and in spite of its failure to transform subsequent practice, we find ourselves with more information about Byzantine musical notation than ever before. Unprecedented problems of rhythmic alignment and duration were encountered. The solutions offered allow us to draw a number of conclusions about the relative values of the neumes.

STUDIES IN THE ITALIAN RENAISSANCE, Sunday, November 15,
9:00-12:00 a.m.
Leeman L. Perkins, Columbia University, Chair

THE FOLIGNO FRAGMENT:
ANOTHER SOURCE FROM 15TH-CENTURY NAPLES
Allan Atlas
City University of New York

The task of determining the precise place of origin of the small, late fifteenth-century fragment now housed at the Biblioteca Comunale of Foligno (MS without signature) is difficult owing to the scant evidence and largely circumstantial nature of the evidence. Yet the various threads of evidence that do exist point more strongly in one direction than any other: Naples. (1) Foligno shares significant concordances with the manuscripts Perugia 431, the Neapolitan origin of which is indisputable, and Pesaro 1144, whose original layer I shall suggest also comes from Naples. (There is also a significant concordance with the northern Italian frottola manuscript Modena 7.9.9.) (2) No fewer than seven features of the notation show that the readings that Foligno and Perugia 413 transmit for the piece that they share had to have been derived from a common exemplar. (There is no such relationship between the readings for the piece shared by Foligno and Modena 7.9.9.) (3) Among the pieces in Foligno there is a strambotto siciliano and a poem that contains elements
and Great Habits" (the taking of vows for monkhood) and in the office of the Mesonyktikon or Midnight service.

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of meridional dialect. (4) The man who either owned or had
access to the fragment in the sixteenth century was almost
certainly a Neapolitan. (5) The presence in Poligno of a
poem by Lorenzo Pulci, which might at first point away from
Naples, can actually work to support our contention.

INSTRUMENTAL ENSEMBLES IN EARLY RENAISSANCE VENICE:
THEIR FUNCTIONS AND DEVELOPMENT
Jonathan E. Glixon
Seattle, Washington

Until recently, little has been known about the ante-
cedents of the famous instrumental ensembles of the Basilica of
San Marco in the late Renaissance. It can be shown that
while San Marco did not employ instrumentalists, other than
organists, before the middle of the sixteenth century, in-
strumental ensembles were an important part of Venetian musical
life, both sacred and secular, long before that. This
paper will explore the functions and development of these
ensembles from the mid-fifteenth century until approximately
1540.

The Scuole Grandi, the great Venetian religious confrat-
terries, made extensive use of instruments as early as the
1470's, often used in outdoor processions as well as in
religious services in churches and in the Scuole themselves.
During the earliest period, the ensemble consisted of lute,
harp, and viol, but it later evolved into a consort of five
violins, or lironi, often supplemented with wind instruments
of various sorts. In private secular music, on the other
hand, the standard ensemble seems to have consisted entirely
of winds, as documented in the Diaries of Marin Sanudo.
Lastly, ensembles of wind instruments played a major role
in state ceremonial occasions. Drawing upon various types
of documentation, it is possible to trace the functions and
development of the two ensembles employed by the Doge: the
six silver trumpets, tromba d'arcento, and the cornets and
sackbut, tromba e pifferi. In short, it will be demonstrated
that the great ensembles of the Basilica of San Marco repre-
sented the apex of a long tradition of Venetian instrumental
music.

THE MADRIGALE ARIOSO: A MID-CENTURY DEVELOPMENT
IN THE CINQUECENTO MADRIGAL
James Haar
University of North Carolina at Chapel Hill

Three volumes of four-voice madrigals (1555, 1558, 1562)
in Antonio Barre's series of Libri delle Muse bear the sub-
title "Madrigali ariosi." From Barre's dedicatory letters it
would seem that arioso was to him merely a descriptive term
for pleasant and melodious music without any more pro-
ounced meaning. But a good many of the madrigals in these books
have a distinct, and distinctly novel, musical character:
they are written in a declamatory musical style that approaches,
however paradoxical this may sound, a polyphonic parlamento.

The paper will include a brief etymological investiga-
tion of the term arioso. There will be a bibliographical
account of Antonio Barret's publications under the rubric of
Libri delle Muse (Madrigals for three, four, and five
voices; a volume of motets) together with a brief discussion
of the appropriation of this repertory by Antonio Gardano
and other Venetian printers, the paper's contents will be
centered on a descriptive analysis of the madrigals arioso
(melodic and rhythmic characteristics; relationship to the
notae madrigali; choice of poetic texts). The hypothesis
will be advanced that a Roman circle of composers created
this repertory as a somewhat more facile counterpart to the
work of Rore, Willaert, and their Venetian circle—both
groups concerned to expand the rhetorical and declamatory
resources of the madrigal as it had been established by
Verdelot, Pesti, and Arcadelt in his younger years.

MODAL REPRESENTATION IN PALESTRINA'S OFFERTORIES
Harold S. Powers
Princeton University

Motets were regularly sung in mid-sixteenth-century Rome to
accompany the liturgical action beginning the second half
of the Mass; Palestrina's calendrical cycle of 4-voice
motets of 1564 may have been meant for such use. The publi-
cation of motet cycles with texts liturgically proper to
that part of the Mass, however, began only from Lasso's 4-
voice Sacrae Cantiones of 1585. Palestrina's Offertories of
1593 was the second such anthology. I believe it was meant
as a symbolic implementation of Counter-Reformation ideology,
sacramentally in its presentation of liturgically proper
texts in calendrical order, and musically in its tonal plan.
The first 32 Offertories, those for the Winter season, were
composed in a series of polyphonic tonal types arranged so
as to represent the Church's eight modes in their tradi-
tional order. (Lasso's offertory motet print of 1585, conversely,
is arranged by tonal type but not by mode; a Munich Hofkapelle
manuscript from the early 1580s has Lasso offertory settings
in calendrical order.)

The choices of polyphonic tonal type that Palestrina
made to represent the categories of the eight-fold system in
his Offertoria will be discussed. Devices he used to
denote individual modal categories will be shown, in connection
with his contrasting of authentic and plagal in each pair of modal
categories. Broader implications of the tonal plans in
Palestrina's and Lasso's Offertory prints and recent theories of Renaissance modality will be pointed out.

VERONA, ACCADEMIA FILARMONICA MS 223:
A NEW SOURCE FOR SIXTEENTH-CENTURY PERFORMANCE
PRACTICE
David Nutter
University of California at Davis

Manuscript 223 of the Accademia Filarmonica of Verona
is a unique source documenting mid-sixteenth-century performance
of meridional dialect. (4) The man who either owned or had access to the fragment in the sixteenth century was almost certainly a Neapolitan. (5) The presence in Poligno of a poem by Lorenzo Pulci, which might at first point away from Naples, can actually work to support our contention.

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practice. It is one of the few surviving sources from this period to show how musicians arranged music for vocal-instrumental performance. It is also important for its inclusion of written divisions, or ornamental passaggi, which were usually improvised by performers, and hence rarely written down.

The manuscript consists of three oblong partbooks (soprano, tenor and bass; the alto partbook is lost) and contains voice and lute parts for 32 madrigals, 1 motet, 1 lauda and a complete setting of the ordinary of the Mass. Written into these partbooks are the individual voice parts of polyphonic works, and, directly below each voice, a reduction for lute of the lower voices of the composition. These lute parts are technically similar to earlier printed works for solo voice and lute; but an important distinction must be made between adaptations of polyphonic works to the solo repertory and the "orchestration" of vocal polyphony exemplified in Ms 223, where each vocal line is supported by a lute. The use of multiple lutes to "concert" vocal works is mentioned in descriptions dating from before the 1550s, but little evidence has so far been available to show the actual process used in making these arrangements.

LULLY: RAMEAU, Sunday, November 15, 9:00-12:00 a.m.

James R. Anthony, University of Arizona, Chair

LULLY, PERRIN, AND THE SOUS-MÂTRES:
A FRESH LOOK AT THE EVOLUTION OF THE GRAND MOTET

Lionel Sawkins
Roehampton Institute, London

A re-examination of Lully's role in relation to the music of the royal chapel, and in particular to the development of the grand motet, has been stimulated by the preparatory work for the complete edition of his motets. The claims of Perrin as a formative influence in the development of the genre are also being reassessed, as are the very significant number of grands motets composed for the chapel by the sous-mâtres contemporary with Lully, notably Dumont, Robert and Lalonde. A comparison of these works with those of Lully suggests that in his occasional forays into the field of sacred music in order to supply music for particular royal events, Lully remained somewhat detached from the stylistic developments and orchestral practices of his contemporaries in the chapel, and was content to employ, in his own grands motets, those means of expression familiar to him.

Extant livrets of texts of motets for the royal chapel, some of which have only recently come to notice, also suggest that the evolution of the grand motet with orchestral accompaniment in the 1660s and 1670s was not due as much to Lully's influence as previously thought, and it will be argued that the sous-mâtres themselves were in the forefront of innovation in many aspects of these works. Nevertheless, some of Lully's last motets, contemporary with the king's changed tastes after the queen's death in 1683, and as yet unpublished, may be considered among the more effective examples of the genre up to that time.

THE SIGNIFICANCE OF THE INDEPENDENT INSTRUMENTAL MUSIC BY J. B. LULLY

Herbert Schneider
Johannes Gutenberg-Universität, Mainz

The Trios de la Chambre du Roi are of central importance in the independently composed instrumental music by Lully, that is, music not drawn from stage works. With the exception of the trios of M. Marais, little has been known about the early history of the French trio. A newly discovered copy of Lully's trios helps illuminate this history and reveals the French trio to have been a significant counterpart to the Italian trio.

Lully's trios are discussed from the standpoint of their overall structure, scoring practices, partial publications, their "Affekt," and their social significance. They are contrasted with those trios derived by Lully from his own stage works. In conclusion, their influence on Lully's contemporaries and their relationship to both Italian and German trios are examined.

A RE-EXAMINATION OF RAMEAU'S SELF-BORROWINGS

Graham Sadler
University of Hull, England

In 1958, Cuthbert Girdlestone published a short article in Music & Letters listing some 33 self-borrowings by Rameau. For the purposes of that article, however, the author seems to have limited himself to secondary sources. By returning to the primary source material, it is possible almost to double the number of identified self-borrowings. Among these are further borrowings from the pieces du clavecin and several instances of that rarity in Rameau's oeuvre--vocal self-borrowings.

The borrowings range from those which have been almost entirely unaltered to those in which extensive modifications of form, orchestration and musical material have been made. This paper examines the nature and extent of these modifications. It explores certain patterns (for example, the large number of vocal parodies of borrowed dances), and attempts to relate the choreographic function of a dance movement in its original and eventual locations. It also speculates on the extent to which Rameau himself was actually responsible for some, at least, of the borrowings in works revived during his last few years.

RESPONDENT: Mary Cyr, McGill University
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**RESPONDENT:** Mary Cyr, McGill University
RAMEAU'S LES PALADINS: EVOLUTION FROM AUTOGRAPH TO PRODUCTION

R. Peter Wolf
Rutgers University

Rameau's comédie lyrique Les Paladins underwent many revisions from the time of its initial writing down and that of its eventual production by the Académie royale de Musique in February 1760. The existence of the composer's original autograph, as well as of the heavily annotated and revised conductor's score, makes it possible to study in some detail the process of emendation by which this opera was gradually prepared for staging. The establishment of a tentative chronology of the process of change is aided by the fact that since the opera received only one production and was never revived until the twentieth century, we may associate the revisions within a relatively confined frame of time. Changes range from the simple addition of more specific dynamic markings to more complex matters involving the construction of entire scenes. As such, they may be classified as deriving from purely musical considerations or from broader concerns of dramatic effectiveness. An approximate chronology of such changes may suggest something of the process by which an experienced theatrical composer such as Rameau went about developing an initial conception into a finished opera.

LATE 18TH AND EARLY 19TH-CENTURY TOPICS, Sunday, November 15, 9:00-12:00 a.m.

Karl Geiringer, University of California at Santa Barbara, Chair

THE MUSIC CATALOGUES OF ARCHDUKE RUDOLPH

Susan Kagan
City University of New York

1981 is the 150th anniversary of the death of Archduke Rudolph, Cardinal-Archbishop of Olmütz (1788-1831): patron and pupil of Beethoven, industrious composer, and dedicated collector of music. The Archduke began amassing his vast collection of printed music, theoretical works, autographs, and manuscript copies of scores and parts, in 1801, when he was thirteen, at the same time recording them in handwritten catalogues. As the collection expanded, so did the number of catalogues, with later entries in his librarian's hand. In 1819, when the cataloguing was terminated, the collection contained some 7000 works, including a sizable number of Beethoven compositions in autograph and calligraphic copies. The comprehensiveness of this unique collection, housed in the Gesellschaft der Musikfreunde in Vienna, is especially significant because the Archduke had not only first editions of published works, but also subsequent editions and arrangements.

Eleven of Archduke Rudolph's catalogues are extant, eight in the castle in Kroměříž (Kremsier), Czechoslovakia, where his own compositions are preserved, and three in the Gesellschaft; each illustrates the careful and systematic methods used by the Archduke in maintaining his collection.

These catalogues, which have not been formally studied or evaluated heretofore, constitute an important source for music and socio-historical research. They reflect a whole musical culture as represented by the taste and interests of a cultivated connoisseur. Scholars can utilize the catalogues for such diverse purposes as dating, authentication, investigation of neglected composers, and the scope of a composer's output.

In this paper I will describe and compare the different catalogues, which will at the same time throw light upon the richness and usefulness of this great collection of music.

CHANGE IN KEYBOARD TOUCH AROUND 1800:
FROM NONLEGATO TO LEGATO

Daniel M. Raessler
Randolph-Macon Woman's College

During the opening decades of the nineteenth century a fundamental change occurred in keyboard performance practice. What had been the normal touch—nonlegato—eventually was abandoned as increasing numbers of keyboard players cultivated a new and opposite approach: legato. This change in touch, which began around 1790, occurred gradually and did not become firmly established until approximately 1830.

The object of the proposed study is to address three questions concerning the use of legato and nonlegato during this period of transition (c. 1790-1830): (1) what is the difference between nonlegato and legato touch, as described in the keyboard method books; (2) what is the chronology of the change; and (3) how does one account for this reversal in performance practice? Sources that were examined for the preparation of this paper include keyboard method books, dictionaries, scores, and periodicals from c. 1750-1830; biographies; and recent studies devoted to keyboard touch.

RESPONDENT: Robert Winter, University of California at Los Angeles

SCHUBERT'S LESSON WITH SECHTER

Alfred Mann
Eastman School of Music

Schubert's decision to join his Viennese colleague Josef Lanz in taking up studies with Simon Sechter in November, 1828, has long been known as one of the most remarkable and least explained acts of Schubert biography. Sechter, the leading Viennese theorist of the time, and in later years the teacher of Bruckner, wrote on August 21, 1857: "We had only one lesson; for the next session Lanz appeared alone and reported that Schubert was seriously ill...nine days later Schubert had died." (Letter to Ferdinand Lulh, who had asked Sechter and Lanz for information in connection with plans for a biographical study).
Rameau's *Les Paladins*: Evolution from Autograph to Production

E. Peter Wolf
Rutgers University

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Sechter's statement remained the only available precise evidence until, in 1968, the late Christa Landon made the discovery of a manuscript written by Schubert and Sechter and unquestionably embodying the substance of the lesson which up to that point had been lost. The contents of the manuscript show connections with a number of autograph studies discovered by Christa Landon at the same time and suggesting as far as Schubert's early training under Salieri. With the evidence now before us the riddle is solved; Schubert prepared the lesson with considerable care, and he received answers to specific questions that had interested him for many years.

With the agreement of the Editorial Board of the International Schubert Society, Christa Landon turned over the entire manuscript to a representative writer for preparation of a volume of Schubert's Studies to appear as Series VII, 2 of the Neue Schubert Ausgabe. The proposed paper will anticipate a chapter of this volume and present the first detailed discussion of the lesson and its critical connection with Schubert's earlier studies.

RESPONDENT: Martin Chusid, New York University

SCHUBERT'S POSITION IN VIENNESE MUSICAL LIFE: A SOCIAL AND ECONOMIC PERSPECTIVE

Alice M. Hanson
Rice University

Despite the wealth of information about Schubert available today, many questions remain about the composer's position in Viennese society, his relationship to fellow musicians, and his musical patrons. Since such lacunae are often the result of studies which focus solely on the events and documents surrounding Schubert's life, this paper will take up these questions in light of broader social and economic aspects of nineteenth century Viennese life as they are recorded by contemporary eyewitnesses, national archives, and recent historical studies.

Although the details of Schubert's biography are well known, they are often misrepresented relative to the population at large. For example, Schubert's frequent illness and death at age 31 were not so uncommon according to statistical demographic studies which show that about 44% of the city's residents died before age 30. Similarly, Schubert's profits after 1824, compared to the salaries of musicians working in the city's theaters, were well above average although his comparative standard of living probably was lower. Furthermore, generalizations about the composer's congenial personality are challenged by evidence of his dealings with Austrian officials. Not only was he almost arrested in 1820, but he deliberately chose opera libretti that were certain to be banned by imperial or ecclesiastical censors.

Schubert's musical patronage, I believe, directly affected the type and success of his music. Hence, with his salon music was published and known widely, music in other genres such as opera, symphony, and string quartet, never found a wide audience during his lifetime. This paper contends that his failure in these genres was due, in part, to his lack of influential friends, the inherent problems of Viennese concert institutions, and the prejudices of even his most ardent supporters.

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ERRATA

Add to Clyde W. Brockett's paper on page 15:

Note: A subsequent major discovery has revealed the author of the rebus' poems to be Gerbert of Aurillac, known for his interest in tuning and teaching the organ, also the date of composition. Unearthed as well in the tedious process of deciphering the poems' figures is the first evidence of use of the nine Hindu-Arabic numerals in the Latin European West.

Add before Leslie Ellen Brown's paper on page 20:

ADDITIONAL HANDEL BORROWINGS FROM TELEMANN: DISCOVERY OF NEW SOURCES AND HANDEL'S TECHNIQUES IN COMPOSING WITH THEM

Ellwood Derr
University of Michigan

After having discovered Handel's name in the subscriber's list of Telemann's Musique de table—an apparently fortuitous event—Max Seiffert, in 1924, was the first to be able to bring the Handel-Telemann connection to the attention of scholars in some detail.

Several years ago, I stumbled upon a borrowing from another Telemann source. After the initial serendipitous discovery, an empirical method was devised for the cross-reading of Telemann and Handel works which has produced a significant number of hitherto unknown/unobserved interconnections in the works of the two masters.

The formal public announcement of these discoveries forms the prologue to the paper, whose main thrust, however, is an analytical elucidation of the composition-technical details of Handel's employment of the recently uncovered borrowings from Telemann as catalysts for the composition of "new" places. As the basis for this study, I have selected several of the more extensive or intriguing borrowings as focal points in an analysis (1) of the matter of continuation from the borrowed material as well as its integration in the respective Handel works as a constant, and (2) of the accommodation of the Telemann catalytic agents to their new surroundings. Serving as a point of departure, some of Winton Dean's statements about Handel's borrowings are developed more fully, leading to some different analytical/compositional notions relative to Handel's practice.