Abstracts of Papers Read

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Edited by Don O. Franklin
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Music and Politics
A landmark in the history of early 19th-century German opera, Carl Maria von Weber's Euryanthe has frequently been cited by commentators as an important antecedent to the works of Richard Wagner. The present study attempts to document the role that Weber's opera played in Wagner's life, thought and works. With respect to Wagner's biography, Euryanthe may be associated with three important events in Wagner's early career: his temporary rejection of German artistic ideals in 1834, his employment as Kapellmeister in Dresden nine years later, and the reinterment of Weber's remains in Dresden in 1844. Wagner's critical stance towards Euryanthe can be traced through various public and private utterances that extend from his first published essay, "Die deutsche Oper," to the end of his life. Viewed chronologically, these pronouncements reveal a change of mind that parallels the most important tendencies in the general Reseptionsgeschichte of the opera.

The question of artistic influence is of course difficult to resolve with certainty. One can adduce a number of points of contact at a variety of structural levels between Euryanthe and Wagner's two masterpieces of Romantic opera, Tannhäuser and Lohengrin. It is the task of the historian to attempt to separate the similarities that arise from mutual relationship to operatic conventions and archetypes from those that indeed seem to reflect a particular sensitivity on Wagner's part to features in Weber's work.

THE KING NARRATIVES: A CASE FOR THE DEFENSE

Carolyn Abbate
Princeton University

It is sometimes held that the so-called "narratives" in the Ring are accidental remnants of the peculiar evolution of Wagner's poem backwards from its original form as a single opera, Siegfried's Tod. As Wagner extended the action of the cycle back through Der junge Siegfried to Die Walküre and Das
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1883-1983: Wagner Studies 100 Years Later
Thursday, October 27, 2:00-5:00 P.M.
John Deathridge (Cambridge University), Chair

Richard Wagner and Weber's Euryanthe
Michael C. Tusa
University of Texas, Austin

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Rheingold, many of the narratives in each opera, originally intended as clarifications of a pre-history not known to the audience, became in effect informationally redundant.

The point of departure for this paper is a statement by Wagner in the preface draft for the scenario of what became Siegfried's Tod/Götterdämmerung. In mapping out the scene of Siegfried's murder, Wagner noted that Siegfried would narrate his past history by telling in a "series of Lieder" the story of his youth. Wagner's statement raises two questions: what was his own understanding of the word Lied? and what effect might an original conception of narrative text set as Lieder that was already laid out in 1848 have had on the later composition of the narratives in the Ring?

The paper will address these two questions by tracing the evolution of a single narrative—Wotan's Monologue in Act II/2 of Die Walküre—through a series of previously unidentified sketches in a pocket notebook of the 1850s, and in the first draft for the opera. A closer examination of the two groups of autographs gives us a precise model for how Wagner's initial textual-musical vision of a Lied (in effect, a strophic song) underlay the composition of the Monologue, and how that structure was gradually blurred, and in part eradicated from the final version of the scene. In addition, one can see a gradual realization on Wagner's part that the simple idea of text-generated motivic repetition might be extended to a more elaborate concept of text-linked transformations and recapitulations of longer musical passages. This was the technique that was later to determine the form of the complex layers of remembrance and recapitulation in the setting of Götterdämmerung; the composition of the Monologue marked the turning point between the two procedures. We should, then, retrench somewhat from the analytical and critical position that the narratives were textually the unessential remains of an earlier scheme, and musically a simple-minded exercise in linear quotation of leitmotives. The model of Wotan's Monologue suggests that they might better be regarded as the testing ground for Wagner's experiments with a new musical-dramatic idiom in the Ring, and as such the compositional core of the cycle.

WAGNER'S CONCERT EXCERPTS FROM TRISTAN

Robert Bailey
Eastman School of Music

From early 1859, before Wagner had even finished composing Tristan, until the opera's premiere in 1865, excerpts from it led an independent life of their own in concerts. Hans von Bülow conducted the first performance of the Tristan Prelude in March 1859 with his own ending, which can now be shown in its entirety for the first time. That ending is clearly one of the reasons Wagner regretted having authorized Bülow to perform the piece.

Franz Liszt persuaded Bülow, his son-in-law, to let him have the score and parts for the Prelude, and he conducted the next performance (without asking Wagner's permission) in the opening concert of the first Tonkünstler-Versammlung held in Leipzig from June 1 through 4, 1859. Before all the installments of Richard Pohl's reviews of this Versammlung for the Neue Zeitschrift für Musik had appeared, they were in effect supplemented by the publication in that journal of Bülow's personal letter about Tristan to the editor, Franz Brendel. Bülow's letter generated a hostile reaction in other journals, plus an angry letter to him from Wagner. Wagner's letter contains a famous passage about Liszt's influence on him as a harmonist—a passage which has frequently been cited out of context to Wagner's discredit. But Wagner was complaining not only about Pohl's attribution of Liszt's influence but also about Bülow's highly enthusiastic remarks. If we read the entire passage from Wagner's letter, after first examining the appropriate publications and their aftermath, Wagner's remarks will be shown to emerge in a totally different light. At the same time, this re-evaluation provides an effective summary of Wagner's unusual and problematic position in 1859.

At the end of 1859, Wagner composed his own concert ending for the Tristan Prelude and conducted the piece several times himself during the ensuing five years. We shall see that, later in that same period, he also hit upon the idea of coupling the Prelude with the final section of the opera. By referring to the appropriate documents, we shall be able to determine just when Wagner decided upon this familiar coupling; when and where he gave the first performances of this pair of excerpts; how Wagner employed the designation Liebestod; and how Liebestod eventually came to be incorrectly associated with Isolde's final monologue.

A MOTIVIC PROBLEM IN WAGNER'S PARSEFAL

Patrick McCreless
Eastman School of Music

The structural importance of motivic cross-reference—whether melodic, harmonic, or tonal—in Wagner's late works is familiar to us all. Dramatic symbols in the Ring and in the other mature operas have their own associative melodies, associative keys, or both, and together these elements both motivate the musical surface and establish the foundation for large-scale tonal organization. Thus, at the deepest level, the keys of the most central dramatic symbols define the underlying tonal structure of whole operas: the E-flat and
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A MOTIVIC PROBLEM IN WAGNER'S PARSIFAL

Patrick McCrystal
Eastman School of Music

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D-flat of Das Rheingold and Götterdämmerung, or the A-flat of the Grail in Parsifal, for example. On the other hand, it is sometimes not the fixed tonal association of a musical idea that makes it useful, but rather its multiplicity of tonal implications; such is the case with the Tristan chord. The "motivic" from Parsifal to be discussed in the present paper is of the latter sort. Indeed, it is neither a melody, nor a key, nor a harmonic progression, nor a single chord, but a frequently occurring and dramatically resonant pair of pitches - F and E. The argument of the paper proceeds from the striking use of the F and E at the center of the drama; the two pitches comprise the bass line when Kundry kisses Parsifal in Act II, and they comprise the vocal line moments later when he comes to his senses with the loud cry, "Amfortas!" The explicitly dramatic role performed by the two-note idea in the above passage, which constitutes the dramatic turning point of the entire opera, sensitizes us to its use elsewhere, especially in Acts II and III.

The paper, having established the above, will then address the following issues: (1) what is the dramatic import of the figure? (2) should the F-E idea be considered primarily in terms of the harmonic progression in which it first appears or should it be considered as its own right as an isolated pair of pitches? (3) what role does the idea play in clarifying the difficult and chromatic harmonic surface of the opera? (4) how is it related to the large-scale tonal structure of the work? (5) what are the ramifications of the divorcing of individual pitches from triadic and tonal contexts with respect to the chromatic tonal language of the late 19th and early 20th centuries?

**ROUND-TABLE DISCUSSION: THE ANCIENT HARMONIAE, TONOI, AND OCTAVE SPECIES IN THEORY AND PRACTICE**

Thursday, October 27, 2:00-5:00 P.M.

Claude V. Palisca (Yale University), Chair

Participants: Thomas J. Mathiesen (Brigham Young University), Harmoniae; Jon Solomon (University of Arizona), Tonoi; C. André Barbera (University of Notre Dame), Octave Species; and Calvin M. Bower (University of Notre Dame), The Modes of Boethius.

The round-table discussion will examine current views of the nature of the Greek harmoniae, tonoi, and octave species and their significance for musical composition as determined by analysis of surviving ancient songs and fragments. Among the authors whose testimony will be relied upon are Aristides Quintilianus, Cleonides, Ptolemy, Nicomachus, Bryennius, and Boethius. Discussion of these concepts in the past has mainly revolved around the theoretical sources. The round-table will give equal attention to the surviving repertory, much of which is contemporary with the commentators named above.

The symposium takes advantage of current work by the four participants. One has completed a translation of the De musica of Aristides Quintilianus, soon to be published by the Yale University Press in the Theory Translation Series. Aristides Quintilianus gave the most concrete description of Plato's harmoniae. A second is preparing a translation of Ptolemy's Harmonics for the same series and has completed an edition of Cleonides' Introductio harmoniae for Teubner. A third participant has prepared the translation of Boethius to be published in the Yale series. He will show the provenance of the modes of Boethius in the theory of Nicomachus and consider parallels to the exposition of Bryennius. Finally, the fourth participant who has published a set of articles on the Pythagorean tradition in Greek theory, will deal with the concept of species of intervals, notably species of octaves, which figure prominently in the harmonic tradition and are a key to understanding the ancient tonal systems.

Each paper will occupy no more than twenty minutes. The rest of the time the participants will consider how the differing concepts and views in antiquity can or cannot be reconciled. Members of the audience will also have a chance to interrogate and respond.

**RENAISSANCE STUDIES**

Thursday, October 27, 2:00-5:00 P.M.

Martin Picker (Rutgers University), Chair

**THE ENGLISH KYRIE ON THE CONTINENT IN THE FIFTEENTH CENTURY**

Rebecca Gerber
University of California, Santa Barbara

While the Trent codices have been the focus of several important studies and editions of 15th-century liturgical music, a number of aspects of their physical structure, as well as the organization and origins of their primarily anonymous contents, still remain problematic. Continuing research on national styles and the discovery of a few English concordant sources has allowed the identification of a significant quantity of English music within the manuscripts. The insular nature of many of these anonymous compositions was overlooked at first because of editorial procedures on the part of continental scribes regarding such notational features as coloration, mensuration and texting.
D-flat of Das Rheingold and Götterdämmerung, or the A-flat of the Grail in Parsifal, for example. On the other hand, it is sometimes not the fixed tonal association of a musical idea that makes it useful, but rather its multiplicity of tonal implications; such is the case with the Tristan chord. The "motivic" from Parsifal to be discussed in the present paper is of the latter sort. Indeed, it is neither a melody, nor a key, nor a harmonic progression, nor a single chord, but a frequently occurring and dramatically resonant pair of pitches - F and E. The argument of the paper proceeds from the striking use of the F and E at the center of the drama; the two pitches comprise the bass line when Kundry kisses Parsifal in Act II, and they comprise the vocal line moments later when he comes to his senses with the loud cry, "Amfortas!" The explicitly dramatic role performed by the two-note idea in the above passage, which constitutes the dramatic turning point of the entire opera, sensitizes us to its use elsewhere, especially in Acts II and III.

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ROUND-TABLE DISCUSSION: THE ANCIENT HARMONIAE, TONOI, AND OCTAVE SPECIES IN THEORY AND PRACTICE

Thursday, October 27, 2:00-3:00 P.M.

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Moreover, the paucity of mid-15th-century English sources prevented a full appreciation of changing styles in English music after the Old Hall repertory.

One problem concerning both English and continental sources centers on the English Kyrie—what it is, how it evolves structurally in the hand of English composers, and its subsequent transformation on the continent. Recent studies have argued that English Kyries were not copied into continental sources because the long-troper versions were not suitable for continental performance practices. We can, in fact, point to a number of English Kyries, some hitherto undetected, which survive in important collections, the most important being the Trent codices, the Luca (Sturh) fragments, and Brussels 5557. In contrast to the two highly organized manuscripts, Tr 93 and 90, other structurally more complex sources have obscured the inclusion of English Kyries. Tr 88, for example, transmits Kyries for the Caput, Fuit homine, and Veterem hominem Masses, readings which reflect a change in scribal practices. The form of these and the nature of English Kyries in other layers of the codices may well be due to changes in continental preferences by the middle of the century.

**MUSIC FOR THE COURT OF CHARLES THE BOLD: ANOTHER LOOK AT BRUSSELS, BIBLIOTHEQUE ROYALE ALBERT IER, MS 5557**

Barbara Helen Haggh
University of Illinois, Urbana-Champaign

Scholars have agreed with Sylvia Kenney’s assumption that the manuscript Brussels, Bibliothèque Royal, MS 5557 was used at the Burgundian court by the chapel singers of Charles the Bold between c. 1460 and 1480. This manuscript’s format, provenance, and musical content have also been discussed in the secondary literature. Nevertheless, until now it has not been possible to determine more specifically, how, when, and by whom the pieces contained in this manuscript were performed. We can now determine this performance context because of a document already known to historians, but surprisingly neglected by musicians: MS Hatton 13, No. 4097(72), in Oxford at the Bodleian Library, containing an ordinance drafted for the "Hôtel" of Charles the Bold on January 1, 1469 (N.S.), which begins with a list of regulations for the court chapel musicians.

Using the information contained in this ordinance, I propose, first, to discuss the occasions for which the religious music in Brussels 5557 would have been appropriate and to suggest therefrom a reason for the compilation of this manuscript (which contains a series of later additions); secondly, to discuss the kinds and number of voices which would have been required and which singers might have performed; and thirdly, to discuss other questions of performance practice answered by the ordinance. Finally, I will speak about the music in Brussels 5557 as an indicator of the skills musicians would have needed in order to sing it. A small 15th-century musical scenario will thus have been at least partially recreated.

**IN HYDRAULIS REVISITED: NEW LIGHT ON THE CAREER OF ANTOINE BUSNIS**

Paula M. Higgins
Princeton University

Antoine Busnois’s service in the Burgundian court under Charles the Bold has been conclusively documented, but nothing has been known of Busnois’s early musical training. In the text of his motet dedicated to Ockeghem, *In hydraulis*, Busnois styles himself the “unworthy musician of the Count of Charolais.” This reference confirms his service with Charles before the latter became Duke of Burgundy in June of 1467 and provides a terminus ad quem for the composition of the motet. Exactly when Busnois’s affiliation with the Burgundian court began, however, has been the subject of much musicological speculation. Some scholars have assumed that Busnois’s tenure at the court considerably antedated 1467 and that he may have been educated there. Proponents of this theory suggest that Busnois wrote *In hydraulis* to honor Ockeghem at one of the few ceremonial occasions uniting the courts of France and Burgundy in 1461 or 1465. Others have claimed that Busnois’s early career must have evolved elsewhere and that he undoubtedly studied with Ockeghem, a theory supported by a literal interpretation of the text of *In hydraulis*.

Based on archival research in Paris, Lille, and Brussels, the paper will document Busnois’s career at the Burgundian court, adding considerably to the handful of previously known documents; circumscribe the probable date of Busnois’s arrival at the court; and finally, present new evidence concerning Busnois’s early career.

**ORGAN MUSIC IN THE FIFTEENTH-CENTURY GERMAN LITURGY: A RECONSTRUCTION**

Douglas K. Bush
Brigham Young University

The liturgy of the Roman rite in Renaissance Germany provides a basis for understanding and organizing the treasurable repertory of early organ music that was intended for liturgical use. Still, the exact function of this repertory
Moreover, the paucity of mid-15th-century English sources prevented a full appreciation of changing styles in English music after the Old Hall repertory.

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Paula M. Higgins
Princeton University

Antoine Busnois's service in the Burgundian court under Charles the Bold has been conclusively documented, but nothing has been known of Busnois's early musical training. In the text of his motet dedicated to Ockeghem, In hydraulis, Busnois styles himself the "unworthy musician of the Court of Charolais." This reference confirms his service with Charles before the latter became Duke of Burgundy in June of 1467 and provides a terminus ad quem for the composition of the motet. Exactly when Busnois's affiliation with the Burgundian court began, however, has been the subject of much musicological speculation. Some scholars have assumed that Busnois's tenure at the court considerably antedated 1467 and that he may have been educated there. Proponents of this theory suggest that Busnois wrote In hydraulis to honor Ockeghem at one of the few ceremonial occasions uniting the courts of France and Burgundy in 1461 or 1465. Others have claimed that Busnois's early career must have evolved elsewhere and that he undoubtedly studied with Ockeghem, a theory supported by a literal interpretation of the text of In hydraulis.

Based on archival research in Paris, Lille, and Brussels, the paper will document Busnois's career at the Burgundian court, adding considerably to the handful of previously known documents; circumscribe the probable date of Busnois's arrival at the court; and finally, present new evidence concerning Busnois's early career.

ORGAN MUSIC IN THE FIFTEENTH-CENTURY
GERMAN LITURGY: A RECONSTRUCTION

Douglas K. Bush
Brigham Young University

The liturgy of the Roman rite in Renaissance Germany provides a basis for understanding and organizing the mineable repertory of early organ music that was intended for liturgical use. Still, the exact function of this repertory
has remained obscure. Scholars have focused their attention on the vocal repertories of chant and polyphony, even though organ music played a significant role in German services, and composers such as Arnold Schlick produced collections of organ music intended for use in the liturgy. Examination of contracts and liturgical books such as Consuetudinaries, the Augsburger Orgelbuch of 1511, and other documents, makes it possible to reconstruct the typical musical portions of the service, and to determine those feasts which required the use of the organ in pre-Reformation liturgy. The sources also provide information about the routine activities of an organist in Renaissance Germany, as well as the extent to which in several German regions the organ was used in place of the choir.

ITALIAN MUSIC TOPICS I

Thursday, October 27, 2:00-5:00 P.M.

Alexander Silbiger (University of Wisconsin, Madison), Chair

THE TEMPO RELATIONSHIPS IN FRESCOBALDI'S PRIMO LIBRO DI CAPRICCI

Etienne Darbellay
Université Laval

In his preface to the Primo libro di capricci (1624), Frescobaldi states in particular with the tempo intended for the sections in ternary meter or rhythm. This document constitutes one of the foremost pieces of information we have on the subject for the period in question. On the other hand, Frescobaldi does not supply any clue concerning the tempo of the binary sections. Thus arises the question whether there should be a proportion between binary and ternary sections or not.

For the preparation of our edition of this major work of Frescobaldi, we had to deal with the puzzling problem of the barlines in binary sections. In this context, we noticed that Frescobaldi seems to be much more consistent in the capricci than anywhere else in using particular note values (Notenbild) and a system of barring according to the pace and style of the section. Since similar sections in different capricci are written in the same Notenbild, we have tried to determine whether the tempos described by Frescobaldi for the ternary sections could be related to the tempos that can be assumed by examining the Notenbild of the binary ones.

It appears that Frescobaldi does indeed maintain a clear relationship between the specific Notenbild of the binary sections and the type of proportion used in the ternary ones.

Knowing the pace of the ternary sections one can easily determine the tempo of the binary sections as well, and achieve a reasonable idea of the pace intended through the whole piece.

The conclusions based on our observations should be of help to performers who, for want of research on the subject, often display the most "unbridled fantasy" in dealing with tempos.

THE ORIGINS OF FRESCOBALDI'S VARIATION CANZONAS REAPPRAISED

James Ladewig
Wellesley College

Frescobaldi's variation canzonas for keyboard represent a highpoint of his art and one of his most significant contributions to the emerging Baroque style. Yet we know little of the impulses which inspired Frescobaldi to create the finest masterpieces in this genre. Nearly a century ago, Willi Apel set forth the theory that the Neapolitans Trabaci and Mayone directly influenced Frescobaldi, and one of his crucial pieces of evidence was their cultivation of the variation canzona during the dozen years prior to Frescobaldi's first essays in the form (1615). Apel, however, was unaware of a number of composers whose variation canzonas predate those of Trabaci and Mayone. Giovanni de Macque, Fabrizio Filomarino, Renaldo dall'Arpa and Carlo Gesualdo from Naples, as well as Ercole Pasquini and Giaches de Wert, exponents of the Ferrarese keyboard style, all composed variation canzonas around the last two decades of the 16th century. Thus, not only the Neapolitans, but also Frescobaldi's compatriots in Ferrara helped to shape his variation canzonas. This paper traces the development of the variation canzona among these Ferrarese and Neapolitan composers and concludes with an examination of Frescobaldi's "Canzon seconda" of 1615, his most exhaustive essay in the genre.

WIDENING OUR PERSPECTIVES ON FRESCOBALDI: THE LUTE AND CHITARRONE TOCCATAS OF "IL TESORO DELLA TIORBA"

Victor A. Coelho
University of California, Los Angeles

In tracing the origins of Girolamo Frescobaldi's keyboard style, scholars have typically cited the achievements of the Neapolitan keyboardists Macque, Mayone and Trabaci, the madrigalists Luzzaschi and Gesualdo, and the rich
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Vitor Coelho
University of California, Los Angeles

In tracing the origins of Girolamo Frescobaldi's keyboard style, scholars have typically cited the achievements of the Neapolitan keyboardists Macque, Mayone and Trabaci, the madrigalists Luzzaschi and Gesualdo, and the rich
cultural climate of late 16th-century Ferrara from which Frescobaldi drew his first influences. Recent research, however, has suggested that an equally important relationship exists between Frescobaldi’s music and the solo repertory for the Italian lute and theorbo (or chitarrone). In this paper, I will show evidence of this musical correspondence by concentrating on the similar approach towards chromaticism, formal construction, tonal planning, and textural makeup in the toccatas of Frescobaldi and the central lute and chitarrone repertory of the seicento.

Although this paper will draw on a broad corpus of lute and chitarrone music, I will emphasize the relationship between Frescobaldi’s toccatas and those composed by the lute and chitarrone virtuoso Johann Hieronymus Kasparberger (1580-1651), known to theorists as “Il Tedesco della theorbo.” Described in a letter to Mersenne by a Roman contemporary as “Le plus sagevant compositeur en musique ici,” Kasparberger cultivated a highly expressive and dramatic instrumental style that is remarkably similar to Frescobaldi’s. In fact, the two composers may have had an intimate knowledge of each other’s work: both spent the majority of their life in Rome and between 1634-43, both were employed in the service of Cardinal Francesco Barberini, nephew to the reigning pope, Urban VIII. This paper thus has two goals: to augment our limited knowledge of the sources, impact, and transmission of the lute and chitarrone repertory, and to present new findings concerning the influence of Girolamo Frescobaldi.

IN SEARCH OF THE SONATA DA CAMERA BEFORE CORELLI
John J. Daverio
Boston University

It is generally held that the chief trends in 17th-century instrumental chamber music were transmitted north from Italy to German- and English-speaking lands. This paper identifies another line of influence, running from north to south, and focuses on its importance in what must be recognized as a transformation of the “sonata idea” in late 17th-century Italy.

While the sonata da camera is traditionally defined as a set of dances, an examination of terminological usage in the titles, tavole, letters to the reader, and contents of the pertinent publications from the second half of the 17th century shows that this association was not made until the Opus 2 Sonate (1685) of Corelli. Previous to that point, the sonata da camera was a single, stylized dance.

It is suggested here, on the basis of internal evidence, that this transformation might have occurred as a result of Corelli’s contact with the Austrian composer George Muffat, who was in Rome during the early 1680s. The product of Muffat’s Italian sojourn was his Armonico Tributo, ossia Sonate di Camera (1682), a publication generally held to have been pivotal in the transference of Italian forms to the north. Yet Muffat’s ensemble sonatas lie squarely within an Austro-German tradition whereby large-scale chamber works were composed of an opening preludial movement followed by a set of highly stylized dances. Corelli’s Opus 2, on the other hand, departs considerably from previous Italian trends. Both in terms of the application of the word “sonata” and in the design of the individual sonatas, Corelli’s works seem to show the influence of Austro-German practices.

Thus, the view that the chief impetus for new ideas in the realm of 17th-century ensemble music sprang from Italian soil alone is in need of revision. In the 1680s, at least, the musical evidence suggests that patterns of influence might have run in the “wrong” direction.

RESPONDENT: Stephen Bonta (Hamilton College)

ORGAN MUSIC AND LITURGY IN FRANCE
Friday, October 28, 9:00 A.M.-12:00 noon
Fenner Douglass (Duke University), Chair

THE “OLD FRENCH SCHOOL” OF ORGANISTS
AND THE SEARCH FOR A STYLE FOR ORGAN MUSIC, 1640-1870
Larry Archbold
Carleton College

Paris in the early decades of the 19th century was a city which, due to the Revolution, had largely destroyed its heritage of classical organs and dealt a nearly fatal blow to the métier of organists. While the Bourbon Restoration provided a more favorable climate for the church and its musicians, organ music regained its former vitality only very slowly. French organists of the age of Louis-Philippe and the Second Empire were for the most part cut off from 18th-century French or German models. Yet, challenged by the impressive new instruments created after 1840 by Aristide Cavaillé-Coll they strove with difficulty to create styles appropriate for the organ. Such men as Lefébure-Wély, Franck, and Saint-Saëns, all of whom trained as organists at the Paris Conservatory under Benoist, typified the “old” French school. They composed and performed in ways which contrasted decisively with the Belgian organist Lemmens, whose more
cultural climate of late 16th-century Ferrara from which Frescobaldi drew his first influences. Recent research, however, has suggested that an equally important relationship exists between Frescobaldi’s music and the solo repertory for the Italian lute and tierce (or chitarone). In this paper, I will show evidence of this musical correspondence by concentrating on the similar approach towards chromaticism, formal construction, tonal planning, and textural makeup in the toccatas of Frescobaldi and the central lute and chitarone repertory of the seicento.

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severe, Germanic style and repertory only gradually gained acceptance in France. This paper will focus in particular on James Louis Alfred Lefèbure-Wély (1817-1869), the leading Parisian organist of the 1850s and 60s, and on his most important collection of organ music, L’Organiste Moderne. The significance of this collection as a compendium of French organ music styles from mid-century will be indicated as well as the impact on this music of secular styles and genres.

**LEMENES AND THE SPIRIT OF REFORM**

William Peterson
Pomona College

Jacques-Nicolas Lemmens (1823-1881), having been initially trained and encouraged by Pétis, and having studied organ with Adolf Hasse in Breslau, became the first notable Professor of Organ at the Brussels Conservatory. A touring virtuoso, he was well known in France for his zealous advocacy of the style skylère, and as a prolific composer of organ works. Lemmens, Pétis wrote in 1859, combines the "sentiment mélodique moderne avec le sentiment religieux et avec le grand style de Jean-Sébastien Bach." Although Lemmens’s work has not received close scholarly attention, his association with the eminent French organ builder Cavailles-Coll has recently been examined in some detail by Penner Douglass in Cavailles-Coll and the Musicians (1980).

I will discuss Lemmens’s compositions for organ, in particular Rosennah!, the Grand Fantasia in E Minor, and Sonate G Pell, his pedagogical works, the Nouveau Journal d’Orgue and Ecole d’orgue, and his concert career in France as indicative of the spirit of reform which brought him ultimately, in his last years, to the founding of the Ecole de Musique Religieux at Mechelen.

**ARISTIDE CAVAILLES-COLL:**

**INTERNATIONALISM IN ORGAN BUILDING IN NINETEENTH-CENTURY FRANCE**

Jesse E. Schobach
University of Northern Iowa

Growing up in a family of organbuilders active in Southern France since the beginning of the 18th century, Aristide Cavailles-Coll (1811-1899) inherited the late French classical organbuilding tradition. Because of the proximity to the Spanish border and ties to the Coll family in Spain, the Cavailles-Coll family engaged in important work in Spain for many years, and during his apprenticeship with his father and brother, Aristide became acquainted with distinctive traits of the Spanish tradition. When Aristide moved to Paris in 1833 at the urging of Rossini, he embarked upon a long and glorious career of organbuilding which influenced several generations of builders both in France and abroad. His first important instrument in the Basilique St-Denis, 1841, demonstrated his clear classical background and established his reputation, but important aspects of his style did not emerge until after an extensive tour in 1844 through Northern Europe and Switzerland.

Although Cavailles-Coll remained faithful to the French classical tradition, his instruments from the late 1840s reflect his familiarity with other schools of organ building. From Denmark emerged the Røuter tuning slot which greatly influenced his voicing procedures; from Spanish organs, he learned about chanter reeds and occasional use of thirds and sevenths in mixtures. Northern organ building, however, left the greatest imprint on Cavailles-Coll. The interior designs of his instruments reflected the Dutch propensity for spaciousness and accessibility, a legendary trait in Cavailles-Coll’s monumental instruments at St-Sulpice, Paris, and Notre-Dame de Paris. From Germany, Cavailles-Coll borrowed a new windchest design, applied when the largest pipes of the organ threatened to rob wind from smaller ones. More important, however, was the “progressive” mixture (Fléau-Harmonique), a distinctive German development, which dominated the builder’s compound stops for almost 25 years. Thus, Aristide Cavailles-Coll arrived at a personal style of organbuilding which left its mark across Europe and influenced several generations of composers for the organ.

**THE LITURGICAL FUNCTION OF THE ORGAN IN FRANCE AFTER THE MOTU PROPRIO**

Robert Sutherland Lord
University of Pittsburgh

In 1903 the Motu proprio of Pius X promulgated important liturgical changes including the modern revival of Gregorian chant in the Roman Catholic Church. It was not until 1921, however, that the Archbishop of Paris issued a pastoral letter requiring the use of the new Vatican editions of the chant in the churches under his jurisdiction. Neither of these documents addressed in detail the role of the organ as a solo instrument in the revised liturgy of the Mass. Nevertheless, following the Motu proprio, numerous simple, functional organ pieces began to appear in Paris, published by the Schola Cantorum and others, in order to provide music appropriate for the liturgical changes. Charles Tournemire’s L’Orgue Mystique, composed between 1927 and
severe, Germanic style and repertory only gradually gained acceptance in France. This paper will focus in particular on James Louis Alfred Lefébure-Wely (1817-1869), the leading Parisian organist of the 1850s and 60s, and on his most important collection of organ music, L'Organiste Moderne. The significance of this collection as a compendium of French organ music styles from mid-century will be indicated as well as the impact on this music of secular styles and genres.

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University of Northern Iowa

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1932, was the first important body of artistically conceived liturgical organ music conforming to the spirit of the most recent reform of the Mass.

This monumental work, comprising fifty-one offices (i.e. Masses), provided a liturgical cycle of organ music for all the appropriate Sundays and major feast days throughout the church year. Each office (with one exception, Holy Saturday) contained five pieces designated by the composer for the following liturgical purposes: 1) Prélude à l’Introït, 2) Offertoire, 3) Élévation, 4) Communion, and 5) Pièce terminale.

This study seeks to establish Tourneur's intentions regarding the specific liturgical placement of each of these pieces with the Mass. Recollections by some of the older generation of Parisian organists are not in agreement on these matters. However, published sources contemporary with l'Orgue Mystique help to clarify these liturgical details.

TIME, TEMPO, AND TACTUS BEFORE 1550

Friday, October 28, 9:00 A.M.-12:00 noon

Newman Powell (Valparaiso University), Chair

DUFAY AND THE SIGN Ø: PROPORTION AND TEMPO, 1420-1440

Ross W. Duffin
Case Western Reserve University

Proportion and tempo in the early works of Guillaume Dufay have long been sources of concern for scholars and performers alike. Nowhere is the controversy and confusion so evident as in the interpretation of the sign Ø. Recent studies have used notational and theoretical evidence to try to reach some conclusions about this sign and its proportional relationships to the signs O and C. This paper examines and re-evaluates the notational and theoretical evidence, and with the introduction of numerous previously un-cited examples, reaches some new conclusions.

The second part of the paper addresses the questions of simultaneous vs. consecutive mensural usage, tempo variability for a mensuration from occurrence to occurrence, and absolute tempo. Conclusions are reached in the first area through a quirk of contemporary number symbolism, in the second through a study of Dufay's mensural usage in his larger works, and in the third through a statistical study of the repertory. In addition, the results of the statistical study provide a basis for some concluding comments and speculation about the use of the sign Ø after the period in question.

THE STROKE COMES FULL CIRCLE: DIMINUTION ACCORDING TO THE THEORISTS, CA. 1450-1540

Eunice Schroeder
Stanford University

Of the many mensuration signs used during the period of mensural notation, that of tempus perfectum diminutus (Ø) has proven one of the most troublesome for modern scholars. The present study attempts to clarify the meaning of this sign by examining theorists' statements on both Ø and Ù from approximately the mid-15th through the early 16th century.

The information given by each theorist is examined in the light of two questions. Some of the theorists discuss only one of these questions, others discuss both:
1. By what proportion are the note values under the stroke of diminution to be reduced?
2. What pattern of timebeating (tactus) is to be used?

The theoretical information is organized into four categories according to chronology and similarity of material. From these categories we can conclude that for the earliest theorists the stroke of diminution means the same thing—diminution by half—whether added to Ø or to Ù. Later writers differentiate Ø and Ù, sometimes calling the former diminutio and the latter semiditas, and applying to the two signs different proportions of reduction. By the end of the period under investigation this diminutio-semiditas distinction is no longer observed, and both Ø and Ù again mean diminution by half: the stroke has come full circle.

THE QUEST FOR THE PROPORCIONATE TACTUS

Newman Powell
Valparaiso University

Ornithoparchus in his Micrologus (editions dating from 1517 to 1555) gives three kinds of tactus: major, minor, and proportionatus, or (after Dowland's translation) the greater, the lesser, and the proportionate. Ornithoparchus is clear enough in his definition of the greater and the lesser tactus, but his explanation of the proportionate tactus seems inadequate. His promised elaboration of the subject in the chapter on proportions still fails to produce a thorough clarification.
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1. By what proportion are the note values under the stroke of diminution to be reduced?
2. What pattern of timebeating (tactus) is to be used?

The theoretical information is organized into four categories according to chronology and similarity of material. From these categories we can conclude that for the earliest theorists the stroke of diminution means the same thing—diminution by half—whether added to 0 or to C. Later writers differentiate £ and 0, sometimes calling the former diminuendo and the latter semiditas, and applying to the two signs different proportions of reduction. By the end of the period under investigation this diminuendo-semiditas distinction is no longer observed, and both £ and 0 again mean diminution by half; the stroke has come full circle.

THE QUEST FOR THE PROPORIONATE TACTUS

Newman Powell
Valparaiso University

Ornithoparchus in his Micrologus (editions dating from 1517 to 1555) gives three kinds of tactus: major, minor, and proportionatus, or (after Dowland's translation) the greater, the lesser, and the proportionate. Ornithoparchus is clear enough in his definition of the greater and the lesser tactus, but his explanation of the proportionate tactus seems inadequate. His promised elaboration of the subject in the chapter on proportions still fails to produce a thorough clarification.
This inadequacy of Ornithophobia's treatment leads us on a "quest for the proportionate tactus." This quest has yielded four possible answers to the problem: (1) the proportionate tactus occurs whenever "proportions" appear in one or more parts; (2) the proportionate tactus is equated with the tactus inaequalis described by later theorists; (3) the proportionate tactus could result from diminution per tertium partem, sometimes implying a speeded-up tactus or mensura; and (4) a proportionate tactus is a plausible explanation for the contradictory signs encountered in music of the 15th century—the simultaneous use of integer valor and signs of diminution in different voice parts without any difference in the value of the notes under the different signs. Such occurrences have usually been treated by modern scholars as scribal errors, but this paper will present a new hypothesis that could explain these discrepancies in notation. This hypothesis finds strong support in the resultant proportional relationships in duration established among the sections and sub-sections of the masses studied and in the over-all structure of the masses as an exemplification of the doctrine of proportionality.

TEMPO FLEXIBILITY AND TEXT EXPRESSION IN PRE-BAROQUE MUSIC

Dale Bangs
Michigan State University

While it is well known that theorists and composers of the later 16th and early 17th centuries called for the speed of music to be varied in order to enhance expression of the text, the extent to which such a practice may be legitimate for music prior to this time has been little investigated. This paper will present and evaluate theoretical evidence bearing upon this question in some detail, and will also briefly note other kinds of evidence and other considerations which seem relevant to the problem.

Although two of the medieval and Renaissance theoretical traditions to be discussed—those dealing with modal ethos and with the power of music—may be regarded largely as merely traditional, and not relevant to contemporary performance, they do show that the idea of musical expressiveness had authoritative sanction. A third group of texts indicates that performers in some circumstances could freely choose or freely vary tempo, and a fourth group calls explicitly for an expressive manner of performance, including varying tempo to match the affections of the text, as do, for example, Musica and Scholica enchiriadis, Instituta patrum, Quatuor principinis, Egars von Kalkar and Anselm of Parma.

In determining whether, or how much, to use expressive tempo variation before the late Renaissance, however, we must interpret the above texts in the light of other evidence.
This inadequacy of Ornithoparchus's treatment leads us on a "quest for the proportionate tactus." This quest has yielded four possible answers to the problem: (1) the proportionate tactus occurs whenever "proportions" appear in one or more parts; (2) the proportionate tactus is equated with the tactus inaequalis described by later theorists; (3) the proportionate tactus could result from diminution per tertium partem, sometimes implying a speeded up tactus or mensura; and (4) a proportionate tactus is a plausible explanation for the contradictory signs encountered in music of the 15th century—the simultaneous use of integer valor and signs of diminution in different voice parts without any difference in the value of the notes under the different signs. Such occurrences have usually been treated by modern scholars as scribal errors, but this paper will present a new hypothesis that could explain these discrepancies in notation. The hypothesis finds strong support in the resultant proportional relationships in duration established among the sections and sub-sections of the masses studied and in the over-all structure of the masses as an exemplification of the doctrine of proportionality.

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In determining whether, or how much, to use expressive tempo variation before the late Renaissance, however, we must interpret the above texts in the light of other evidence tending to qualify or even contradict them, such as: (1) the style of a particular repertory in question—especially the degree to which the composer has, or has not, been sensitive to the text; (2) the nature and degree of expressiveness in contemporary visual arts; (3) the possibility that expressiveness might have been more conventional, and less individualistic, than what we are accustomed to; and (4) the possibility that our ideas of what would "express" a particular text may not match those of the original performers and audiences.

BAROQUE OPERA AND DANCE

Friday, October 28, 9:00 A.M.—12:00 noon
Margaret Murata (University of California, Irvine), Chair

TOWARDS A PRINCIPAL SOURCE FOR LULLY'S COURT BALLETs: FOUCALt VS. PHILIDOR

James R. Anthony
University of Arizona

The critical problem facing the editors of court ballets for the new Lully edition is the choice of a principal source. No autographs or prints exist. Most manuscripts date from 20 years or more after the first performances and many from after Lully's death (1687).

Les Amours déguisés (1664) highlights the problem. This ballet contains 38 discrete numbers grouped into 14 entrées. Thirty-nine different manuscripts include all or a part of the music. These sources date from the early 1690s through the early 18th century.

The editor must establish a stemma showing relationships that exist between groups of manuscripts. This paper documents two main traditions of manuscripts: the first from the atelier of André Danjou Philidor, Louis XIV's "garde de la bibliothèque du roi"; the second, from the atelier of the Parisian commercial publisher, Henry Foucault.

For this ballet, the Philidor tradition must be accorded pride of place by virtue of its completeness when collated with the 1664 livrets. A more complex problem is to determine what Philidor and Foucault used as their principal sources. If Philidor can be believed, his copies "have been taken from the originals written in his [Lully's] own hand" (Preface to Airs italiens, 1694). On the other hand, recent research by Joyce Newman has established that the earliest Foucault copies date from 1682 during the lifetime of Lully.
Ironically, an examination of Lully's work habits will reveal that chronology notwithstanding, the final product of both the Foucault and Philidor ateliers may owe as much to the copyist as to the composer.

AN UNEXPECTED LEGACY FROM LULLY:
PERFORMANCE PRACTICES IN FRENCH BAROQUE MUSIC

Meredith E. Little
Tucson, Arizona

Valuable information about improvisation techniques during the time of Louis XIV may be derived from the manuscript sources of the music of Jean-Baptiste Lully (1632-1687). No Lully autographs are extant, and few of his words were printed during his lifetime, but almost all of his music survives in the form of a wide variety of manuscript versions. These were made beginning in the late 17th century and continuing well into the 18th. In many cases, the copyist was actually editing as he copied, adding performance details to make the score more understandable to his readers.

One can profitably compare the different versions of a given place with one another, as for example, two early scores of the Ballet des Arts. 1663 (29 pieces). One score was done by André Dantian Philidor, the king's music librarian, in 1690; the other was made at the studio of the French music dealer, Henry Foucault, probably in the early or mid-1680s. The Philidor score generally has more performance details than the Foucault. However, the two editors often provide different musical solutions to situations in which a performer might want to improvise--notes added for cadential ornamentation in vocal music, elaboration of the bass part, rhythmic alteration of a series of eighth notes, repetition and partial repetition of a series of eighth notes, repetition and partial repetition of a reprise, and use of a half-step difference in pitch for a different harmony.

A careful study of the many other Lully manuscripts scattered throughout European and American libraries would greatly enlarge our present knowledge of improvisation upon a score in this period.

CESTI'S IL TITO

Alan Curtis
University of California, Berkeley

Venetian theatres in the 17th century witnessed a long succession of historical operas dealing in a typically Venetian fashion with amorous intrigues and the use and abuse of power under the twelve Caesars. L'incoronazione di Poppea is the most famous, but Il Titano, little studied until now except by Carl Schmidt (JAMS 78), is a worthy successor and deserves, like Poppea, a permanent place in the repertory. Although treating the same historical theme, it would be hard to find two more dissimilar dramas than Racine's classical Brfants (1670) and Bergeau's classicistic but very baroque libretto, commissioned for the SS. Giovanni e Paolo theater and set to music in installments by Cesti in Innsbruck shortly before his move to Vienna. Three contemporary copies of the music survive (Vc, Rv, Vc), each with its own special interest. The Marchana score is the most complete, except in Act III, and the Naples source has added scenes--including a long monologue of superb quality for Berenice--which I attribute to Stradella. The Vatican manuscript is unusual for its accuracy and, I believe, unique for its ornamentation and other performance indications in the recitative (vivace, adagio, sostenuto, arido, etc.). A comparison of the three MSS also gives some new insights into 17th-century practices, especially as regards cuts and changes in cast. The paper is illustrated by excerpts on tape, colored slides, and video from the modern premiere at the Innsbruck Festwoche in August 1983.

BALLI IN ITALIAN BAROQUE OPERA

Shirley Wynne
University of California, Santa Cruz

We are well informed, principally through Carano and Negri, about ballroom dancing in Italy in the early 17th century. Moreover, the little studied but important treatise Trattato Teorico-Pratico di Balle, by Magri, is full of precious information about theatrical dancing in the mid-18th century. In between--exactly the period in which Italian Baroque opera flourished--we have a Dark Age of ballet, as yet nearly untouched by modern scholarship. Although we shall probably search in vain for treatises from this period, much can be gleaned from other sources; Sartori's recent bibliography of librettii has been a great help in assembling and locating material. Although opera scores usually only mention ballets while omitting the music, there are other sources of ballet music which sometimes can be linked to operas. Visual material can be gathered from some librettii, from various series of engravings, and a few archives (Turin, for instance) have splendid drawings in color. Certain types--the combat, the Moor's dance, the dance of statues--reappear continually in varied guises. Our association of Baroque dance with the French may in large part have to do with the codification of the French style in Feuillet's notation. Italian dance, though less accessibly documented, continued to have some influence in France and to


A CAREFUL STUDY OF THE MANY OTHER LULLY MANUSCRIPTS SCATTERED THROUGHOUT EUROPEAN AND AMERICAN LIBRARIES WOULD GREATLY ENLARGE OUR PRESENT KNOWLEDGE OF IMPROVISATION UPON A SCORE IN THIS PERIOD.

ALSO, AN EXPECTED LEGACY FROM LULLY: PRACTICE IN FRENCH BAROQUE MUSIC

Meredith E. Little Tucson, Arizona

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play its part on the European operatic stage. The paper will include visual illustrations from recent productions of Monteverdi’s Bajo delle Ingrate, Landi’s Sant’Alessio, and Cesti’s Il Tito.

TWENTIETH-CENTURY TOPICS

Friday, October 28, 9:00 A.M.–12:00 noon

Sherman Van Solkema (Brooklyn College/CUNY), Chair

WEBERN AND THE ROMANTIC TRADITION

Jan Herlinger
Duke University

Webern has suffered from a biased interpretation of his work. Avant-garde composers of a generation ago read their own iconoclastic ideas into his music, and today he is seen as a radical, as the father of the New—not surprisingly, since writers about his music have concentrated on what seems newest and most radical in it, his dazzling exploration of serial procedure.

But does this writing give a true picture of his work? Of the thirty-one pieces that have opus numbers no fewer than thirteen are cast in the archetypally Romantic genre of the song cycle, and Romantic characteristics suffuse his life and music. Overwhelmed as a youth by the gigantic works of Wagner and Liszt, he began his career by himself writing for mammoth orchestra. He showed the typical Romantic predilection for the Old in the frequent setting of medieval texts, in the topic of his doctoral thesis, and, occasionally, in overt emulation of Netherlands polyphonic style. The pages of his works are black with Romantic expression marks entirely in keeping with his style of performance as reported by contemporaries (e.g., Steuermann: "He played so freely that I hardly could follow the music."). During his freely atonal period he favored the typically Romantic sets of pieces (Five Movements, Four Pieces, Six Bagatelles, etc.) over the more typically classical string quartet, concerto, and symphony; and when he did write a symphony he cast it in two movements, recalling the epitome of German Romantic symphonism, Schubert’s "Unfinished". Even Webern’s cultivation of serialism can be seen as Romantic, for his writings reveal how deeply it was rooted in a belief in the unity of Art and Nature, the foundation of Romanticist aesthetics.

Focusing on these and other of Webern’s links to the tradition out of which he grew, this paper seeks to restore a balanced view of his work.

WEBERN’S STRUGGLE WITH THIRD MOVEMENTS

Wallace McKenzie
Louisiana State University

The first three instrumental compositions that Webern published after he began writing with the twelve-tone technique, String Trio Op. 20 (1927), Symphony Op. 21 (1928), and the Saxophone Quartet Op. 22 (1930), all exist as two-movement works. The composition preceding this group, Two Songs Op. 19 (1926), also is in two movements. All four works originally were projected to include three-movements and preliminary sketches were made for the eventually abandoned third movements of each one.

From Webern’s sketchbooks (Moldenhauer Archive, extracts published in Anton von Webern: Sketches [1926–1945], Carl Fischer, 1968), as well as from Webern’s diary and letters to Schoenberg and Berg, one can gain information about his frustrations in trying to complete the third movements of the above cited works. One can also take note of his decisions finally to consider each work as complete in two movements.

In this paper these matters are presented in detail, together with observations concerning the possible reasons why Webern abandoned each third movement. The sketches show that in each of the projected movements Webern experimented with new compositional techniques which he was to develop in later works. Attention is also given to circumstances which allowed Webern to complete all three movements of his remaining multimovement instrumental compositions: Op. 24 (1934), Op. 27 (1936), and Op. 28 (1938), thus winning his struggle with third movements.

PROGRAMMATIC ELEMENTS IN SCHOENBERG’S STRING TRIO

Walter B. Bailey
Houston, Texas

Although Schoenberg is usually thought of as an advocate of absolute music, programmatic elements are found in a substantial number of his works from all periods of his output. They are most obvious in the early tone poems, but a number of later compositions also show extramusical influences. In these late works, Schoenberg chose not to publicize the programs which inspired him, but various unpublished sketches and letters and the memoirs and reminiscences of Schoenberg’s colleagues and friends demonstrate the importance of programmatic elements in the compositional process. In the case of the String Trio, generally known to reflect the near-fatal
play its part on the European operatic stage. The paper will include visual illustrations from recent productions of Monteverdi's Bajo delle Ingrate, Landi's Sant'Alessio, and Cesti's Il Tito.

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heart attack that the composer suffered in August 1946, Schoenberg included descriptions of programmatic elements in analytical explanations of the piece presented to his students, in conversations about the Trio with non-musical colleagues, and in his own writings relating to the heart attack. Even though he had conceived the external form of the work along with his earliest thoughts on the Trio some two months before the heart attack, it is apparent from the information presented in the above sources that the program inspired the general surface character of the music as well as the relationship of the various sections of the work to one another.

JOHN CAGE AND THE BEGINNING OF CHANCE

Deborah Campana
Northwestern University

John Cage has been a catalyst, an inspiration within the realm of the creative and performing arts for nearly fifty years. As his compositional style has evolved, it has been marked by several important changes. The most significant transition took place from 1948 to 1951, when he introduced elements of chance into his work. In the late 1940s, Cage recognized time as the single most important musical element. His work, as demonstrated in String Quartet in Four Parts, was so structured that all sections relate proportionally to one another. By 1951, Cage's philosophy was radically altered. Music of Changes, an example of this new style, was written by means of chance procedures as extracted from the I Ching, Chinese Book of Changes.

Although the element of time was still a matter of major concern, it was evident that Cage's compositional design had been altered. Where once the composer controlled musical elements, he now displaced this control, thereby (to paraphrase the composer) removing the ego's influence upon the creative process. This change not only reflected the application of a new compositional technique, but also a new understanding of time and how it was shaped. Cage now thought of a composition as an ongoing and everchanging process, not as an object or simple entity.

Documented by the correspondence between Cage and Pierre Boulez as found in the Northwestern University Music Library John Cage Collection, this study attempts to trace the transition in Cage's compositional style that took place from 1948 to 1951. Examples taken from the following works illustrate this evolution: String Quartet in Four Parts (1948-50) and its "postscript", Six Melodies for Violin and Piano (1950), Concerto for Prepared Piano and Chamber Orchestra (1951) and Sixteen Dances (1951), concurrently written with I Ching-inspired charts designed for sound selection, and Music of Changes (1951), his first work written by means of the I Ching method.

MEDIEVAL AND RENAISSANCE TOPICS

Friday, October 28, 2:00-5:00 P.M.

Anne Hallmark (New England Conservatory of Music), Chair

THE IDEA OF RAPHAEL'S "ST. CECLIA IN ECSTASY"

Thomas H. Connolly
University of Pennsylvania

Often considered one of Raphael's most beautiful paintings, "St. Cecilia in Ecstasy" (Pinacoteca Nazionale, Bologna), is certainly one of his most influential; yet the meaning of the work has always puzzled critics and historians. It shows Cecilia gazing heavenwards towards a group of singing angels. Broken instruments are at her feet, and she holds upside down an organetto from which the pipes are slipping. Generally the scene is held to represent Cecilia's rejection of earthly music for heavenly. The speaker, who has approached the painting through his ongoing study of the cult of St. Cecilia, proposes a radically new interpretation that establishes as a model for the work the miniature of David in prayer that often heads the Seven Penitential Psalms in Books of Hours.

IMITATIO AND ORIGINALITY IN THIRTEENTH-CENTURY MUSIC THEORY

Jeremy Yudkin
Boston University

The general principle that the Classical concept of imitatio continued to play a role in the scholarly writings of the High Middle Ages is now beginning to be clearly recognized. What is still needed, however, is a thorough investigation of the way this concept influenced the exact form and content of the musical documents of the period.

This paper provides such an investigation for the highly developed new music theory of the 13th century. Three treatises are examined in detail: those of Johannes de Garlandia, the Anonymous of St. Emmeram, and Anonymous IV.
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First, new evidence is adduced to show that revisions are necessary in the traditional dates assigned to two of these treatises. Then the overall plan or layout of the Garlandia treatise is analyzed in detail — a plan which the two later treatises are shown to follow closely. This paper also demonstrates that even when exact vocabulary, sentence structure, technical terms, and grammatical format are borrowed from Garlandia, original or updated material may still be presented. Indeed it is suggested that the outer form of homonymous auctoritas may be deliberately employed as a disguise for the introduction of new or controversial ideas.

The conclusions reached here carry important implications for our understanding of the aims and procedures of 13th-century music theory, but they also provide new insights into the musical monuments themselves.

The paper is illustrated throughout by quotations from the original texts of all three treatises and is corroborated by detailed reference to the musical sources.

MARY OF HUNGARY'S COURT DOCUMENTS: A NEGLECTED SOURCE FOR RENAISSANCE MUSICOLOGY
Glenda Goss Thompson
University of Georgia

A few years ago, in the course of searching for archival sources for Benedictus Appenzeller, I came upon the court records from the Regency of Mary of Hungary (1506-1558). The sister of Charles V, Mary succeeded Margaret of Austria as Regent of the Netherlands in 1531 and governed from Brussels until she joined Charles in abdication in the year 1555. The documents of Mary's court that have come down to the 20th century, most of them preserved at Lille in the Archives départementales du Nord, are a significant repository of musicological information, but one which has been largely ignored. Among the nuggets buried in some 5,000 pages of faded and often irrelevant script are biographical facts about the scribe Alamire, including an exact date of death; accounts of a court chapel with an active and growing membership including the composers Benedictus Appenzeller, Roger Fathin, Jehan Cauvery, and Frédéric Larchier; and descriptions of performances with reference to specific instruments on occasions both sacred and secular.

The purposes of this paper are to report, with slides and live performances, the musicological highlights found in Mary's court documents and to demonstrate the relevance and importance of Mary of Hungary's patronage in the Netherlands.

THOMAS RAVENSCROFT AND THE CHILDREN OF PAUL'S
Linda Austern
University of Chicago

Thomas Ravenscroft (c. 1590-c. 1635) has long been associated with the early 17th-century English theater, primarily because two of the most famous musical dramas of the era, Beaumont's Knight of the Burning Pestle and Shakespeare's Twelfth Night, include quotations from songs appearing in his works. A re-examination of his four publications of secular music reveals nearly a dozen settings of theatrical lyrics connected overwhelmingly with a single company. All of the settings whose complete texts appear in plays belong to the repertory of the Children of Paul's between c. 1600 and 1606.

The Children of Paul's was not a standard dramatic troupe whose actors joined through the usual apprenticeship system, but consisted primarily of the young choristers from St. Paul's Cathedral. According to the contemporary Bishop of London's Register, Ravenscroft was among these choristers by 1598 and gone before 1607, a remarkable coincidence of dates. Ravenscroft's settings of lyrics from plays presented by this company are clearly those used in the original productions. Undoubtedly functioning as a collector rather than a composer, he takes no credit for the theatrical music he presents, but names only Edward Pearce, who was Master of the Children at St. Paul's, and John Bennett, as composers. All voice parts are confined to the alto and treble ranges, and indications from play texts concerning numbers of singers and accompanying instruments are matched in the settings.

This paper proposes to examine Ravenscroft and some of his unstudied settings in the context of the Children of Paul's and their dramatic repertory of the opening years of the 17th century.

MUSIC PRINTING
Friday, October 25, 2:00-5:00 P.M.

D. W. Krummel (University of Illinois, Urbana-Champaign), Chair

THE SECOND DATED BOOK OF PRINTED MUSIC, THE 1477 GRADUAL
Mary Kay Duggan
University of California, Berkeley

The identification of the 1477 Gradual as the second
First, new evidence is adduced to show that revisions are necessary in the traditional dates assigned to two of these treatises. Then the overall plan or layout of the Garlandia treatise is analyzed in detail—a plan which the two later treatises are shown to follow closely. This paper also demonstrates that even when exact vocabulary, sentence structure, technical terms, and grammatical format are borrowed from Garlandia, original or updated material may still be presented. Indeed it is suggested that the outer forms of homonymy and autosynthesis may be deliberately employed as a disguise for the introduction of new or controversial ideas.

The conclusions reached here carry important implications for our understanding of the aims and procedures of 13th-century music theory, but they also provide new insights into the musical monuments themselves.

The paper is illustrated throughout by quotations from the original texts of all three treatises and is corroborated by detailed reference to the musical sources.

MARY OF HUNGARY'S COURT DOCUMENTS: A NEGLECTED SOURCE FOR RENAISSANCE MUSICOLOGY

Glenda Goss Thompson
University of Georgia

A few years ago, in the course of searching for archival sources for Benedictus Appenzeller, I came upon the court records from the Regency of Mary of Hungary (1506-1558). The sister of Charles V, Mary succeeded Marguerite of Austria as Regent of the Netherlands in 1531 and governed from Brussels until she joined Charles in abdication in the year 1555. The documents of Mary's court that have come down to the 20th century, most of them preserved at Lille in the Archives départementales du Nord, are a significant repository of musicological information, but one which has been largely ignored. Among the nuggets buried in some 5,000 pages of faded and often irrelevant script are biographical facts about the scribe Alamire, including an exact date of death; accounts of a court chapel with an active and growing membership including the composers Benedictus Appenzeller, Roger Pathin, Jehan Cautery, and Frédéric Larchier; and descriptions of performances with reference to specific instruments on occasions both sacred and secular.

The purposes of this paper are to report, with slides and live performances, the musicological highlights found in Mary's court documents and to demonstrate the relevance and importance of Mary of Hungary's patronage in the Netherlands.
dated book of printed music provides an opportunity to place it in the context of what is currently known about the techniques of early music printing. While accounts of early music printing frequently attribute to Petrucci the technical innovations that allowed the printing of music on movable type, the improved state of inventories of 15th-century music books makes it clear that such techniques had already been mastered by the first printers of music. Of the music incunabula discussed in my recent book on Italian music books of the 15th century, seventy-seven were printed in thirty-seven different music type fonts in a double impression process of black on red staves. The type fonts were cast for five music notational systems: Roman, Gothic and Ambrosian plainchant, and black and white mensural notations. The discovery of an actual piece of music type accidentally impressed on its side in a music incunabulum supports the hypothesis of a system of producing movable metal music type.

The accolade for the first printed book of music is usually awarded to a gradual in Gothic plainchant, the so-called "Constance" Gradual. This book, without name of printer or date, has been dated "not after 1473" because its type font is identical to that of the "Constance" Brevirary, one copy of which was rubricated in 1473 and was later used by a press that had a short life. The first dated printed book of music is the Roman Missal issued by Ulrich Ban in Rome in 1476. Its font of Roman plainchant type used only twelve metal characters to print the syllabic chant of the music sung by the celebrant during the Mass.

The next year in Parma a much more elaborate font was cast for the first printed gradual in Roman notation with its complex melismatic chant to be sung by the choir. In the only previous description of the single extant copy of the Gradual, the music was described as having been printed from wood although the text of the 212 pages was acknowledged to have been printed from metal type. An examination of the book reveals that, despite the large size of the music notation and the existence of variant forms of some of the characters, the music was printed from metal type. The individual designs of the Parma font of music type will be compared to other early fonts with special attention to the appearance of liquefying neumes in metal type.

THE PRINTING OF LUTE TABLATURE

Charles F. Coldwell
Greenwich Library

Lute tablature forms a specialized subset of the music printed in the 16th century. The demands posed by tablature, a notation requiring vertical alignment of a variety of numbers or letters on a staff, produced printing techniques not strictly comparable to the common techniques of printing white mensural notation.

There are two basic methods of printing tablature in a single impression with moveable type. In the first method, the type consists of the individual elements of tablature notation—numbers or letters, note stems, and tiny single-line segments of staff—rather than six-line staff segments including numbers or letters (which would be comparable to the method of printing white mensural notation). This can be demonstrated by typographical errors and substitutions seen in a variety of publications, including upside down, sideways, and missing numerals and line segments. In the second method, which is limited to some French-style tablatures, thin metal strips of page width are used to form the staff, while letters are set above each staff line.

This paper traces the typographical history of tablature from Petrucci through Angelo Gardano, with particular emphasis on single-impression prints for lute. Techniques developed in setting tablature are closely related to the less commonly found "nested" types used for printing vocal music, and may have influenced their development. The use of individual line segments and symbols in tablature foreshadows the mid-18th-century development of a "mosaic" printing by Breitkopf.

THE PROOF COPIES OF J. S. BACH'S KLAVIERÜBUNGS III

Gregory G. Butler
University of British Columbia

J. S. Bach's Klavierübung III is unique among his original prints in that two proof copies exist for the work: Austrian National Library, Vienna, IN 7500 and British Library, London, Hirsch III. 39. In the absence of a single manuscript source for this collection, evidence provided by these two sources in concert with evidence from the print in general can tell us much about the evolution of this collection.

Certain manuscript entries in Hirsch III. 39, for instance, give a picture of a fair copy used as Stichvorlage for the portion of the collection engraved in Leipzig. Along with other evidence provided by the engraving, this reveals a gradual expansion of the collection from the fairly modest proportions of Bach's earliest conception through stages of evolution to become the longest of all his original prints.

A study of the papers and their distribution in the proof copies and the interesting foliation in Hirsch III. 39 reveal that the print was first pulled in three distinct sections and that the Korrekturzeichnungen adhere to this tri-
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partite division. Hirsch III, 39 contains four pages of Balthasar Schmidt's Stichvorlage and this evidence along with the distribution of papers in IN 7500 clarifies Schmidt's role in the engraving of the collection.

This study provides a unique and fascinating glimpse of the processes of expansion, engraving, printing and correction at work prior to the publication of this collection.

ITALIAN MUSIC TOPICS II
Friday, October 28, 2:00-5:00 P.M.
Donna Cardamone Jackson (University of Minnesota), Chair

BARTOLOMEO TRONCIONCINO AND MUSIC AT MANTUA AND FERRARA
William F. Prizer
University of California, Santa Barbara

Bartolomeo Tromboncino has long been known to students of music history as the most prolific native Italian composer of the years around 1500 and as an important prototitian. Scholars from the late 19th century on have published documents concerning his life, and music historians, including Einstein, Rubasmen, and Jeppesen, have written brief biographies and have studied his music. Nevertheless, a further attempt at Tromboncino's biography seems necessary for two reasons: first, no systematic study of his life and works has yet been attempted; second, recent archival discoveries drastically alter the accepted picture of his life.

The purpose of the present study is three-fold: to re-write Tromboncino's biography, to examine the ramifications of the new findings on the musical life of the courts at which he was active, and to suggest ways in which our view of the style and chronology of his works must be changed. The study demonstrates that Tromboncino's Mantuan stay was considerably shorter than generally assumed, that he served there as Isabella d'Este's personal composer and musician (while Marchetto Cara served as the personal composer of Isabella's husband, Francesco Gonzaga), and that Tromboncino served Lucrezia Borgia in Ferrara for at least seven years, and possibly for as many as thirteen years. Certain broader issues, such as the newly-discovered existence of two separate musical establishments in Mantua, the role of Lucrezia Borgia as a patroness of music at Ferrara, and the contest between Isabella and Lucrezia as patrons of music are also explored.

CARDINAL MONTALTO AND HIS "CAPELLA" IN ROME, 1585-1623: NEW DOCUMENTARY EVIDENCE
James Chater
Washington University

Cardinal Alessandro Peretti di Montalto was the most outstanding patron of music in Rome from 1585, when he became a cardinal, until his death in 1623. But while his generosity and musicianship were undoubted during his lifetime, research has until now been hampered by lack of specific documentation. Recently discovered documents reveal the extent of Montalto's influence throughout Italy and yield precise information on the composition of his cappella from 1612 to 1620, where his musicians lived, their pay and musical activities. Other important points can be summarized as follows: (1) from 1587, Montalto was in contact with Costanzo Porta, Scipione Dentice, Pompeo Stabile and Luca Marenzio; (2) the salaried musicians formed an establishment quite separate from that of the cappella of the church of San Lorenzo in Damaso, of which Montalto was cardinal deacon; however, both cappelle were led by G.B. Nannini; (3) Montalto's most intimate friend was Cardinal del Monte, who represented the interests of the Grand Dukes of Tuscany at the Papal court. The two cathedrals often visited Florence together and heard the works of Cavaliere, Peri and Caccini, and there was considerable traffic of musicians between Rome and Florence from about 1589 to 1608. Most probably, monody and the operatic style were introduced into Rome as a result of these contacts; (4) Montalto presided over a period of far-reaching change, a change reflected by the musicians with whom he came into contact: composers of polyphonic music before about 1600 (Marenzio, Dentice, Ercole) and composers of monody and virtuoso singers thereafter (Cesarini and Ippolito Marotta, Palanzotti, Vittoria Archilei). That Montalto and Del Monte showed a similar interest in the natural sciences is probably no coincidence, since they were undergoing a similar period of experiment and change.

THE LIFE AND DEATH OF CATERINA MARTINELLI: NEW LIGHT ON MONTEVERDI'S "ARIANNA"
Edmond Strainchamps
State University of New York, Buffalo

The unexpected death in March 1606 of Caterina Martinelli, the young virtuoso so prized by the court at Mantua, brought about a serious crisis in the Gonzaga's artistic plans. Most immediately affected were the preparations for Monteverdi's new opera, L'Arianna, in which she would have sung the title role. There was as well a deep
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sense of personal loss that Monteverdi felt; he had been her teacher, responsible for nurturing her musicianship, and she had even lived in his house for a time arriving in Mantua in 1603 at the age of thirteen. Duke Vincenzo, in his deep regard for Caterina, had her interested in an elaborate tomb and commissioned the singing of Masses in perpetuity for her soul. Two years later, he charged Monteverdi with setting a seestina prepared at court as a memorial to her.

Through the examination of hitherto unreported documents, this paper sheds new light on Caterina Martinelì and her relationship with Mantua: her discovery and recruitment by the Duke’s agents in Rome; the resolution of questions about her formal training as a court virtuosa; her role in the Mantuan court; and the details of her untimely death and the court’s reaction to it. In addition, the paper reveals the special musical tribute of his own Monteverdi incorporated into the counterpoint of the memorial seestina, “L’amaro d’amante al sepolcro dell’amato,” that he composed at Mantua in 1610 and published in his Sesto libro de madrigali at Venice in 1614.

ANTIMO LIBERATI’S LETTER TO OVIDIO PERSAEPII
(PUBLISHED, 1685): A COMMENTARY ON
THE STILE ALLA PALESTRINA

Clara Marvin
Yale University

Published in 1685, Antimo Liberati’s Letters scritta...in risposta ad una del Sig. Ovidio Persaeppi has long been utilized as a valuable source of biographical information about composers active in Rome in the latter half of the 17th century. But this constitutes less than a quarter of the body of the letter; its main purpose was to comment on compositions written as part of the 1684 competition for the post of maestro di cappella at the Duomo of Milan. In the letter, Liberati described at length the technical features of style associated with the so-called stile alla Palestrina. Using this as his criterion of excellence, he gave his opinion as to which of the competitors came closest to this ideal in his work and thus was worthiest of the post. The composers are referred to by number, for Liberati was not told their names. Yet because there is a large amount of descriptive information in the letter itself, I have been able to identify the music he discussed with some previously unexamined manuscripts written by the known contestants in 1684 and now located in the Milan cathedral archives.

I shall examine Liberati’s description of the stile alla Palestrina as understood in his time, and his analysis and judgment of the compositions. As illustrated by the music of

the competition, I shall indicate in what ways the more conservative high art style of the late 16th century differed from the actual manner in which it was perpetuated in 17th-century compositional practice. Liberati’s letter also reveals how 16th-century musica pratica underwent some important modifications in the 17th century, and, together with the compositions, it offers some evidence for the manner in which the stile alla Palestrina became the stile antico.

EIGHTEENTH-CENTURY TOPICS I

Friday, October 28, 2:00-5:00 P.M.

Jan LaRue (New York University), Chair

THE GENERATION OF THE SPURIOUS HAYDN CORPUS

John Spitzer
University of Pittsburgh

The misattribution of a large number of works to Joseph Haydn is often blamed on 18th-century music printers. However, examination of the sources for spurious works in twelve musical genres suggests that music copyists rather than printers were responsible for the bulk of the spurious Haydn corpus. This is shown by three kinds of evidence:

1. The great majority of spurious Haydn works are transmitted as manuscripts rather than as prints.

2. In musical genres like the divertimento and the string quartet, where Haydn’s works circulated vigorously in manuscript, there are many spurious works; however, in genres like the piano trio and the solo song, where Haydn’s works circulated mainly as prints, there are very few.

3. At Haydn developed relations with music publishers, from the 1780s on, fewer spurious works were generated, even though Haydn’s fame and popularity were increasing.

The printing of music in the 18th century seems to have encouraged concern for the accuracy of attributions and seems to have promoted attention to musical authorship in general.

REDATEING MOZART: SOME STYLISTIC AND BIOGRAPHICAL IMPLICATIONS

Alan Tyson
Institute of Advanced Studies, Princeton

Although much of Mozart’s output gives the impression of being securely dated, the rearrangements of the work-order-
sense of personal loss that Monteverdi felt; he had been her teacher, responsible for nurturing her musicianship, and she had even lived in his house for a time after arriving in Mantua in 1603 at the age of thirteen. Duke Vincenzo, in his deep regard for Caterina, had her interred in an elaborate tomb and commissioned the singing of Masses in perpetuity for her soul. Two years later, he charged Monteverdi with setting a *sestina* prepared at court as a memorial to her. Through the examination of hitherto unreported documents, this paper sheds new light on Caterina Martinelli and her relationship with Mantua: her discovery and recruitment by the Duke's agents in Rome; the resolution of questions about her formal training as a court virtuosa; her role in the Mantuan court; and the details of her untimely death and the court's reaction to it. In addition, the paper reveals the special musical tribute of his own Monteverdi incorporated into the counterpoint of the memorial *sestina*, "L'agrime d'amante al sepolcro dell'amata," that he composed at Mantua in 1610 and published in his *Sesto libro de madrigali* at Venice in 1614.

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Alan Tyson

Institute of Advanced Studies, Princeton

Although much of Mozart's output gives the impression of being securely dated, the rearrangements of the work-order-
introduced by the 1937, 1947, and 1964 editions of Kochel’s Catalog show that in many instances a good deal of uncertainty remains.

Recent work on Mozart autographs (not only completed scores, but fragments and sketches as well) has resulted in some further re-datings. The principal methods employed have been a study of the changes in his handwriting over the years (Schriftchronologie), and an investigation of the various paper-types that he used at different periods. Fortunately the two methods give results that are in the main consistent with each other.

Examples of some further proposed redatings are offered here. But it is surely time also to consider the implications of such new dates for our overall picture of Mozart’s stylistic development, of his working methods, and of his general musical and social activities. In the later Vienna years, in particular, we have few clues as to how he spent his time, apart from what may be deduced from the surviving music. The kinds of deductions that can be made, as well as their limitations, need to be discussed with his biography in mind.

HAYDN’S TWO-MOVEMENT OVERTURES

Stephen C. Fisher
University of Pennsylvania

In the letter to his wife on March 17, 1796, Haydn told her that he had composed the overture for the opera L’infedeltà delusa (1773) and La Vera costanza (1778/9) and the marionette pieces Der Götterrat and Philomen und Basius (1773). Probably the overtures to Lo speziale (1768), Il pescatore (1769/70) and L’incontro improvviso (1775), for which complete sources are lacking, were also originally in two movements. Haydn tried various sorts of concert adaptations for these seven overtures: overture with concluding chorus (probably Philomen), reprise overture (Lo speziale and L’incontro), three-movement symphony (L’infedeltà, La vera costanza, and possibly a combination of movements from L’incontro and Il pescatore), and four-movement symphony (Der Götterrat and possibly L’infedeltà).

Caldara, J. S. Bach, Hasse, and Sacchini employed the two-movement overture before Haydn; Dittersdorf and Mozart used the form at the same time but independently of Haydn. Further examination of the 18th-century operatic repertory is needed to determine if a continuous tradition of two-movement overtures existed and what its chronological and geographical limits are; possibly it was an Austrian speciality.

A LITTLE-KNOWN REPERTORY:

EIGHTEENTH-CENTURY SYMPHONIC MUSIC USING MULTIPLE TIMPANI

Harrison Powley
Brigham Young University

As the symphony orchestra developed during the 18th century, composers normally wrote timpani parts that required only two drums, a practice adapted from military music. However, when a virtuoso timpanist was present and when more than two timpani could be assembled in one place, some composers experimented by writing works that used as many as eight timpani. These compositions were usually of an occasional nature and the accompanying orchestration is often equally unusual. Works from the mid-18th century, such as Johann Christoph Graupner’s (1683–1766) Sinfonia a 2 corri, 6 timpani, 2 violini, viola e cembalo and Johann Melchior Wolter’s Sinfonia No. 99, using five timpani, exploit the possibility of using multiple timpani to reinforce the bass line, often in an ornamented manner. Mozart’s divertimenti K. 187 and K. 188 (1775) employ four timpani in a similar fashion. Of a more soloistic nature is Johann Carl Christian Fischer’s (1752–1807) Symphonia mit acht obligaten Pauken. The work is actually a concerto for eight timpani and orchestra, and contains a notated cadenza in the first movement.

Of the virtuoso timpanists identified in the late 18th century, the most important is Georg Druschetzky (1745–1819). As a military musician, he was a timpanist in Linz from 1775 to 1783. He then moved to Vienna and became a member of the Tonkünstler–Societät. His last years were spent in Budapest in the service of Archduke Joseph Anton Johann (1776–1847). Druschetzky’s Concerto per il oboe e timpane exhibits many difficult timpani techniques, including rolls and strokes on two drums and many cross-sticking passages. Also extant are two timpani concerti each using six timpani, a partita for six timpani and orchestra, a work for solo violin and orchestra with seven timpani entitled Ungaria (1799), and a Symphony in C (1799) that also uses seven timpani. In all these works the timpani functions primarily as a melodic instrument, often doubling the woodwinds or strings.
introduced by the 1937, 1947, and 1964 editions of Kochel's Catalog show that in many instances a good deal of uncertainty remains.

Recent work on Mozart autographs (not only completed scores, but fragments and sketches as well) has resulted in some further redatings. The principal methods employed have been a study of the changes in his handwriting over the years (Schriftochronologie), and an investigation of the various paper-types that he used at different periods. Fortunately the two methods give results that are in the main consistent with each other.

Examples of some further proposed redatings are offered here. But it is surely time also to consider the implications of such new dates for our overall picture of Mozart's stylistic development, of his working methods, and of his general musical and social activities. In the later Vienna years, in particular, we have few clues as to how he spent his time, apart from what may be deduced from the surviving music. The kinds of deductions that can be made, as well as their limitations, need to be discussed with his biography in mind.

**HAYDN'S TWO-MOVEMENT OVERTURES**

Stephen C. Fisher
University of Pennsylvania

In the letter than accompanied his Applausa cantata to Zvetti in the spring of 1768, Haydn told the monks that if they wanted an overture they would need only an Allegro and an Andante because the opening ritornello of the cantata proper would serve as a finale. Haydn composed two-movement overtures of this type for the operas Linfedielt delusa (1773) and Le vera costanza (1778/9) and the marionette pieces Der Götterrat and Philenon und Baucis (1771). Probably the overtures to Lo speziale (1768), Le pescatrici (1769/70) and L'incontro improvviso (1775), for which complete sources are lacking, were also originally in two movements. Haydn tried various sorts of concert adaptations for these seven overtures: overture with concluding chorus (probably Philenon), reprise overture (Lo speziale and L'incontro), three-movement symphony (LinfedeIt, La vera costanza, and possibly a combination of movements from Lincontro and Le pescatrici), and four-movement symphony (Der Götterrat and possibly LinfedeIt).

Caldara, J. S. Bach, Hasse, and Sacchini employed the two-movement overture before Haydn; Dittersdorf and Mozart used the form at the same time but independently of Haydn. Further examination of the 18th-century operatic repertory is needed to determine if a continuous tradition of two-movement overtures existed and what its chronological and geographical limits are; possibly it was an Austrian specialty.

**A LITTLE-KNOW REPETORY:**

**EIGHTEENTH-CENTURY SYMPHONIC MUSIC USING MULTIPLE TIMPANI**

Harrison Powley
Brigham Young University

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MUSIC AND POLITICS

Friday, October 28, 2:00-5:00 P.M.
Rose Rosengard Subotnik (Springfield, New Jersey), Chair

POLITICAL ASPECTS OF THE 1784 HANDEL COMMEMORATION

William Weber
University of California, Long Beach

Little has been written to date on the political aspects of the commemoration held for G. F. Handel in Westminster Abbey in May 1784. That the festival followed immediately upon the dramatic electoral victory of William Pitt, and that it was sponsored by the concert of Ancient music—soon to be known as the King's Concert—suggest that it had to have had some political significance. This paper draws upon not only newspaper comment and memoirs, but also the private papers of the Earl of Sandwich, the principal leader of the Concert, to argue that the festival in effect—though not by intention—provided a celebration to the victory of Pitt and George III. The perspectives of individual newspapers upon it—generally hostile—fit closely their political positions at the time (chiefly for the Opposition). Supporters of the radical John Wilkes attacked the festival as an example of the corrupt and despotic monarch. Nevertheless, the point of view which came to predominate was that of Handel as the symbol of the body politic, as the composer whose music celebrated the stability of the state above parties.

NAPOLEON AND THE OPÉRA-COMIQUE

M. Elizabeth C. Bartlet
Duke University

Although Napoleon's patronage of the Opéra has been the object of scholarly scrutiny, his relationship to the Opéra-Comique has been virtually ignored. Yet its troupe frequently appeared at court, and the Emperor attended the gala performances in Paris. In return for such official support, the theater was expected to take part in the celebrations of the principal events during his reign.

This paper centers on plans for the Opéra-Comique's contribution to the festivities surrounding Napoleon's marriage to Marie-Louise of Austria (1810). Recently discovered documents enable us to trace the project and to identify a manuscript libretto as the text for it. Set in medieval France, the text depicts a hero's marriage to a foreign princess; by means of this transparent allusion, the Emperor's military exploits and his establishment of peace for his subjects' benefit are praised. The chevaleresque genre provides opportunities for pageantry, impressive staging and an important role for extended musical numbers. The comédien, the principal singers at the Opéra-Comique, were determined that their presentation be worthy of the occasion: they assigned the best soloists the leading roles and commissioned a score from one of the most respected composers in Paris. The search for the music has resulted in the discovery of a hitherto unknown work, and one which, though unperformed, permits a reassessment of Napoleon's relationship to his composer and of his encouragement of French musicians in general. Its history provides a vivid illustration of state-theater relations during the Empire.

THE POLITICAL GERSHWIN:
OF THEE I SING
AND LET 'EM EAT CAKE

Wayne J. Schneider
Cornell University

The years between George Gershwin's Girl Crazy (1930) and the composing of his Porgy and Bess (1933-1935) are particularly critical in his life and stylistic development. Girl Crazy is the product of a gifted musical comedy tunesmith; yet only five years later the same songster had developed sufficient composing technique to create an extraordinary three-hour operatic edifice filled with arias, recitatives, choruses, and sophisticated instrumental music. Subject matter and tone had changed drastically from Girl Crazy's marvellously entertaining but frivolous stuff to the high melodrama of Porgy. Clearly changes profound and sweeping had occurred in Gershwin the composer and Gershwin the man.

This paper serves as an introduction to the problems involved in attempting to fill in this crucial gap in Gershwin's stylistic development through a study of his two political operettas—Of Thee I Sing (1931) and Let 'Em Eat Cake (1933)—his last important works for the musical comedy stage and key works to the understanding of the Gershwin phenomenon.

A brief survey of Gershwin literature will be made, focusing on those items directly related to these shows. Editions, arrangements, primary source materials, and the role of the Gershwin Inner Sanctum and New Jersey warehouses in Gershwin research will be examined. In addition, pertinent Gershwin biographical material and the role of Gershwin's collaborators—Ira Gershwin, Morrie Ryskind, and George S. Kaufman—will be reviewed.
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Conclusions will be offered on the following: how real was George Gershwin's apparent new political awareness and interest in "serious" subjects? what were his working methods? how do these works fit in stylistically with George Gershwin's maturing musical mind?


Jeanne Marie Belfy
Boise State University

The paper outlines the history and scope of the orchestra's plan to commission original compositions designed for neoclassical orchestral proportions; the time limits of the project are approximately 1948-1958. Both the original city-sponsored commissioning and the later "commissioning series" funded by the Rockefeller Foundation's grants are included in the study. The writer has examined primary material dealing with the project, from magazine, book and newspaper articles to scrapbooks, correspondence and board meeting minutes of the orchestra. Community figures responsible for the project were also interviewed, including conductor emeritus Robert Whitney and former mayor Charlie Farnsley.

The investigation has revealed numerous references to the political aspects of the project. These concern both the process of composer selection, as those responsible sought to avoid commissioning "known Communists," and the promotion of the project, and, by extension, the Louisville Orchestra, by the State Department, the Voice of America, and the U.S. Information Agency. The paper will examine the apparent and real impact of these issues on the activities of the commissioning project, and on the music it produced.

CURRENT RESEARCH ON CHARLES IVES

Saturday, October 29, 9:00 A.M.-12:00 noon

H. Wiley Hitchcock (Brooklyn College/CUNY), Chair

NOT SURFACE, BUT CENTER:
THE ROLE OF CHARLES IVES'S MUSICAL MODELS

J. Peter Burkholder
University of Wisconsin, Madison

Our understanding of Charles Ives's uses of borrowed music has been skewed by a failure to distinguish between several interrelated yet distinct procedures: (1) **modelling** a new work on an existing one; (2) **paraphrasing** an existing tune to create a new theme, motive, or melody; (3) **setting** a familiar tune, most often in a cumulative form where the tune is presented whole only at the end, after being fragmented and paraphrased; (4) **quodlibet** or medley; (5) **collage**, a swirl of borrowed material combining aspects of all of these procedures; (6) allusion to tunes for programmatic reasons or in illustrating a text; and (7) self-borrowing.

Making these distinctions allows us to see more clearly Ives's process of adaptation in individual works. Moreover, it reveals a logical evolution over the course of his career in his procedures for incorporating existing music into his own, moving from modelling to paraphrase, cumulative settings, and ultimately works in which several tunes are paraphrased and blended in quodlibet or collage. Excepting purely programmatic allusions (which are rare), Ives's musical borrowings are not "quotations" applied to the surface of his music but its very source, the starting point for his compositional process and the most important factor to consider in analyzing the form and meaning of any work based on another.

THE ENDURING FATHER:
PSYCHOANALYSIS IN IVES STUDIES

Stuart Feder
New York Psychoanalytic Institute

Charles Ives's relationship with his father, George Edward Ives has become an appealing biographical legend inviting comparison with other musical fathers and sons. In this paper the relationship is considered in its overall dimension: what were its sources and vicissitudes? what was its scope and eventual fate? Perhaps most intriguing is the question of its influence in the music itself. In the course of this presentation (which assumes some familiarity with available biographical information) the thesis is developed that George Ives not only played a decisive early role in young Charles's development, but remained an enduring influence in every significant aspect of Charles's life until the end. Briefly considered are such diverse elements of Charles Ives's life as musical composition and prose writing, career
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choice and business life, marital choice and other family relationships, personal convictions, personal philosophy, and even such late-life activities as his involvement with Henry Cowell and the New Music Quarterly.

The method of approach is frankly psychoanalytic. Thus the central interest of this and other such studies falls squarely within the mental life of the composer as various aspects of psychoanalytic theory are applied. What will be particularly stressed in this presentation is the nature of the father-son relationship (with some supplementary comments on the biographically absent mother) and the mourning process in human mental life with particular reference to creativity. Unique realizations of normative processes are emphasized; there is no particular interest in pathography as such. Rather, the organizing potential of psychoanalytic concepts is emphasized in both understanding diverse data and suggesting direction for further inquiry.

The content and method outlined above provide an opportunity for the critical evaluation of applied psychoanalysis in musical biography. Some attempt will be made to clarify its position in "psychobiography" and to consider certain criticisms which are frequently levelled at the entire enterprise. These include questions about the quality and adequacy of evidence, the problems of reconstruction, the relationship of childhood experience to adult behavior and the danger of reductionism. While clearly time will not permit adequate discussion of these issues, it must be acknowledged that they require constant recognition, particularly at this early stage of responsible psychoanalysis in other fields of endeavor.

JUST WHAT IS IVE'S UNANSWERED QUESTION?

Noel B. Zahler
Columbia University

H. Wiley Hitchcock
Brooklyn College/CUNY

The "question" of Ives's The Unanswered Question (1906) is posed by a solo trumpet, which, as Ives put it once, "in-tones 'The Perennial Question of Existence,' and states it in the same tone of voice each of seven times."

The primary source is an autograph short-score sketch (S¹). Other sources are: a photocopy of S¹ with additions in Ives's hand (S²); a copyist's full-score copy, in ink, made about 1938 (N¹), of which only one page is extant; a photocopy of the entire N¹ (N²); a photocopy of N¹ as altered by another copyist (N³); the score as published in 1941 by the Boletín Latino-Americano de Música (BLA); and the score currently in print, published in 1953 (SMP).

Study of these sources has revealed that: N¹ (or, musically) was based on S¹; the alterations in N³ were presumably made at Ives's request, and they transformed the trumpet part significantly; the unknown editor of BLA made hash out of the trumpet part; the editor of SMP went back beyond BLA to one or more earlier sources but reintroduced error into the trumpet part. In short, not only did Ives change his mind, between 1906 and the mid-1930s, as to how the trumpet part should go, but neither his original conception nor his revised version is to be found in a printed score.

This paper traces the history of the "unanswered question" represented by the trumpet part.

SESSION RESPONDENT: Paul C.echols (The Charles Ives Society)

PROBLEMS OF MUSICA FICTA

Saturday, October 29, 9:00 A.M.-12:00 noon

James Haar (University of North Carolina), Chair

B-FLAT: TRANSPOSITION OR TRANSFORMATION?

Dolores Pence
Washington University

Among the many tasks confronting the medieval theorist was one of establishing a hierarchy of interval relationships to aid in understanding his tonal system, the gamut. Beginning with Hucbald, the issue of such relationships becomes integrally linked to mode: can a mode's character be retained if a chant is notated at a pitch level other than that of the normal final? Theorists accept a modal position a fifth above the normal one, because there the gamut offers a nucleus of melodic movement identical to what exists at the final position—an "affinity" is present. To the medieval mind, transposition had the connotation of transferring part or all of a melody to this related diatonic segment of the gamut.

However, as early as the 10th century, another sort of transposition was proposed. Some theorists perceived a modal identity between a regular final and the note a fourth above, a limited identity that could be extended if b-flat were included as an admissible note at the higher level. But Guido of Arezzo advocated the avoidance of any non-diatonic tone in notation, even including b-flat, normally a legitimate part of the gamut. A number of his interpreters applied
choice and business life, marital choice and other family relationships, political convictions, personal philosophy, and even such late-life activities as his involvement with Henry Cowell and the New Music Quarterly.

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this apparent dictum to the positioning of modes a fourth above their usual finals. To them, protus (final D) transposed to G using b-flat would "transform" the identity of G as a tetrachord final into protus. Hence, our modern concept of transposition to the flat side was stigmatized as "transformation" at an early point within medieval music history, because some theorists placed great emphasis on preserving a strictly diatonic tonal system.

A controversy over the relative merits of transposition and transformation ensued, and manuscript evidence reveals that scribes, as well as theorists, adopted varying viewpoints about the acceptability of both kinds of transposition. In addition to tracing the origins and development of this theoretical dispute, this paper attempts to show the intermediary role played by the hexachord in the eventual acceptance of modern transposition. Ironically, the concept of affinity, which is fundamental to medieval transposition, also underlies the hexachord.

GREGORIAN CHANT AND ACCIDENTALS:
NEW OBSERVATIONS FROM FIFTEENTH-CENTURY SPANISH SOURCES

Karl-Heinz Guempel
University of Louisville

The application of musica ficta in Gregorian chant, as practiced by Renaissance performers, finds its most vivid discussion in 15th-century Spain. According to Fernand Estevan (1410), it was the idea of "buena assonancia & melodia" which made accidental tones a much desired, if not necessary, part of musical performance. The same author explains that such tones were introduced to achieve a higher degree of "concordanza" and to create enhancement or intensification in singing Gregorian melodies. Indeed Estevan's treatise not only gives a full account of the so-called conjuntas with regard to their theoretical foundation, but also offers significant observations on their very nature and aesthetic values. Seventy years later the phenomenon of accidental tones was further explored by another author writing at Seville, whose detailed rules and instructions may be considered one of the most valuable sources for modern research in this area. My paper will investigate both treatises as to the concept, background and practical application of musica ficta within Gregorian chant. The findings will be supported by 15th-century manuscripts from Spain, which provide hitherto unknown examples for the notation of accidental tones in liturgical music.

THE CONTENT OF MUSICA FICTA:
The Expansion and Organization of the Gamut in Theory from 1300 to 1550

Karol Berger
Stanford University

The definition of musica ficta as the realm of the steps not contained within the hand prompts the question whether there were any outer limits to the multiplication of the steps beyond the hand. Such limits in fact existed and were dictated by the terms in which musicians thought about the gamut. It will be demonstrated that so long as the controlling image in terms of which the gamut was conceived was that of the hand, the gamut could contain no more than sixteen steps within an octave. This hand-oriented view of the gamut's content retained its vitality through the middle of the 16th century, but already from the early 15th century it coexisted with the tendency to imagine the gamut in terms of the keyboard, the new controlling image which made the expansion of the gamut to seventeen steps possible. Further expansion presupposed a shift to thinking about the gamut in terms of the staff notation, a shift which began with the theoretical debates of the early 16th century.

A consensus concerning the practical selection of the most useful steps from the total pool of the conceivable ones emerged only during the 15th century. It will be shown that the twelve steps chosen represented the most economical answer to the requirements of the mi-contrá-fa prohibition. During the early 16th century another, alternative selection of the twelve most useful steps emerged and became increasingly common. It supplied the most useful of the leading tones missing from the earlier selection.

In sum, this study enables us to recognize the borderline between the practical and the experimental chromatic usages and it explains why some of the musica ficta steps were more common than others.

DIATONIC FICTA

Margaret Bent
Princeton University

This paper argues that our understanding of how late-medieval musicians conceptualized their tonal materials has been inhibited by attempts to discuss them according to modern definitions of diatonic/chromatic, natural/accidental, and with prescriptions about tonal coherence that relate to our fixed standards of frequency and temperament. It contends that letter names do not convey a fixed interval order until combined with a hexachordal superstructure, and that
this apparent dictum to the positioning of modes a fourth above their usual finals. To them, protus (final D) transposed to G using b-flat would "transform" the identity of G as a tetrachord final into protus. Hence, our modern concept of transposition to the flat side was stigmatized as "transformation" at an early point within medieval music history, because some theorists placed great emphasis on preserving a strictly diatonic tonal system.

A controversy over the relative merits of transposition and transformation ensued, and manuscript evidence reveals that scribes, as well as theorists, adopted varying viewpoints about the acceptability of both kinds of transposition. In addition to tracing the origins and development of this theoretical dispute, this paper attempts to show the intermediary role played by the hexachord in the eventual acceptance of modern transposition. Ironically, the concept of affinity, which is fundamental to medieval transposition, also underlies the hexachord.

**GREGORIAN CHANT AND ACCIDENTALS:**

**NEW OBSERVATIONS FROM FIFTEENTH-CENTURY SPANISH SOURCES**

Karl-Weber Guempel

University of Louisville

The application of *musica ficta* in Gregorian chant, as practiced by Renaissance performers, finds its most vivid discussion in 15th-century Spain. According to Fernand Estevan (1410), it was the idea of "buena asonancia & melodia" which made accidental tones a much desired, if not necessary, part of musical performance. The same author explains that such tones were introduced to achieve a higher degree of "concertation" and to create enhancement or intensification in singing Gregorian melodies. Indeed Estevan's treatise not only gives a full account of the so-called *conjuntas* with regard to their theoretical foundation, but also offers significant observations on their very nature and aesthetic values. Seventy years later the phenomenon of accidental tones was further explored by another author writing at Seville, whose detailed rules and instructions may be considered one of the most valuable sources for modern research in this area. My paper will investigate both treatises as to the concept, background and practical application of *musica ficta* within Gregorian chant. The findings will be supported by 15th-century manuscripts from Spain, which provide hitherto unknown examples for the notation of accidental tones in liturgical music.

**THE CONTENT OF MUSICA FICTA:**

**THE EXPANSION AND ORGANIZATION OF THE GAMUT IN THEORY FROM 1300 TO 1550**

Karol Berger

Stanford University

The definition of *musica ficta* as the realm of the steps not contained within the hand prompts the question whether there were any outer limits to the multiplication of the steps beyond the hand. Such limits in fact existed and were dictated by the terms in which musicians thought about the gamut. It will be demonstrated that so long as the controlling image in terms of which the gamut was conceived was that of the hand, the gamut could contain no more than sixteen steps within an octave. This hand-oriented view of the gamut's content retarded its vitality through the middle of the 16th century, but already from the early 15th century it coincided with the tendency to imagine the gamut in terms of the keyboard, the new controlling image which made the expansion of the gamut to seventeen steps possible. Further expansion presupposed a shift to thinking about the gamut in terms of the staff notation, a shift which began with the theoretical debates of the early 16th century.

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even then the components of the musica recta system exist in
mutable mutual relationship. It argues that our use of terms
(e.g., inflection, alteration) implies deviation from fixed
points where theirs indicates relationships overlapping with
and extending from flexible norms. It claims that vocal
pitch notation, like that of mensural rhythm, operates in
linear-contextual segments and is equally unsuited to con-
ceptual, compositional or practical use in score; that the
realization of counterpoint depended on aural control where
we depend on the visual control of a score; and that singers'
obedience to the rules of counterpoint did not necessarily
constitute a departure from the diatonic as this was under-
stood in the last Middle Ages and Renaissance even though it
may require "chromatic alteration" in our notation; and that
it was under the pressure of keyboard constraints, both
notational and practical, that the notation of vocal poly-
phony gradually acquired the fixed meanings of our modern
score. It suggests, therefore, that, for music written be-
fore that point, our understanding will be better served by
learning to think in terms of operating musica ficta rather
than of adding accidentals.

EIGHTEENTH-CENTURY TOPICS II
Saturday, October 29, 9:00 A.M.-12:00 noon
Gerhard Herz (University of Louisville), Chair

ORATORIO AT ROME'S VALLICELLA ORATORY: NEW SOURCES
Joyce L. Johnson
Skokie, Illinois

Many 18th-century travelers visited Rome's church of
Santa Maria in Vallicella to hear the famous oratorio per-
formances sponsored by the Congregation of the Oratory.
The frequent mention of these performances in travel diaries of
the time—such as those by Charles Burney, Jakob Adler, and
Tobias Smollett—testifies to the importance of these oratorios
in Roman musical life. The tradition of oratorio at Vallicella
began early in the 18th century and grew consid-
ernably after 1750; nonetheless, it is largely unstudied.

In investigating this tradition, I examined scores, librettos, con-
temporary periodicals, and other extant docu-
ments. Central to my study, were two lists, from 1767-68 and
1788-91. Prepared by the Prefect of Music of the Congre-
ration, they are virtually complete chronologies of oratorio
performances for these years. They also list names of the
solo singers and note which instruments were used.

The preferred composers at Vallicella during the late
18th century were G.B. Casali, A. Sacchini, N. Jommelli, J.
Myśliwiecz, and above all P. Antonio, a composer deserving
of further investigation. Oratorios by these composers had
long lives; Jommelli's La Passione, for example, remained in
the Vallicella repertory for over forty years, even when
works by newer composers such as Piazzolla and Cimarosa
were being presented.

The documents prove that oratorio practice at Vallicella
remained fairly consistent over the years, notably in the
frequency of performances (approximately one per week, over
a nearly six-month period—far more extensive than the Roman
opera season). The lists indicate that the orchestra at
Vallicella varied in size and composition according to the
importance of the occasion. Other documents illustrate
the careers of the singers; many of their names appear in pay-
ment lists from the Cappella Giulia of St. Peter's.

J.S. BACH AND THE STATUS OF GENRE:
PROBLEMS OF "STYLE" IN BWV 1029

Laurence Dreyfus
Yale University

Two tropes of stylistic interpretation figure promi-
minently in traditional readings of J.S. Bach's style. In one,
Bach creates organic structures, in which the parts and the
whole mirror a beatific harmony. In the other, Bach is seen
as an encyclopedic repository of native and foreign in-
fuences, to which one adds both craftsmanship and inspira-
tion. Thus we have Bach as "the culmination of the Baroque"
or his works as peaks in the history of genres. Today the
first trope appears too theological, and yet it insightfully
sees Bach as active. The second trope hopes to avoid
metaphysics but views Bach passively: positive terms "out-
side" Bach's works -- French style, Vivaldi's ritornello
form, the style galant -- are flagged "inside". But by
reducing the stylistic reading to a bundle of influences one
rarely explains what is extraordinary in their deployment.

The paper focuses on the problem of genre as revealed in
the Sonatas in G minor for viola da gamba and harpsichord (BWV
1029). In a work filled with stylistic peculiarities, Bach
presupposes a view of genre at odds with Enlightenment
theory. The discussion of the first movement -- a parage-
matic "Sonata auf Concertanten" -- assesses the conse-
quences of imposing concerto elements upon the trio sonata. The
analysis of the second movement invokes the Galant cate-
gory of the "gouts réunis," but reveals that the admixture of
Italian and French styles is not so much complementary as
even then the components of the *musica recta* system exist in mutable mutual relationship. It argues that our use of terms (e.g. inflection, alteration) implies deviation from fixed points where theirs indicates relationships overlapping with and extending from flexible norms. It claims that vocal pitch notation, like that of mensural rhythm, operates in linear-contextual segments and is equally unsuited to conceptual, compositional or practical use in score; that the realization of counterpoint depended on aural control where we depend on the visual control of a score, and that singers' obedience to the rules of counterpoint did not necessarily constitute a departure from the diatonic as this was understood in the last Middle Ages and Renaissance even though it may require "chromatic alteration" in our notation; and that it was under the pressure of keyboard constraints, both notational and practical, that the notation of vocal polyphony gradually acquired the fixed meanings of our modern score. It suggests, therefore, that, for music written before that point, our understanding will be better served by learning to think in terms of operating *musica ficta* rather than of adding accidentals.

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antagonistic, producing a hybrid in which the identity of both rational styles is cancelled and their signifying function revised.

THE USES AND MEANINGS OF CHARACTER IN THE CLASSIC PERIOD

Jane R. Stevens
Yale University

At the 1982 meetings of this Society, Michael Broyles advanced a plea that historians of 18th-century music address more forthrightly the issue of expressiveness, rather than limiting their study to technical elements of style and form alone. In order to discuss the question of musical expression, however, we must have a set of ideas and vocabulary at least consistent with views of the time, and preferably derived from contemporaneous critical and theoretical writings. As a preliminary step toward an explication of Classic statements about musical expression, which are not always easy to interpret, this paper attempts a definition of just one word that seems to play a central role in many of those statements. Character (Charakter; caractère) appears from the beginning of the 18th century in discussions of musical content, often as a synonym for "quality" or "nature" but typically in conjunction with affect or movement. The entries for Character in the dictionaries of Sulzer (1771) and Koch (1802) help to clarify the specific connotations of this word. Türk's title for a chapter in his Klavierschule (1799), "Von den Ausdrucke des herrschenden Charakters," suggests that Character has replaced Affekt as the word for emotional content; but it also raises the question of precisely in what way a piece performed in 1789 would have been conceived in terms of a (single) "ruling character." This and similar questions are best approached through a systematic study of the meanings of character.

LOHLEIN AND SCHEIBE: GALANT AESTHETICIANS

Dora J. Wilson
California State University, Long Beach

This paper will show some important features of galant style which seem to be an intrinsic part of several major theoretical writings of the mid-18th century. The study has come about as a result of my work on a complete translation of Georg Simon Löhlein's Klavierschule (1765; 1781), and subsequent work on a translation of Johann Adolph Scheibe's Der Critische Musikus (1737-40; 1745), along with other documents of the period. What becomes evident is that authors like Löhlein and Scheibe, in particular, were transitional figures who actually sensed they were on the verge of a new era in music that would see the advent of new aesthetic interests as well as musical practices. It is important to take careful note of both the aesthetic revelations and the musical ideas. Through comparative analysis of these major writings, this paper will explore Löhlein and Scheibe's special treatment of the galant as a harbinger of Classic style.

BEETHOVEN AND BRAHMS

Saturday, October 29, 9:00 A.M.-12:00 noon

Douglas Johnson (Rutgers University), Chair

THE GENESIS AND STRUCTURE OF THE CREDO IN BEETHOVEN'S MISSA SOLEMNIS

William Kinderman
University of Victoria

Beethoven's sketches and drafts for the Missa Solemnis in the Wittgenstein Sketchbook and related sources provide a suggestive point of departure for analysis of the Credo. At an advanced stage in composition, after the creation of a preliminary draft, Beethoven devised a matrix of harmonic and thematic relationships that extends throughout the movement. Working backwards from the end of the Credo, the setting of "Amen", Beethoven employed the E flat sonority from the concluding plagal cadence as a thematic musical element of special importance, which appears at the very beginning of the movement and then subsequently at several important points of the work, including the climax of the great "Vitam Venturi" fugue. The process of thematic integration can also be related to the intervallic structure of the fugue subject and the basic Credo motif. This paper will investigate the means employed by Beethoven to impose unity on this complex movement, drawing on the evidence from Beethoven's compositional process.

BEETHOVEN'S COMPOSITIONAL PROCESS: "DAS GANZE IMMER VOR AUGEN?"

John K. Knowles
Allston, Massachusetts

Beethoven has long been widely regarded as a composer who consciously created musical structures based on pre-
antagonistic, producing a hybrid in which the identity of both rational styles is cancelled and their signifying function revised.

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compositional formal ideas. This picture was derived in part from statements by Beethoven (for example, in a letter to Treitschke), but was also deduced from the remarkable clarity of many of the large-scale relationships in his music.

If this general view of Beethoven's compositional process is correct, one would expect to find the most clear-cut relationships appearing early in the sketches, possibly in schematic form. A test case is provided by the first-movement development of the Seventh Symphony, where tonal motion from C major to F major within an A-major context—one of the "basic ideas" of the work—is strikingly underlined by the architecture of the section. Not only is this relationship sharply drawn, but it had already appeared in an equally clear way in the slow introduction to the movement, before work on the development began. This plan thus appears to have been a conscious, precompositional idea.

The approximately 45 extant sketches for the development, including a number of continuity drafts for crucial areas, seem to trace the entire evolution of the section. Surprisingly, these sketches show that its highly profiled and integrated structure actually appeared rather late in the sketching process. Rather than deriving from an initial abstract idea, the final version surfaced only gradually from a series of more-or-less improvisatory concrete musical thoughts.

THE SKETCH AND THE FINISHED WORK: SOME PROBLEMS OF PERSPECTIVE

Donald Greenfield
Villanova University

To regard a composer's sketch from the perspective of the completed work is likely to be misleading, if our intention is to gain some insight into what the composer was doing. The composer, not having that finished work until after the sketching, could not possibly have dealt with his sketches from that angle.

By focusing too narrowly on sketches we recognize from a completed work, we may overlook demonstrably pertinent sketches that were later excluded from the end product. By paying too much attention to a sketch's ultimate destination, we may miss indications that the composer considered the sketch in other contexts.

If a composition was revised, creating more than one completed version, we encounter the problem of which version the sketch should properly be compared to, when comparisons do have to be made. If a sketched project was abandoned before completion, we have no opportunity at all to make such comparisons; likewise, if a work known to have been completed has disappeared. But the composer presumably sketched in the same manner whether he dropped a piece or completed it, let alone revised it. Its later survival or disappearance cannot possibly have affected the way he composed. Strictly speaking, we should approach the sketches in the same way no matter what the fate of the original project was.

It is of course impossible to realize these ideals fully, but we can certainly avoid invoking the finished work at every turn. This paper presents some examples of potentially misleading sketches from Beethoven's work on the slow movement of his string quartet in G major, Opus 18 No. 2, and demonstrates some ways in which sketches can be examined with minimal reference to the finished work.

BRAHMS'S EDITION OF TWENTY SCHUBERT LÄNDLER: AN ESSAY IN CRITICISM

David L. Brodbeck
University of Pennsylvania

Between 1864 and 1870 Brahms anonymously issued the first editions of five Schubert works: the 12 Ländler, D. 790 (1864), the piano score of the Mass in G, D. 950 (1865), the Drei Clavierstüke, D. 946 (1868), the 20 Ländler, D. 366 and D. 814 (1869), and the Quartett-Sätze in C minor, D. 703 (1870). In many ways the 20 Ländler is the most fascinating of these editions, for its dances were composed over a period of several years and were never grouped together by Schubert. In other words, unlike the other four prints, the integrity of the 20 Ländler can only be traced to the efforts of its editor, Brahms.

It is the central hypothesis of this paper that Brahms's editorial policy concerning the order and placement of the dances in the 20 Ländler can be interpreted as expressions of an aesthetic stand that valued "organic unity"—which is to say, motivic and tonal coherence—among the components of an instrumental cycle. (It is significant that such cohesion, common enough in Brahms's own compositions, is exceptional in Schubert's dance autographs and lifetime editions.) If this hypothesis is correct, then it follows that the editorial decisions under examination, which tangibly shape and direct the listener's aesthetic experience, ought to be understood as correlative reflections of the editor's critical Anschauung. This distinctly "Romantic" editorial approach is most revealing and offers us a unique glimpse into Brahms's workshop.
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EIGHTEENTH-CENTURY ITALIAN OPERA

Saturday, October 29, 2:00-5:00 P.M.

Andrew Porter (New York), Chair

A NEW METHODOLOGY FOR MANUSCRIPT Filiation:
THE SIGNIFICANCE OF LINE CHANGES IN EIGHTEENTH-CENTURY
OPERA SERIA MANUSCRIPTS

Dale E. Monson
University of Michigan, Ann Arbor

To date, only the most tentative progress has been made towards the inventory of the extant manuscripts for the thousands of 18th-century opera productions. Confronted with a plethora of unstudied sources, scholars are in critical need of new analytical filiation techniques that are both reliable and expedient in the frequent case of multiple copies of a single work.

The observation of copyist and composer conventions in writing out recitativo scemplile has led to broad conclusions concerning the direct influence of autograph sources on subsequent copies. It is found that when the distribution and quantity of those measures broken over a line change in a given manuscript copy are considered along with the characteristics of the rhythmic notation in the continuo line, it is possible in many cases to predict precisely the distance of that copy from the holograph. This can be done, most importantly, even in the absence of the autograph, if a few specific characteristics of the composer's hand are otherwise known.

As a representative microcosm of this technique, the I-Nc manuscripts of Pergolesi's first three opera serie, Salustia (1732), Il prigioniero superbo (1733), and Adriano in Siria (1734) (none of which now exist in Pergolesi's hand) are examined, along with observations drawn from the only extended autograph of a stage work, the third act of his comic opera Il Flaminio (1735). The findings suggest that the first and third acts of Salustia, all of Prigioniero, and the first two acts of Adriano were all copied from the autograph, while the remaining acts are later copies. Other, more circumstantial evidence confirms these conclusions. While reasonable caution must be used, the implications for wider research show great promise of similar results in other composers' works.

JOMMELLI'S LAST OPERA FOR GERMANY,
THE OPERA SERIA-COMICA LA SCHIAVA
LIBERATA (LUDWIGSBURG, 1768)

Marita P. McClymonds
University of Virginia

Jommelli terminated his sixteen-year attachment to the Wurttemberg Court with the opera seria-comica La schiava liberata, which, as the genre designation implies, represents a highly unorthodox blending of the normally quite separate Italian opera seria and buffa traditions. Jommelli's librettist introduced a noble hero involved in a conflict between love and duty that could have been taken from a Metastasian libretto. The principal roles were sung by members of the opera seria troupe, which included some of the finest singers of the time. According to theatrical records, even the stage settings were borrowed from the opera seria.

Under such circumstances, one would expect the comic characters to be of low birth and to take part in a plot quite separate from that of the nobility. But such is not the case. Rather, the librettist Martinelli, who had recently written a number of successful comic librettis for Veniero, succeeded in blending the comic and the serious into a natural and convincing whole. Of the comic character is actually a member of the ruling class. There is frequent interaction between the serious and the comic characters. Everyone participates in the finale, and outrageous, comical shenanigans coexist with the passionate emotional expressions typical of opera seria.

Jommelli's music is as varied as the characters. Noble, old-fashioned arias in the grand manner give way to buffa catalogue arias, lyrical love songs and comic ensembles, with musical elements that carry forward to Rossini and beyond. Jommelli's gift for musical caricature, and dramatic, musical construction is nowhere more apparent than in the dynamic, fast-moving finales that make him a worthy predecessor to Mozart.

FARINELLI AND METASTASIO IN THE PORTRAITS
PAINTED BY AMIGONI

Daniel Heartz
University of California, Berkeley

The age of the soprano castrato reached a high point with Carlo Broschi Farinelli (1705-1782), whose career took him from triumph to triumph in several European capitals—Naples, Rome, Venice, Vienna, London and Madrid. The memory of his singing and presence was still vivid among music lovers at the Viennese court two decades after
A NEW METHODOLOGY FOR MANUSCRIPT FILIATION:  
THE SIGNIFICANCE OF LINE CHANGES IN EIGHTEENTH-CENTURY 
OPERA SERIA MANUSCRIPTS  

Dale E. Monson  
University of Michigan, Ann Arbor  

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Farinelli’s three appearances there in the 1720s. The Imperial Court Poet Pietro Metastasio (1698-1782) testifies to this in the lengthy and richly informative correspondence he began in 1747 with Farinelli, whom he addressed as his “dear Twin.” After many objections Metastasio complied with Farinelli’s request to have the poet’s portrait, which was sent from Vienna to Madrid, at which court Farinelli was presiding as a kind of “Minister of Culture.” The Venetian master Jacopo Amigoni (1682-1752) was also in Madrid around 1750 and he employed the portrait sent from Vienna (which is lost) when rendering his likeness of Metastasio in a group portrait with Farinelli, with the result that Amigoni’s painting preserves the only authentic portrait of the poet— he specifically disowned all the engraved ones. In the group portrait Farinelli holds a piece of music to the prima donna at Madrid, Teresa Costallini, a piece the notation of which is perfectly legible, although no one has taken the trouble to bring it to bear on the meaning of the picture. Farinelli alone was the subject of one of Amigoni’s last paintings and it is perhaps the greatest of all portraits depicting 18th-century musicians. It too has its musical inscription, which will be read and interpreted for what it tells us about Farinelli’s tastes. The portraits will be shown in newly-taken colored slides.

MUSIC AND DRAMA IN THE OPERA BUFFA FINALE: MOZART AND HIS CONTEMPORARIES

John Platoff
University of Pennsylvania

The hallmark of late 18th-century opera buffa is the so-called action finale, which portrays in continuous music a series of swiftly-moving developments in the plot. In fact, however, such finales consist of dramatic action only in part; much of their music expresses the feelings of the characters or their reaction to plot events. It follows that the handling of action and expression within a buffa finale is of considerable importance. The disposition of action and expressive sections clearly controls the pace of dramatic events, and evidence suggests that it largely determines musical richness as well.

A detailed study of the operatic finales of Mozart’s contemporaries provides for the first time an appropriate stylistic context within which Mozart’s buffa finales may be considered. Examination of the finales of the two dozen opera buffa premières in Vienna in the 1780s—by such composers as Dittersdorf, Paisiello, Salieri, and Martin y Soler—has made it possible to develop an accurate picture of the norms of the action finale in this period. While in many respects Mozart’s buffa finales resemble those of his contemporaries, especially in large-scale outline, striking differences of approach can also be noted. Some of these differences are simply matters of personal style. Others, however, are more fundamental, and suggest that Mozart was aiming at an original balance between music and drama, one in which the music more consistently underscored dramatic events and tensions.

MANUSCRIPT STUDIES

Saturday, October 29, 2:00-5:00 P.M.

Hendrik Van der Werf (Eastman School of Music), Chair

INVESTIGATING THE SOURCES OF TROUBADOUR MUSIC: NOTATION, CONCORDANCES, AND PATHS OF TRANSMISSION

Elizabeth Aubrey
University of Iowa

There are ninety-five extant sources that transmit the music and poetry of the late medieval troubadours. Exactly how this repertory was transmitted remains shrouded in mystery. Only four of the manuscripts contain significant numbers of melodies. Two of these four were copied near the turn of the 14th century, well after most of the troubadours had died. The other two, while earlier by perhaps half a century, are primarily trouvère codiciles, copied in northern France. So far no evidence has been advanced to suggest systematic relationships among the melodies transmitted by these sources.

Paleographical analysis of the different styles of pre-memural and memural notation used by the scribes provides information on provenance, scribal errors, and scribal editing. About one-fifth of the extant melodies survive in two or more sources, and comparisons of these concordances are essential in an attempt to understand the effect of oral tradition, to discern the copyists’ exemplars, and to propose manuscript filiation.

The largest of the music sources, Paris, Bibliothèque nationale, f. fr. 22243, was probably copied in southern France around 1300. It contains nearly 950 lyric poems but only 160 melodies. Systematic study of these melodies, their notation, and their concordances casts light on the systematic work done with the poetry by philologists. Such study supports a theory first suggested by Jean-Baptiste Beck that the melodies might have been transmitted separately from the texts in musical florilegia at some stage before the extant codices were copied.
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The largest of the music sources, Paris, Bibliothèque nationale, f. fr. 22543, was probably copied in southern France around 1300. It contains nearly 950 lyric poems but only 160 melodies. Systematic study of these melodies, their notation, and their concordances casts light on the scribal work done with the poetry by philologists. Such a study supports a theory first suggested by Jean-Baptiste Beck that the melodies might have been transmitted separately from the texts in musical florilegia at some stage before the extant codices were copied.
The manuscript consists of six irregular gatherings that can be classified into two separate groups: gatherings I, II, IV, and gatherings III, V, and VI. By noting the oldest layer of foliation numbers, it can be seen that parchment fascicles I and IV began as three blank quaternions. Subsequent numberings show that the document was expanded either one or several folios at a time. During the copying, partially blank folios were often repositioned within the manuscript in order to provide more convenient writing spaces. A third gathering (II) was closely modeled on these two.

Of the three remaining fascicles, V and VI are paper. Gathering VI bears a watermark in the shape of a hand and is similar to papers in use in Apt and Provence. Gathering V is composed of large-format paper bearing the heretofore unknown mark of a dragon or basilisk. Paper of a type similar to this is more common in northern Italy than in the area around Apt. It seems likely that these two gatherings were copied c. 1400.

The new evidence presented in this study provides insight into the working methods of 14th century musician-scribes and into the composite nature of manuscripts of sacred polyphony.

THE CREATION OF THE MEDICI CODEX
Joshua Rifkin
Cambridge, Massachusetts

Although it has received perhaps more recent scholarly attention than any other single manuscript of Renaissance music, the so-called Medici Codex of 1518—more properly MS Acqu. e dori 656 of the Biblioteca Medicea Laurenziana in Florence—remains the subject of more than a few misconceptions. Many of these misconceptions center on what we might call the internal history of the volume—the physical process of its creation. In particular, the common view has it that the manuscript originated in more or less a single sequence of production, carried out under considerable pressure of time and guided from the start by a plan intimately related to the circumstances behind the commission of the book. The codex, however, shows a number of irregularities—in gathering structure, in decoration, in the apportionment of work between its scribes, and, not the least important, in the relationship of its contents to the famous acrostic index—that hardly square with this assumption; these irregularities seem especially provocative in that some portions of the manuscript do give evidence of careful planning and regular production. Taken together, this unusual com-
TRouvÈRE SONGS AND SCRIBAL INVENTION:
A NEW LOOK AT THE ARRAS CHANSONNIER

Diane Carol Beall Elder
University of Texas, Austin

Are all the chansons preserved in chansonniers the works of trouvÈres? Scholars agree that they are not. The chanson portion of the Arras Chansonnier, BibliothÈque Municipale, MS 657(139), contains a complex mixture of readings: the manuscript has central repertory melodies of some trouvÈres' works, totally new melodies for other chansons, and complex variations on still others.

Attempts to explain this manuscript lead one to explore two important facets of the trouvÈre repertory. It is possible to demonstrate the stylistic attitude of the scribe-composer of the mid-to late 13th century by abstracting the characteristics of the new melodies. It can also be shown that there is a continuum between the process of copying and that of re-composing a melody. Whereas copying may produce a near-perfect reading of the original, slightly varied versions may result from embellishments or alterations by the performer or scribe. On the other hand, a remembered melody may be re-composed, producing a different melody, though one that is complexly related to the original.

Although the selection of chansons and the poetic readings of the Arras Chansonnier have been shown to relate closely to those of the larger chanson manuscript, Vatican, Reg. lat. (Reg. Christ.) 1490, the dissimilarity of numerous melodic readings demonstrates that melody and text were not transmitted simultaneously in this instance. An examination of the newly composed and significantly rewritten melodies in the Arras Chansonnier and the remarkable overlap between the two processes will help to illuminate the creative role of the scribe in the late 13th century.

MS APT 16BIS:
A STUDY IN SCRIBAL PRACTICALITY

Andrew Tomasello
Baruch College/CUNY

The manuscript Apt 16bis stands as one of the two great 14th-century collections of polyphonic mass music. Subjected to a close physical inspection, the document proves to be a compilation pieced together from several sources over a considerable period of time.

The manuscript consists of six irregular gatherings that can be classified into two separate groups: gatherings I, II, IV, and gatherings III, V, and VI. By noting the oldest layer of foliation numbers, it can be seen that parchment fascicles I and IV began as three blank quaternions. Subsequent numberings show that the document was expanded either one or several folios at a time. During the copying, partially blank folios were often repositioned within the manuscript in order to provide more convenient writing spaces. A third gathering (II) was closely modeled on these two.

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bination of traits suggests that the codex came into existence through a series of events more complex than we have previously imagined.

The present paper will attempt, through a careful analysis of all relevant physical details, to reconstruct that series of events. It will reveal that work on the Medici Codex probably began earlier than previous research has assumed; that many aspects of the volume—probably even its entire purpose or dedication—underwent significant modification during its production; and that, in sum, the book as we now have it in fact represents something of an inspired improvisation concocted largely out of materials already at hand. These new findings, in turn, will raise new questions about several aspects of the manuscript's external history, among them its relationship to both its donor and its recipient, and the time of its completion and presentation.

TOPICS IN MUSIC THEORY

Saturday, October 29, 2:00-5:00 P.M.

Robert Morgan (University of Chicago), Chair

METRICAL DISPLACEMENT IN EIGHTEENTH-CENTURY THEORY AND PRACTICE

Floyd K. Grave
Rutgers University

In discussing metrical organization, 18th-century theorists confront a dilemma with respect to common time: is the measure conceived merely as two bars of 2/4 time, or does the first beat bear a primary accent that distinguishes it from the third?

The issue is especially pertinent to the study of fugue, for the customary practice of displacing a common-time fugal answer by half a measure suggests both a distinction between beats 1 and 3, and the use of that distinction in a manner appropriate to fugal style.

Other ramifications involve instrumental works found in multiple sources, some with a movement in 2/4, others with the same movement barred in common time. If a passage in 2/4 works out as a repeated three-measure phrase (3 + 3), it will embody a displacement in 4/4 (1 1/2 + 1 1/2). Comparable displacements of recurrent material, such as those found in central European symphonies of the mid-1700s, suggest ambivalence on the part of composers and performers, not to mention editors and copyists.

Interpreted variously as a fault or a compositional resource by critics and theorists, the phenomenon of displacement persists in late 18th century music. Less equivocal than early-and mid-century types, later instances reflect altered approaches to matters of rhythm, phrasing, and the coordination of meter and harmonic accent. Analyzing such displacements in the light of contemporary writings helps clarify their significance as measures of change in style and attitude.

"COMPOSITIONAL PROCESS" IN MUSIC THEORY,
1780 - 1860

Ian D. Bent
University of Nottingham

Sulzer's triad of Anlage - Ausführung - Ausarbeitung is made actual for musical composition by H.C. Koch (1782-93; 1802), especially tangibly so in his analysis of an aria by Graun. Monnig and Schenker (1863-6) discuss, in the composers whose works he analyzes, Reicha (1814; 1824) and Czerny (c. 1808) offer 'handy hints' on sketching techniques, and furnish a rudimentary theory of thematic development. But it was not until J.C. Lobe (1850-67), benefiting from the early pre-Nottebohm interest in Beethoven sketches, that compositional process was understood at a psychological level and imported into composition teaching in a systematic way.

All of these developments can be interpreted only against the background of contemporary aesthetic concerns with genius/talent, unity/variety and organic growth.

HEINRICH SCHENKER, ANTI-ORGANICIST:
SCHENKER'S MUSICAL PHILOSOPHY IN AN EARLY SOURCE

William A. Pastille
Cornell University

Schenker did not always exhibit the same enthusiasm for organic analogy that is evident in his most famous works. In an 1895 article entitled Der Geist der musikalischen Technik, he rejected the idea that a musical artwork resembles a living organism, and raised two objections to the organic analogy. First, he argued that the content of art music lacks the principle of causation--an internal impulse to develop in an orderly, natural sequence--that is characteristic of living things. Second, he thought that the composer's intellectual activity in selecting and ordering musical materials vitiated any organic tendencies inherent in the material itself. How did Schenker overcome these objections and eventually come to accept organicism in music?
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To answer this question, Schenker's objections are first brought into sharper focus by examining them closely in relation to a proposed characterization of organicism. Then, by comparing his earlier opinions with the beliefs expressed in his later writings, this paper shows that the reversal in Schenker's attitude toward organicism was related to substantial changes in his understanding of two concepts: the idea of growth as it applies to music, and the role of the Genius in musical composition. An overview of how these ideas evolve in Schenker's writings indicates the developments that made possible his acceptance of organicism, and leads to a new understanding of the significance of organicism in Schenker's thought.

KURTH'S BRUCKNER AND THE VOCABULARY OF SYMPHONIC FORMAL PROCESS IN THE LATER NINETEENTH CENTURY

Stephen Parkany
University of California, Berkeley

Our methods for discussing formal process in the orchestral repertory of the later 19th century are still undeveloped. By formal process I mean the continuous evolution and transformation of initial motives throughout a work, as opposed to purely schematic outline of sectional divisions and tonal plans. Even less developed are our methods for assessing the variety of attendant expressive meanings which these musical processes exemplify. Such expressive meanings are central to the musical aesthetic of the period and must be recognized, not only in overtly programmatic music but also in absolute music. The formal effects of the latter are hardly without expressive meaning, as some critics would have it, but rather create expressive meaning by strictly musical means. Anton Bruckner's symphonies are a fine example of such absolute music.

In my paper I develop an appropriate method for interpretive criticism of formal process and meaning, following the neglected but rich avenue laid out by the Swiss musicologist Ernst Kurth in his formidable study of Bruckner (1925). Kurth's book is both a comprehensive life-and-works biography and a detailed and systematic exposition of "formal dynamics" in musical processes, taking advantage of Bruckner's exceptionally consistent working-out of a single formal conception throughout his mature symphonies. Drawing on my detailed analysis of one movement, the Adagio of Bruckner's Symphony No. 7 (1883), I demonstrate how Kurth's flexible and brilliantly sensible vocabulary of motivic development, paradigmatic rather than schematic, exemplifies the characteristic features of Bruckner's formal processes and their expressive meanings on all levels. I also suggest how Kurth's method should be supplemented and refined in the light of the analytic developments of the past half century. Finally, I suggest ways in which Kurth's principles are to be adapted to the music of other composers so that we may become better critics of formal process in the symphonic repertory of the period as a whole.

MUSIC IN NINETEENTH AND TWENTIETH-CENTURY AMERICA

Saturday, October 29, 2:00-5:00 P.M.

Cynthia Adams Hoover (Smithsonian Institution), Chair

EUROPEAN TRAINING FOR AMERICA'S MUSIC: THE CINCINNATI EXPERIENCE

Karin Pendle
University of Cincinnati

Cincinnati's reputation as a cultural center and a leader in American musical life during the 19th and early 20th centuries is well known. This reputation, based in large part on the city's cultivation of the European heritage of many of its residents and recent arrivals, was enhanced by the growth of a number of musical institutions, among them the Cincinnati Conservatory. Founded by Clara Baur in 1867, it was one of the first such schools in the United States. Modeled on the conservatories of Europe, with a policy of hiring European-trained teachers, the Conservatory was unique not only as an outpost of European musical culture in the Midwest, but as a school with particular appeal to female students, for it offered them musical training within the well-supervised and even homelike environment of a boarding school. That such an environment attracted women to the school is demonstrated by the fact that by the late 1890s, when the Conservatory enrolled over 800 students representing all states then in the Union, only about 6.5% of the pupils were men.

This professional training and encouragement for female musicians, provided by European-trained artist-teachers in an atmosphere that encouraged social refinement as well as high levels of musicianship, formed the background for the careers of three very different Cincinnati women: Julia Rív-King (1855-1937), piano virtuosa, composer, and teacher; Ethel Glenn Hier (1889-1971), composer, pianist, and teacher; and Marguerite Melville Lisniewska (1897-1935), concert pianist, teacher and composer. All three reflect in some way the ideals or aims of the Cincinnati Conservatory, and all three succeeded at least in part because of the encouragement provided by the institution and the city in which they chose to study or teach.
To answer this question, Schenker's objections are first brought into sharper focus by examining them closely in relation to a proposed characterization of organicism. Then, by comparing his earlier opinions with the beliefs expressed in his later writings, this paper shows that the reversal in Schenker's attitude toward organicism was related to substantial changes in his understanding of two concepts: the idea of growth as it applies to music, and the role of the Genius in musical composition. An overview of how these ideas evolve in Schenker's writings indicates the developments that made possible his acceptance of organicism, and leads to a new understanding of the significance of organicism in Schenker's thought.

KURTH'S BRUCKNER AND THE VOCABULARY OF SYMPHONIC FORMAL PROCESS IN THE LATER NINETEENTH CENTURY

Stephen Parkany
University of California, Berkeley

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"European Training for America's Music" will begin with a sketch of Cincinnati as a developing midwestern city and a cultural center, with particular emphasis on the position of the Conservatory as a focal point in the city's musical life. The paper will then deal in turn with Julia Rice King, Ethel Glenn Hie, and Marguerite Malville Lissmiewska as representatives of Cincinnati's musical community. The paper will conclude with a summary of the particular Cincinnati experience that helped mold and encourage these women as professional musicians.

**THE MARCH-TRIO FORM AND THE NINETEENTH-CENTURY AMERICAN BRASS BAND**

Pauline Norton  
University of Michigan, Ann Arbor

Recent scholarship in music history regards the march-trio as a derivative form of the minuet-trio. A study of 19th-century American march music suggests, however, that the American march-trio developed from processes, circumstances, and concepts that, while similar, represent an independent developmental process from that of the minuet-trio. The element of contrast and alternation of the introductory and quick after-dances that resulted in the minuet-trio, appear to have occurred in the march's history through the alternation of the fifes and drums, and band of music—later the brass band—while on parade, and the paired relationship of the early Grand March and Quickstep. After 1836, brass bands began to play marches without the fifes and drums, and the published form of the paired Grand March and Quickstep disappears. The contrast in march music is then provided in the da capo form, the predominant form of march composition in the mid-19th century. The word "trio", however, to designate that contrasting section does not commonly occur in march music until the late 19th century. By then, however, the marches of John Philip Sousa had established what was to become the standard form for American march composition in the 19th century. In that form, the trio occurs, not in the middle, as in the minuet-trio, but at its conclusion, indicating, rather than an alternating, contrasting section, the climax and most memorable melody of the composition.

**TRIVIAL DITTIES INTO WITTY STRIDE:**  
**THE ALCHEMY OF FATS WALLER**

Paul S. Machlin  
Colby College

Fats Waller's vocal style is not, as has often been assumed, merely a formulaic compendium of gags, exaggerated pronunciations, and standard tag lines. To be sure, Waller incorporates such obviously humorous elements into his singing, but although he embellishes his delivery of the often pedestrian and trivial lyrics, they do not alone constitute the essence of his wit, nor do they explain the effectiveness of his satire. The early recordings of his singing—those from 1931 to 1935—reveal a much more subtle approach to interpreting a song than his critics might wish to acknowledge. Like the greatest jazz vocalists, Waller had an excellent sense of pitch, phrasing, accent, timing, dynamic control, and rhythm. In addition, he incorporated spoken declamation of the lyrics into his performances, and occasionally interpolated extensive extra-textual commentary. He made skillful use of these tools to reshape the melodic line and the text according to his own interpretation, either to underscore the import of the lyrics or, more frequently, to provide an ironic or irreverent counterpoint to their meaning. Analyses (with recorded examples) of two takes of "I'm Crazy 'Bout My Baby" (March 11, 1935 and August 2, 1939) will serve to demonstrate that Waller's singing, both in the early 1930s and throughout his career, far from being formulaic, involves the same high degree of improvisation as his stride piano playing, and embodies many of the same stylistic principles—a fluent technique, rhythmic flexibility, melodic inventiveness, an infectious swing, and a devastating wit.

**PROBLEMS IN PERFORMANCE PRACTICE**

Sunday, October 30, 9:00-12:00 noon  
Jane Bowers (University of Wisconsin, Milwaukee), Chair

**ARTICULATION IN THE WORKS OF MOZART AND BEETHOVEN:**  
**PROBLEMS OF NOTATION AND PERFORMANCE**

Robert Riggs  
Harvard University

In 1958, the Gesellschaft für Musikforschung announced a musico logical competition for essays addressing the following question: "In Mozart's autographs and first editions, what do the symbols v (wedge), I (stroke), and . (dot)—which are
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placed over the notes—mean; does Mozart intend a differentiation, and how should these symbols by editorially reproduced in new editions?"

The jury awarded the three prizes to authors who advocated: (1) Mozart's conscious and intentional use of two symbols (the dot and the stroke) to indicate different performance styles of staccato, and (2) the obligation for modern editors to faithfully reproduce this distinction. The directors of the Neue Mozart-Ausgabe adopted these recommendations.

My study demonstrates that neither of the NMA's self-professed goals of providing both a scholarly edition as well as a practical basis for performance is served by the erroneous differentiation between dots and strokes. I have broadened the scope of the investigation to include Beethoven, because the same problem has also plagued the editorial evaluation of his notation. I reject the concept of a dual staccato notation on three grounds. First, the historical evidence from the instrumental treatises does not support it. Second, the articulation in the autograph scores is so ambiguous that two editors would invariably arrive at different interpretations. And third, it misguides rather than aids the performer.

The staccatos should be reproduced with a single uniform symbol, because this gives the performer the freedom and the obligation to choose nuances of articulation based on the character of the individual passage.

**ARTICULATION IN THE PERFORMANCE PARTS OF BACH'S CANTATAS**

Richard Benedum 
University of Dayton

This study is based on an examination of the scores and performing parts to twenty-five of Bach's church cantatas written between 1716 and 1735. Except for seven isolated movements in the scores of these twenty-five cantatas, articulation marks are far more common in the performance parts. Treble parts—violins, oboes, and flutes—are marked more heavily than other instrumental parts. Trumpet and horn parts generally are not marked at all. Inner and continuo parts have very few articulation indications, and organ parts hardly any. Arias in general, and especially the obbligato parts in arias, tend to be marked more heavily than choral movements. In a number of cases, the second of a pair of like instruments is marked much more heavily than the first part. Other signs, too, can be seen which show Bach's "editing" to reflect the concerns of a practical musician. Duplicate copies of string parts (Doppelte) have markings similar to those of the original part, but are not always identical.

Beyond these general observations, the following can be observed:

1. A sizeable number of movements, especially choruses, contain few articulation marks. Slurs in these cases often coincide with a two-to-four note slur in the vocal line being doubled or accompanied.

2. Some musical figures are consistently slurred. The descending half-step "sigh" figure, for example, virtually never appears without a slur. Repeated notes, especially in string but also in wind parts, are slurred with great consistency as well.

3. Dynamic marks are rarely seen in autograph scores, but are included in parts with great consistency, especially in arias.

4. When slurred, dotted figures are always marked \(\text{\textbullet} \) and not \(\text{\textbullet} \).

**THE ROLE OF THE THUMB AND THE WRIST IN EARLY KEYBOARD TECHNIQUES**

Mark Lindley 
Cambridge, Massachusetts

Our most precise information about early keyboard techniques is in the form of pieces for which complete or nearly complete fingerings are given in the original sources. A number of these pieces have been transcribed afresh and recorded on videotape with cameras at various angles to show the comportment of the hands.

**EVIDENCE OR ORNAMENTATION IN EARLY NINETEENTH-CENTURY INSTRUMENTAL MUSIC:**

**THE SOLO CLARINET WORKS OF CARL MARIA VON WEBER**

Peter M. Alexander 
Indiana University, Bloomington

The role of virtuoso ornamentation, once thought to have ended with the Baroque period, has now been traced in Italian opera to as late as the 1840s. In the instrumental music of the early 19th century, evidence for a similar practice has remained more elusive. Fortunately, however, the five solo clarinet works of Carl Maria von Weber provide a rich store of information on ornamentation and other aspects of the performance practice of this period.
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The works in question were written for, and in close collaboration with, the clarinet virtuoso Heinrich Baermann, who gave their first performances. That Baermann added ornaments of his own is indicated by an edition of these works that was published in the 1870s and edited by the clarinetist's son and grandson, Carl and Carl Jr. According to Friedrich Jahnke, the edition recapitulated traditions received by the elder Carl Baermann from his father Heinrich concerning the execution...of the compositions."
A comparison of the Baermann edition with Weber's auto-
graphs reveals no fewer than 74 added ornaments, along with numerous alterations in rhythm, phrasing and articulation. The additions fall into two groups, reminiscent of Baroque practice: patterned ornaments, such as turns and trills, and freer, non-patterned embellishments. As in the earlier period, each type of ornament has its own appropriate context. A comparative study of the two sources provides new insight into instrumental performance practice in the early 19th century.

LATE MEDIEVAL CHANT: TRANSMISSION AND TONALITY
Sunday, October 30, 9:00-12:00 noon
David G. Hughes (Harvard University), Chair

THE TRANSMISSION OF FRANCO-ROMAN CHANT IN NORTHERN ITALY
James M. Borders
University of Michigan, Ann Arbor

According to the hypothesis recently advanced by Helmut Hucbe (JAMS 33 [1980]: 437-467), the chronological differences between chantbooks without musical notation and those with neumes indicate that the dissemination of Gregorian chant took place in distinct stages. The first stage commenced with the copying down of chant manuscripts without neumes in the 9th century; melodies were transmitted orally during this period. The distribution of chantbooks with neumes in the early 10th century signifies a different era in the history of Franco-Roman chant. From centers within the Frankish empire, the use of notation spread to Italy and other regions in the late 10th and 11th centuries.

The examination of medieval northern Italian plainchant, the comparison of these readings with those of earlier generations of books and from different regions, suggest that further refinements in Hucbe's historical view are in order.

Variants in the northern Italian idiom fall into four basic categories:

1. the stepwise filling in of ascending or descending melodic skips,
2. the elimination of redundancies in the melodies,
3. the creation of new symmetries through the repetition of melodic phrases,
4. variations on apparently standard melodic formulas.

Through analogies to the study of oral vs. written literature, I shall propose that these four categories of melodic alterations were the products of written redaction rather than oral composition. I shall also illustrate a relationship between Gregorian semilology and the problems of musical transmission, since the changes which occurred in the ligation and pitch sequences of melodic patterns and formulas over a period of time or in different regions may yield more general conclusions concerning the dissemination of Franco-Roman chant.

TONALITY AND MODE IN LATE MEDIEVAL CHANT
Andrew Hughes
University of Toronto

The paper will focus on office chants; this repertory is so huge compared with new chants for the Mass that it can serve in a general way to illustrate the principles and stylistic considerations which motivated the composers of late chant.

I shall discuss these issues: the continued applicability of standard modal assignations and the system for ascertaining the proper psalm-tones; phrase, cadence, and formula; transposition; the relevance of notation; the question of dialect. Many of these are very large topics, and can be treated only superficially, but I shall work with as many examples as possible, including new chants known all over Europe, chants whose distribution is limited in some way (by region or Order, for example) and chants which are quite local. In particular, I shall refer to the increase in tonal assertion which is apparent from several features: consecutive chants are arranged in modal order; the concept of melody-types shifts to that of modal formulas separated by frequent cadences derived from sequences; modes 5 and 6 are often replaced by a C-major mode; range is more clearly determined by the theoretical divisions of the modal scales, but at the same time the distinction between authentic and plagal modes is lessened.

Despite this new tonal or modal clarity, in peripheral areas conflicting psalm-formulas or transpositions indicate that ambiguity or confusion is still to be found. How were such difficulties, which the modal system was intended to resolve, handled in practice? These areas of uncertainty may help to illuminate the change in perception that is taking
The works in question were written for, and in close collaboration with, the clarinet virtuoso Heinrich Baermann, who gave them their first performances. That Baermann added ornaments of his own is indicated by an edition of these works that was published in the 1870s and edited by the clarinetist's son and grandson, Carl and Carl Jr. According to Friedrich Jaehne, the edition reflected 'traditions received by the elder Carl Baermann from his father Heinrich concerning the execution...of the compositions.'

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Methods of Chant Transmission in the Later Middle Ages

Diane L. Droste
University of Toronto

Textual scholars have established that literary texts in the Middle Ages were copied, and hence transmitted, by one of two methods: (1) the text was read aloud and copied by the auditors (oral dictation), or (2) a single scribe transcribed a manuscript which he read aloud to himself as he wrote (copying an exemplar). These two methods of transmission can be distinguished by the different characteristic types of variants they produce. The first method seems to have been more common up to the 13th century, when it was largely replaced by the second.

To what extent are these or other methods of copying applicable to the transmission of liturgical music? For the later Middle Ages, the sources of the Sarum use, a large, coherent body of manuscripts which date from the 13th through 15th centuries, provide a good test case for this question. Analysis of the melodic variants in selected Sarum chants, particularly from the Mass books (Graduals and Noted Missals), reveals different types of variants which can be best explained by the hypothesis that both oral dictation and copying from exemplar were sometimes used to copy the music. At other times, however, the scribe seems to have been writing the melody directly from memory.

These three methods of transmission are found at different periods within the three centuries spanned by the manuscripts. The dates of the sources involved suggest that oral dictation or copying from memory were commonly used in the 13th and 14th centuries, whereas copying from exemplar is characteristic of the late 14th and 15th centuries. Furthermore, each of the three methods produces different types of melodic variants; these will be identified and analyzed here. Finally, I will consider the way in which the changes in methods of transmission reflect upon the late medieval understanding of melody, modality, and liturgical authority.

Study of the earliest surviving manuscripts containing substantial collections of late-style sequences suggests that these pieces were first written and composed in great numbers in Paris, during the first half of the 12th century. Thus the long-accepted, 14th-century tradition that the famous Adam of St. Victor was the same person as the obscure, late 12th-century figure Adam Brito is challenged by the evidence of the manuscripts, and by mention of the poet in the mid-century writings of Richard of St. Victor.

There is an early 12th-century Adam, demonstrably not the same person as Adam Brito, whose biography fits exactly the picture of Adam that arises from careful study of the manuscripts and their contents: Adam Precentor of the Cathedral of Notre Dame until 1133 and a canon at the Abbey of St. Victor until his death in the late 1140s. Accepting Adam Precentor, both a musician and a poet, as Adam of St. Victor, can clarify the role the Victorines played in developing the flourishing late-style sequence production of the 12th century.

Adam's dual allegiance concords with manuscript evidence that there was originally a shared tradition at the Cathedral and at St. Victor. But St. Victor was the church Adam Precentor "especially loved," the church to which he donated the income from his prebend at the Cathedral, and the place where he spent the final years of his life, becoming precentor there in the 1140s. Thus the Victorines could justly claim special authority for the Parisian poet-composer's work because he undoubtedly wrote many sequences for their order and actually left the Cathedral for the Abbey of St. Victor in a dramatic way. The Victorines have their own melodic tradition, because later in the century they continued Adam's work by adding new texts to their repertory and by composing a unique body of sequence melodies based on music written earlier by Adam of St. Victor.

Iberian Music

Sunday, October 30, 9:00-12:00 noon

Robert J. Snow (University of Texas, Austin) Chair
METHODS OF CHANT TRANSMISSION IN THE LATER MIDDLE AGES

Diane L. Droste
University of Toronto

Textual scholars have established that liturgical texts in the Middle Ages were copied, and hence transmitted, by one of two methods: (1) the text was read aloud and copied by the auditors (oral dictation), or (2) a single scribe transcribed a manuscript which he read aloud to himself as he wrote (copying an exemplar). These two methods of transmission can be distinguished by the different characteristic types of variants they produce. The first method seems to have been more common up to the 13th century, when it was largely replaced by the second.

To what extent are these or other methods of copying applicable to the transmission of liturgical music? For the later Middle Ages, the sources of the Sarum use, a large, coherent body of manuscripts which date from the 13th through 15th centuries, provide a good test case for this question. Analysis of the melodic variants in selected Sarum chants, particularly from the Mass books (Graduals and Noted Missals), reveals different types of variants which can be best explained by the hypothesis that both oral dictation and copying from exemplar were sometimes used to copy the music. At other times, however, the scribe seems to have been writing the melody directly from memory.

These three methods of transmission are found at different periods within the three centuries spanned by the manuscripts. The dates of the sources involved suggest that oral dictation or copying from memory were commonly used in the 13th and 14th centuries, whereas copying from exemplar is characteristic of the late 14th and 15th centuries. Furthermore, each of the three methods produces different types of melodic variants; these will be identified and analysed here. Finally, I will consider the way in which the changes in methods of transmission reflect upon the late medieval understanding of melody, modality, and liturgical authority.

WHO WAS ADAM OF ST. VICTOR?
THE EVIDENCE OF THE SEQUENCE MSS

Margot Fassler
Yale University

Study of the earliest surviving manuscripts containing substantial collections of late-style sequences suggests that these pieces were first written and composed in great numbers in Paris, during the first half of the 12th century. Thus the long-accepted, 14th-century tradition that the famous Adam of St. Victor was the same person as the obscure, late 12th-century figure Adam Brito is challenged by the evidence of the manuscripts, and by mention of the poet in the mid-century writings of Richard of St. Victor.

There is an early 12th-century Adam, demonstrably not the same person as Adam Brito, whose biography fits exactly the picture of Adam that arises from careful study of the manuscripts and their contents: Adam Precentor of the Cathedral of Notre Dame until 1133 and a canon at the Abbey of St. Victor until his death in the late 1140s. Accepting Adam Precentor, both a musician and a poet, as Adam of St. Victor, can clarify the role the Victorines played in developing the flourishing late-style sequence production of the 12th century.

Adam's dual allegiance concords with manuscript evidence that there was originally a shared tradition at the Cathedral and at St. Victor. But St. Victor was the church Adam Precentor "especially loved," the church to which he donated the income from his prebend at the Cathedral, and the place where he spent the final years of his life, becoming precentor there in the 1140s. Thus the Victorines could justly claim special authority for the Parisian poet-composer's work because he undoubtedly wrote many sequences for their order and actually left the Cathedral for the Abbey of St. Victor in a dramatic way. The Victorines have their own melodic tradition, because later in the century they continued Adam's work by adding new texts to their repertory and by composing a unique body of sequence melodies based on music written earlier by Adam of St. Victor.

IBERIAN MUSIC

Sunday, October 30, 9:00-12:00 noon

Robert J. Snow (University of Texas, Austin) Chair
SPANISH RENAISSANCE MANUSCRIPTS AT THE HISPANIC SOCIETY OF AMERICA

Charles G. Mans
University of Illinois, Urbana-Champaign

In recent years, New World sources of Iberian music have received considerable attention by music scholars. However, the collection of Spanish Renaissance manuscripts in the library of the Hispanic Society of America, in New York City, has remained virtually unstudied. Founded in 1904 by Archer M. Huntington, the Hispanic Society today contains one of the richest collections of Spanish art, books, manuscripts, and artifacts in North America. When the music libraries of Don Federica Olmeda and Don Antonio de la Peña y Guílen came on the market early in this century, the Hispanic Society purchased a large number of books and manuscripts from these collections.

Among the many books acquired at that time, including a number of local Spanish liturgical books, and a copy of Juan Esquivel’s motet print of 1608, there are eight manuscripts of Spanish Renaissance polyphony. These books contain works by Morales, Victoria, Palestrina, Gombos, Rogier, Villanueva and others; a repertory that reflects a central-Castilian tradition. Through musical and scribal concordances, it will be shown that at least seven of the eight books originated at the Escorial in the early 17th century. Other related books in this complex can now be found at Montserrat, Pastrana and, of course, the Escorial.

NEW SOURCES FOR THE STUDY OF PORTUGUESE SEVENTEENTH-CENTURY CONSORT MUSIC

Rui Vieira Nery
University of Texas, Austin

The discrepancy between the large number of documentary references to the activity of instrumentalists and the small extent repertory for instrumental ensembles poses one of the more interesting problems in the history of 16th- and 17th-century Iberian music. This is especially true for Portugal, since we have not had, up until now, a single example of Portuguese consort music prior to the second half of the 16th century.

Recently, however, I located about ninety instrumental pieces in two manuscripts belonging to the General Library of the University of Coimbra. These pieces, written by such little known composers as the Augustinian Cancs. D. Teotónio da Cruz (d. 1653), D. António da Madre de Deus (d. 1656), D. João de Santa Maria (c. 1654) and D. Gabriel de Sóco João (fl. 1624), date from the second quarter of the 17th century and consist mostly of two- to six-part contrapuntal settings on chant melodies, generally bearing the title of Concertado and presenting certain similarities to the British In nomine tradition.

My paper will describe and briefly analyze this collection of works and will be illustrated by slides of the manuscripts.

MANUEL DE FALLA’S THREE-CORNERED HAT AND THE BALLET RUSSES IN SPAIN, 1916-1919

Andrew Budwig
University of Chicago

From May of 1916 until August of 1918, the Ballets Russes took refuge in Spain, one of the few European countries that remained neutral during the First World War. By extending a royal welcome to Serge Diaghilev and his dancers, King Alfonso initiated a cultural reciprocity between Spain and Russia which had a profound influence on Manuel de Falla, Spain’s most gifted composer at that time, and on the repertory of the Ballets Russes, which was swiftly “hispanicized.” Shortly after his arrival in Madrid, Diaghilev became acquainted with the music that Falla was composing for a pantomime based on Alarcón’s El corregidor y la molinera. Although he promised the composer a Roman premiere by January of 1917, Diaghilev was unable to keep this promise, and thus Falla mounted a Spanish production himself. Resolute, the director of the Ballets Russes convinced Falla to adapt his music to a new scenario choreographed by Leonide Massine. As a result, the formerly provincial pantomime evolved into the magnificent Three-Cornered Hat, first presented in London with costumes and scenery by Picasso. The recent discovery of the autograph score and scenario of El corregidor y la molinera, the earlier version produced by Falla himself, provides us with the opportunity to assess the influence of his Russian colleagues on the final version, The Three-Cornered Hat.

In tracing the activities of the Ballets Russes in Spain, this paper also addresses the important question of how the most vital artistic force in Europe adjusted to the hardships of the First World War. Only by examining the skillful manner in which Serge Diaghilev took advantage of Spain’s wealth of artistic resources can one gain a full appreciation of his entrepreneurial prowess.
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THE INVASION OF THE FRENCH DANCE IN EIGHTEENTH-CENTURY SPAIN

Craig H. Russell
California Polytechnic State University, San Luis Obispo

Few artistic activities generated as much controversy and interest in Baroque Spain as the introduction of French dance; the contradanse was to become the rage of the Spanish court. Nearly every extant Spanish manuscript or publication dating from the first decades of the 18th century includes several settings of French dances. Although the Spanish sources often omit or change the titles, and only rarely list the original composer, nevertheless, over one hundred dance settings in fifteen Spanish sources can be traced back to French originals. Exerting enormous influence on the Spanish Peninsula were the dance tutors of Rausu-Augur Peuillet, Louis Pecour, and Pierre Rameau, which were translated and adapted by several Spanish and Portuguese publishers. Dating some of the sources reveals that the Spanish were eager to get the latest French fashion as it came rolling off the press, and some Peuillet and Pecour dances surface in Spanish publications within a year of their appearance in France.

This influx of French influence stirred up great controversy. Heated debates over whether the new dance styles were immoral or acceptable continued for over half a century. Apologists Benito Feijoo, Ferrrol y Boxerans, and Pablo Minguez y Trall wrote in defense of the new dances. On the other hand, conservative thinkers such as Nicolas de Zarate and Antonio Garces wrote scathing condemnations of this "immoral activity." Thus, the amount of discussion and argument concerning dances in the Iberian Peninsula, coupled with the abundance of dance settings found in Spanish sources, show the French dance to be one of the primary influences on musical activities in early 18th-century Spain.

VERDI AND MAHLER

Sunday, October 30, 9:00 A.M.-12:00 noon

David Rosen (University of Wisconsin, Madison; University of Southern California), Chair

THE INFLUENCE OF THE SINGER IN EARLY VERDI OPERA

Roger Parker
Cornell University

It is generally assumed that the period of Verdi's early maturity marked a decline (at least so far as his operas were concerned) in the importance of the star singer within the framework of operatic production. The composer's unwillingness to make concessions to singers on important dramatic issues is well known, as are his contractual stipulations that scores be performed without the usual mutilations exacted by contemporary performance practice. His demands in later life, his insistence on finding the precisely suitable single for each major role, became something of an obsession, taking up a significant portion of the time he devoted to the executive actions surrounding operatic production.

The present paper charts Verdi's changing attitude to performers during his early Milanese years. In the first operas we find a highly conservative approach: Oberto (1839) was altered a number of times to accommodate new performers; Un giorno di regno (1840) shows an unusually complete example of vocal "modelling." By the time of I Lombardi alla prima crociata (1843), matters had become more complex: after the success of Nabucco (1842), Verdi was no longer willing to allow any singer such conditioning influence over his creative workings. But this does not mean that the individual qualities of a singer became unimportant; on the contrary, this period marks the beginning of a vital new creative relationship between Verdi and his executants. In an attempt to illustrate this relationship, I will consider the career of Verdi's leading soprano in I Lombardi, Erminia Frezololini, and examine in some detail one piece created for her, the Act One preghiera "Salve Marial"

RESPONDENT: James A. Hepoloski (Oberlin College Conservatory)

MAHLER'S SKETCHES FOR A SCERZO IN C MINOR AND A PRESTO IN F MAJOR

Susan M. Filler
Chicago, Illinois

While living in Vienna, probably during his tenure as Director of the Opera, Gustav Mahler sketched a Scherzo in C minor and a Presto in F major. These sketches, now located in the Wiener Stadtbibliothek and the Pierpont Morgan Library, cannot be identified with any of the movements in the ten known symphonies. In this paper I shall discuss the state in which Mahler left the sketches and the possibility of making them performable in the manner in which Deryk Cooke and others made the Tenth Symphony performable. The following areas will be covered:

1. determination of provenance, given the lack of dates in both manuscripts;
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1. determination of provenance, given the lack of dates in both manuscripts;
2. possibility of a relationship between the sketches as parts of a single conception;
3. problems posed by the state in which Mahler left the sketches and the manner in which the problems affect the musicologist making a performable version;
4. solutions of such problems, with representative examples of solutions used by this speaker;
5. problems inherent in the present situation of the Mahler estate which affect plans for a performing version of the sketches.

Since I am preparing a practical performing version of the two sketches for publication, the paper may be considered as a progress report as well as an introduction to an obscure Mahler source.

**DAS LIED VON DER ERDE: A SYMPHONY FOR VOICES AND ORCHESTRA, OR PIANO**

Stephen E. Hefling
Yale University

Mahler has long been recognized as a most significant composer of orchestral lieder, and also as a symphonist whose works are often intimately connected with his songs. But it is not generally appreciated that by 1893 at the latest, he was purposefully composing his *lieder* to be performed either with orchestra or piano: the surviving manuscripts indicate that versions for both media emerged simultaneously. His method of song composition differed significantly from his usual working procedure in writing the symphonies. And although he himself did not prepare keyboard reductions of the symphonic works, all authentic piano editions of the *lieder* stem from his own pen.

The recent discovery of Mahler's complete autograph piano-vocal version of Das Lied von der Erde confirms what is implicit in other manuscripts from the gestation of the work: like the Kindertotenlieder, it was conceived to be performed either with piano or orchestra—the two versions were written concurrently. Brilliant orchestrator though he always was, Mahler once observed that "what one writes has always seemed to me more important than what it is scored for." The new source supports this view, and offers fresh insight into several aspects of the piece—among them (1) Mahler's alterations of Bethege's texts, many of which were made during the process of musical composition; (2) the sophisticated tonal structure of the first movement; and (3) Mahler's designation of the work as "a symphony" with voices.
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