Abstracts
of Papers Read

at the
Fifty-second Annual Meeting
of the

American Musicological Society

Cleveland, Ohio
November 6–9, 1986

edited by
Douglas Johnson, Rutgers University
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Four Renaissance Works
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Music and Literature
The present assessment of late fourteenth-century collections of sacred polyphony is based primarily on the French sources Apt 16bis, Ivrea 115, and a few peripheral documents. A close physical examination of several new sources recently discovered in Barcelona's Biblioteca central has yielded much information that significantly alters our assumptions.

MSS Barc E and F, containing a total of ten works (six unics), are not distinctly different manuscripts but rather two gatherings drawn from one large source. Neither is Barc D (with nine works) the haphazardly arranged sextern that published descriptions would have us believe. When properly reconstructed, the bifolios reveal themselves to have been extracted from two quaternions, each of which held a complete mass cycle. The conclusions, based primarily on paleographic grounds, clearly show that these, as well as other collections from Catalonia (Barc A, B, C, and Barc-Ger), belong to either of two types: 1) the large-format source that groups works according to genre; and 2) the smaller, somewhat later document of complete mass cycles. In spite of the fragmentary nature of nearly all of these sources, each document is shown to be a neatly arranged and logically planned collection of sacred polyphony. It can also be demonstrated that most of these manuscripts were compiled or owned by "Spaniards." The evidence proves that northern Spain was a much more important center in the dissemination of late fourteenth-century music than we have heretofore believed.

KYRIES TENEBRARUM IN RENAISSANCE SPAIN
Jane H(er)ley Hardie, NSW State Conservatorium, Sydney

Known to have been a late medieval addition to Lauds on the last three days of Holy Week, the kyries tenebrarum, troped Kyrie, or ninefold kyrie litany as it was variously called, has hitherto been presumed to have been peculiar to some French liturgies, and to the Sarum rite. Surviving manuscript and printed sources of this liturgical unit often contain elaborate
FRAY DIEGO DE TORRIJOS AND THE VILLANICICO
AT SAN LORENZO DEL ESCORIAL, 1669-1691
Paul R. Laird, University of North Carolina, Chapel Hill

Fray Diego de Torrijos was an organist, composer, and scribe who, from 1669 until his death in 1691, lived at San Lorenzo del Escorial, a royal monastery. Torrijos's largely unstudied musical output includes twenty villancicos that are in the monastery's archive. These works, in part autographs, are worthy examples of the rich tradition of the seventeenth-century villancico, a Spanish vernacular religious genre used at matins and in processions on high feast days. This paper examines Torrijos as a composer and scribe and places him within the larger picture of the villancico's cultivation at the Escorial.

Torrijos's villancicos show the diversity that marked the genre throughout the century; they range from intimate works for four voices and continuo to large polyphonic pieces for twelve voices arranged in three choirs. Texturally, the villancicos vary from homorhythmic writing—a primary stylistic trait of the villancico—to works with more imitative textures. Study of Torrijos's villancicos sheds light on their function at the Escorial, a detailed picture of a genre that played a central role in Spanish music of the period.

Torrijos was customarily assisted in his copying by another scribe who is as yet unidentified.
performance instructions, suggesting that it may have functioned as a miniature dramatic scene. Through an examination of liturgical books, this paper shows that it enjoyed widespread use in Spain in the century preceding the Tridentine reforms. A total of thirteen verses, together with other textual components, are found in books containing this liturgical unit, but no one source uses all thirteen verses. Rather, the choice of components, their liturgical ordering, and performance directions vary from source to source. A study of the variations in text choices, performance directions, ordering of components, and chant melodies, leads to some hypotheses regarding regional liturgical relationships in late fifteenth- and sixteenth-century Spain. Although these hypotheses need to be tested further using a variety of liturgical moments, it is expected that this study will facilitate both the making of geographical assignments for previously unidentified Spanish antiphonals and the identification of locales for which the numerous preserved anonymous polyphonic settings of verses for the Kyries te Deum may have been composed.

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TOPICS IN BAROQUE LUTE MUSIC
Alexander Silbiger, Duke University, Chair

CONCEPTS OF MODE IN LA RHÉTORIQUE DES DIEUX
David J. Buch, University of Northern Iowa

Some diverse concepts of mode are expressed by the creators of the mid-seventeenth-century manuscript La Rhétorique des Dieux. Containing perhaps the earliest systematic ordering of lute suites by an individual composer (there are eleven suites grouped at least ostensibly according to "mode"), this sumptuous manuscript is adorned with decorations by some well-known artists of the period, including eleven ink-wash drawings of the modes by Abraham Bosse, the leading engraver of the century. Mode is also touched upon in the literary text. This text consists of a descriptive introduction, two sonnets modeled on a famous sonnet by Malherbe, and emblematic inscriptions of a mythological and allegorical nature, appendaged to some of Denis Gaultier's titled pieces.

The strange mode ordering in the music of the Rhétorique can be explained only through recourse to commentary in contemporary manuscript sources. Following a discussion of this "mode" ordering will be a review of the mode concepts suggested by Bosse's mode illustrations, especially in regard to iconographic elements and symbolic imagery. Then the literary themes of the sonnets will be assessed in the light of possible connections with mode concepts. Finally some conclusions will be offered concerning the coordination of the arts in the manuscript and especially the role of mode as a unifying theme.

VIVALDI AND THE ITALIAN BAROQUE LUTE
James Tyler, University of Southern California

The lute for which Antonio Vivaldi intended his lute concerti and trios has never been definitively identified. Three different types of lute have been proposed: a small, renaissance-style treble lute; a hypothetical soprano lute as described by Praetorius; and the French d-minor lute. My research shows that none of these is correct.

The Italian baroque lute of Vivaldi (indicated as "liuto" in the sources) was the same instrument known in seventeenth-century Italy as the 13- or 14-course arciliuto or liuto attiorbaLo tuned in G'. It is distinct in construction and tuning from its French and German counterparts and from Praetorius' soprano lute. Moreover, it has its own repertory which includes the chamber concertos and trios of Vivaldi.

The evidence is as follows: 1) Italian lute tuning in contemporary manuscripts and prints show that the traditional renaissance tuning, usually in G', with several bass courses, persists in Italy to the end of the eighteenth century. 2) The physical characteristics of the Italian baroque lute, as illustrated by surviving instruments and pictures, conform to the tuning above and provide no evidence for the soprano lute. 3) An examination of the Italian lute repertory from c. 1675 to c. 1750 reveals that Vivaldi was not unique in composing soloistic music for the lute. It also shows that Italians switched to staff notation while the French and Germans continued to use tablature. 4) Vivaldi's lute parts are written in the treble clef for soloistic passages, and in the bass clef when the lute was required to realize the continuo.

This identification of the lute in Vivaldi's time demonstrates both the continuity of the Italian solo lute tradition from the Renaissance through the late Baroque and the lute's adaptation to the requirements of new musical styles, as shown in Vivaldi's concertos and trios for lute.

THE COLASCIONE AND THE COMMEDIA DELL'ARTE
Victor Coelho, University of Calgary

An interesting avenue of seventeenth-century research that cuts across the boundaries of many disciplines of cultural activity is the study of the relationship between music and the Commedia dell' Arte. Croce and Pirrotta, among others, have already established the importance of the Commedia in the evolution of intermedi and comic opera. Yet fundamental questions remain concerning the actual role of music with Commedia performances: What types of music were used for these improvised comedies, and how did music operate in the scenario? What instruments were used by the actor-musicians? And, finally, was the style of this music as stock as the characters themselves? Many answers to these questions can be found in the seventeenth-century Italian repertory for long-necked lutes, particularly those lutes that adhered-like the Commedia itself-to the ex tempore or "unwritten" performance tradition.

The instrument most often represented in the hands of Commedia actors in paintings and engravings of the period is the colascione, a long two-string Neapolitan lute of Turkish or origin. Its crude plucked sound and its characteristic (and at times vulgar) social associations made it the ideal accompanying instrument for the Commedia's burlesque theater. In this paper, I shall define the important musical and theatrical role of the colascione in the Commedia by drawing on a large
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Thursday afternoon

Elaine Sisman, Columbia University, Chair

A PROBLEM OF HARMONIC STRUCTURE IN HAYDN'S MINOR-KEY SYMPHONIES

Stephen C. Fisher, Widener University

About 1773, Haydn stopped writing the quick movements of symphonies in the minor mode and did not resume the practice for nearly a decade. Through attempts to explain this have often looked to biographical or psychological factors, some primarily musical elements may also be brought into consideration. In a fast symphonic movement in the major mode, Haydn invariably moves to the dominant in the exposition and takes the development section to a climax in a harmonic area past the dominant in the circle of fifths: the supertonic, the mediant, or, most commonly, the submediant. Present-day analytical thought often associates motion in the direction of the dominant with increasing tension and motion in the subdominant direction with a lowering of tension. Joseph Riepel's Grundregeln zur Tonordnung insgemein (1755), a copy of which was in Haydn's library, seems to make a similar point. In the minor mode, Haydn's harmonic vocabulary does not encompass any areas past the dominant; the other available regions lie in the opposite direction. Haydn thus may have found himself handicapped in creating in the minor mode the tonal harmonic structure that he could achieve in the major mode. Riepel appears to be aware of the difficulty, though he discusses it only briefly. The three impressive minor-key symphonies of the early 1770s, Nos. 44, 45, and 52, seem to show Haydn struggling with this problem but not finding a solution valid beyond the confines of an individual work. Haydn may have quit writing minor-key symphonies because other compositional possibilities looked more promising.

COMPOSITIONAL PROCESS, TEXT, AND GENRE IN HAYDN'S VARIATIONS FOR PIANO IN F MINOR

Leon Plantinga and Glen Pierr Johnson, Yale University

Haydn's "Andante con variazioni" in F minor (Hob. XVII:6), composed in 1793, has long been praised as one of his strongest and most expressive compositions for piano. Though easily recognizable as a set of double variations, it shows structural and stylistic features not at all usual in pieces of that sort in the later eighteenth century. There are unusual harmonic complexities: the second segment of the first binary
THE ROSTOCK TABLATURES: LAUTEN-GALANTIEREN
FOR PRINCESS LOUISE OF WURTTEMBERG (1722-1791)
Arthur J. Ness, Amherst, NY

During the late eighteenth century, as the lute and its repertory slipped into obscurity in most parts of Europe, a handful of composers continued to provide pieces in le golt moderne for the use of north German dilettante lutenists such as Princess Louise Frederike of Wurttemberg, after 1766 Duchess of Necklenberg-Schwerin. Between her maiden years in Stuttgart and 1789, Princess Louise regularly acquired tablatures that ranged through a diversity of Austro-German baroque and galant lutenist styles. Included are solo and ensemble works by (to cite a few) G. P. Telemann (1681-1767), S. L. Weiss (1686-1750), J. F. Schwinghamer (fl. 1743), G. Werner (1693-1766), W. Spurny (c. 1720-after 1770), G. P. Kress (1719-1779), K. Straube (1717-1780), J. F. Daube (c. 1730-1797), and J. A. F. Weiss (c. 1740-1814).

With over 475 items, Princess Louise's is the largest collection of lute music to survive from the late eighteenth century. The manuscripts have received scant attention owing mainly to their frustrating disarray: many pages have separated from the deteriorating bindings and been removed from original envelopes. Nevertheless, during a visit to Rostock in 1980, I was able to locate some formerly misplaced works and reassemble most of the collection by marshalling watermark, scribal and staffliner evidence. In this paper, after briefly placing the collection within its appropriate musical and chronological contexts, I shall discuss selected works by Princess Louise's teachers, Johann Friedrich Daube and Johann Franz Schwinghamer, master representatives of the lute's twilight years.

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The early ensemble divertimenti of Joseph Haydn
James Webster, Cornell University

This paper surveys Joseph Haydn's early ensemble divertimenti for four and more parts, on the basis of a
systematic investigation of the sources. In this repertory the problem of definition is critical. Despite their outward diversity, Haydn's early divertimenti constitute a genre—but of a special "inclusive" kind quite different from our modern conception.

Haydn composed just over thirty such works. Twenty-eight can be authenticated; a few additional ones are "plausible," but lack documentation. (Some familiar works must be discarded.) Most of them doubtless originated before Haydn's employment by Esterházy; only about five postdate 1761. It is the largest genre within his pre-Esterházy instrumental music.

On the basis of instrumentation, form, and size, several clear subgroups emerge: the tiny orchestral "scherzandi"; tiny wind-band works; large-scale mixed works & quartet-like sextets with two horns; loosely written mixed works without horns. Stylistically, most are related to the ten early string quartets, which were also called "divertimenti." They exhibit the same five-movement form (or closely related variants), but they add prominent musical contrasts based on the particular instrumentation of each work. On an equally small scale and in an equally light style, they demonstrate the same level of mastery.

Haydn composed few divertimenti between the early 1760s and the lyre notturni of 1788-90. By then, the entire concept of the genre had changed, to something very like our own. This change illuminates the differences between Viennese music (and musical life) after c. 1780--the "Classical" period--and the decades that came before it.

A LARGE-SCALE PROGESSIVE DESIGN
IN BEETHOVEN'S OPUS 132
Greg Vitercik, Middlebury College

The third movement of Beethoven's A minor String Quartet, Opus 132, the Heiliger Dankgesang eines Genossenen an die Gottheit, in der lydischen Tonart, has elicited a wide range of critical appraisals, but the function of the ambiguous harmonic language of this movement in the larger design of the quartet has received little attention. The present paper is a preliminary attempt to explore this larger structural issue.

In a study of the first movement of this quartet, Carl Dahlhaus has provided two valuable tools for this undertaking, suggesting that the motivic substance of the work is best understood as an abstract diastematic configuration—simply two half-steps—and observing that this is deployed at a level considerably below
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that of the thematic surface, saturating the texture without being confined to normal processes of motivic transformation and thematic development.

Applied to the whole of the quartet, this insight illuminates a design that focuses on shifting inflectional tensions within one element of this "subthematic" configuration: the f-e half-step first presented in the opening measures of the first movement. Within this design, the precarious tonal-modal balance of the Dankgesang emerges as a node of extreme ambiguity in which any sense of a stable inflectional relation between f and e is completely obscured, generating tensions that spill over into the following movements—tensions for which no normal process of resolution seems appropriate.

R. Larry Todd, Duke University, Chair

SCHUMANN AND BRUCKNER

John J. Bavero, Boston University

The writings of Friedrich Schlegel, perhaps the chief early romantic critic/philosopher, have received little attention from musical scholars. While music did not much figure in Schlegel’s romantic programme (he was indeed a little suspicious of it), there are numerous aspects of his literary theory that are useful in assessing the more disruptive qualities of nineteenth-century musical form. This paper examines the concept that was at the heart of Schlegel’s critical theory: the Arabeske (arabesque), a notion developed principally in his “Gespräch über die Poesie” (1799) and Athenäus Frangente (1797/98). In a limited sense, the arabesque refers to digressive interpolations that intentionally disturb the chronological flow of a typical narrative; as a total form, the arabesque tempers a seemingly chaotic diversity through a deliberately concealed logical process.

By way of demonstration, this twofold principle is applied here to the first movement of Schumann’s C major Phantasiel, Opus 17, generally considered a form. While most commentators view the central Im Legendenconc (a self-contained Charakterstück) as a close analysis reveals that it affects the recapitulatory process begun some 32 measures arabesque in the limited sense. The features of the

SCHUMANN’S IM LEGENDENON

AND FRIEDRICH SCHLEGEL’S ARABESKE

Gregory W. Harwood, Wichita State University

The opening movements of the Requiem are remarkable in several ways. In the Introit, Schumann departs from the standard formal organization of other Requiem settings. Instead of setting the verse “Te decet hymnus” as part of the Introit, Schumann begins a separate movement in which he treats the “Te decet” with the “Kyrie eleison”—first each of these sections individually, then the two texts and their themes combined contrapuntally. The dramatic shift from the opening in D-flat major to the new movement in A major underscores the novel formal design.

The continuity draft for the Requiem shows that “Requiem aeternam” was a particularly difficult movement for the composer. The manuscript contains two settings: the rather peaceful version in D-flat, which Schumann used in the completed work, and a more anguished and dramatic setting in D minor, which makes extensive use of chromatic dissonance for expressive purposes. This later version is nearly complete in draft form, but the manuscript shows a large number of deleted passages and revisions. The continuity draft also indicates that the novel formal design was probably not preconceived, but came to Schumann in the course of his compositional struggles over the first two movements.

A study of the continuity draft reveals 1) some reasons that might have led Schumann to abandon the D minor version, 2) the role of large-scale formal
that of the thematic surface, saturating the texture without being confined to normal processes of motivic transformation and thematic development.

Applied to the whole of the quartet, this insight illuminates a design that focuses on shifting inflectional tensions within one element of this "subthematic" configuration: the c-e half-step first presented in the opening measures of the first movement. Within this design, the precocious tonal-modal balance of the Dankgesang emerges as a node of extreme ambiguity in which any sense of a stable inflectional relation between c and e is completely obscured, generating tensions that spill over into the following movements—tensions for which no normal process of resolution seems appropriate.

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Schlegelian arabesque as total form likewise inform the movement as a whole: "absichtliche Verschlechtung" (intentional variety) is suggested through the absolute contrasts, formal and thematic, between the Im Legenden and its surroundings; "witzige Konstruktion" (witty design) through the veiled motivic links that connect it with the remainder of the movement; and "unendliche Fülle" (infinite richness) through Schumann's mixture of sonata form, rondo, Charakterstück, and Lied (the An die ferne Geliebte quotation). Thus, the movement emerges as a dialectic play of what Schumann called "smaller" and "higher" forms.

Even though there is little evidence to suggest that Schumann was directly influenced by Schlegel's theories (Schumann's own Arabeske, Opus 18, has nothing to do with Schlegel's critical category), remarkable similarities can be noted in their critical thought. For both of them, the fragment—Schlegel's digressive arabesque, and Schumann's notion of the papilloni—was the basis of romantic form.

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concerns in his compositional decisions, and 3) his increasing sensitivity to text expression.

THE KECKE BESEIEL AND BRUCKNER’S SYMPHONIC SYNTHESIS

Stephen Parkany, Amherst College

In the early 1860s, while still in provincial Linz, Bruckner fell in with a tiny coterie of musicians there who embraced the avant-garde scores of Tristan und Isolde and the Faust Symphony. (His previous, better-known studies with Simon Sechter and Otto Kitzler had been remarkable more for sweat than for distinctive inspiration.) These new enthusiasms led directly to the extraordinary formal innovations of his Habilitationschrift, the Symphony No. 1 of 1865-66. Relishing its boldness, Bruckner nicknamed the symphony das kecke Beserl, or loosely, “the fresh kid.”

I evaluate the progressive emphasis upon the dynamic concept of “intensification” (Steigerung) in the influential text Kitzler assigned Bruckner, E. F. Richter’s Grundzüge der musikalischen Form (1852), and apply the concept to the neglected Symphony No. 1, in which Bruckner first synthesized such progressive formal techniques with traditional schemes. If we can credit his later claim that this work was still his “most difficult and best,” this must be due to its Tristan-like mastery of extensive linear bass prolongations and of motivic developing variation, growing (as in Tristan and the Faust Symphony) from a single dissonant kernel. The complex yet cogently expressive formal process that results renders the kecke Beserl a landmark in what otherwise were the symphonic doldrums of the 1860s.

RESPONDENT: Paul Hawkshaw

TOWARD AN UNDERSTANDING OF BRUCKNER’S REVISIONS

Mariana Sonntag, University of Chicago

Notwithstanding all the attention accorded the revisions of Bruckner's symphonies, we are no closer to a musical understanding of how they were made or why (except in instances where he alleviated unwieldy or especially long movements). How did Bruckner come to make these specific alterations and why these specific passages? The revisions do not reveal much about Bruckner’s approach to the symphony because they are post-compositional—made after Bruckner had, for all after it had already been performed. The various products—essentially, “before” and “after” pictures,

With the diverse source materials available for the first movement of the Ninth Symphony, however, a clearer picture of Bruckner’s musical intentions is attainable. Numerous sketches and drafts for the entire work allow us to observe Bruckner’s compositional process, including revisions, in greater detail. The entire evolution, from initial conception through various stages to the final product, is clearly discernible.

This paper will, first, examine specific passages from the first movement of the Ninth, focusing on Bruckner’s compositional process and how it reveals characteristics of his stylistic maturity. Second, the structural, harmonic, and orchestral changes from this pre-compositional environment will be related to the post-compositional arrangements of previous symphonies. In conclusion, by delving further into the birth and growth of his ideas, rather than simply relying on “before” and “after” pictures, we can achieve a more thorough understanding of Bruckner’s revisions and better evaluate his contribution to the development of the romantic symphony.

RESPONDENT: Stephen Parkany, Amherst College

OFFSTAGE CHORUS IN JANÁČEK’S LATE OPERAS

Michael Beckerman, Washington University, St. Louis

Taken collectively, Janáček’s final four operas comprise a vast dramatic and philosophical tapestry which, in terms of scope and ambition, is analogous to Wagner’s Ring. Much of the power of these works derives from a basic dichotomy between realism, on the one hand, and a blend of pantheism, mysticism, and symbolism, on the other. The realistic aspect has been frequently noted: the settings are invariably taken from everyday life—whether a spa, a pub, backstage at the theater, or a prison camp—and the language is desultory and quotidian. Furthermore, Janáček used the intonational patterns of human speech as a model for his vocal writing, another hallmark of realism. The less explicit side of Janáček’s artistic personality, however, his preoccupation with death and rebirth, has appeared by its very nature to be impervious to rigorous examination.

This study proposes to explore the “anti-realist” side of Janáček’s operas through an analysis and interpretation of the composer’s individual use of the offstage chorus. Depicting, in Janáček’s own words, “the voice of the forest” (The Cunning Little Vixen),
concerns in his compositional decisions, and 3) his increasing sensitivity to text expression.

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Thursday afternoon

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This study proposes to explore the "anti-realist" side of Janáček's operas through an analysis and interpretation of the composer's individual use of the offstage chorus. Depicting, in Janáček's own words, "the voice of the forest" (The Cunning Little Vixen),
"The waves of the Volga" (KÁťa Kabanová), "things and shadows" (Makropulos), and concerted (From the House of the Dead), these distant and usually wordless choruses share a common (and even commonplace) musical profile: the simple 1-4-5 interval pattern. This is not fortuitous, since the careful dramatic placement of these choruses makes explicit their symbolic function in representing the central theme of Janáček's operas: the restoration of natural cycles.

GREAT-RAG-SKETCHES
Tom Gordon, Bishop's University, Québec

Unlike its straightforward companions, Stravinsky's Piano-Rag-Music is neither parody nor genre portrait. Rather, as the hyphens in the title imply, it is a collage of quasi-improvisatory fragments, an anomaly in Stravinsky's oeuvre for its rejection of meter and its eccentricities of structure.

The evolution of Piano-Rag-Music is documented in a disproportionately large quantity of sketches. Close examination of these substantiates the very particular nature of the work and certain hypotheses on Stravinsky's compositional process.

The earliest sketches for Piano-Rag-Music date from the center of 1918. By the time the twelve-page holograph was inked in June 1919, the composer had filled 55 pages in two sketchbooks. Comparison of the work's published form with these sketches leads to the following conclusions:

1) Stravinsky's pre-occupations in Piano-Rag-Music were essentially rhythmic. While pitch configurations vary little from the earliest sketches, as many as five variants can be found for each rhythmic form.

2) The work's opening motto evolved through a process of distillation across the sketches. Rather than generating the composition, the work's opening measures, virtually the last to appear in the sketches, were generated by it.

3) The abrupt disjunctions which articulate the work veil a fundamental unity. Continuity was composed out of the materials in the course of sketching, as fragment order was continuously realigned.

4) A collage form is suggested at every stage of composition. The sketches indicate an interchangeability of rhythmic motives, while the holograph implies that the materials may be performed in other than the published order.

The "Great-Rag-Music" sketches (one of the composer's working titles) reveal Stravinsky exploring the possibilities of composed improvisation while developing the central techniques that characterize his style from Pátrouchka onward.

THE PATH FROM EXPRESSIONISM: WEBERN'S TRANSITION FROM INSTRUMENTAL TO VOCAL WORKS, 1913-1924
Anne C. Shreffler, Harvard University

Webern's middle-period songs (Opp. 12-16) are traditionally seen as the composer's attempt to write longer pieces by using text as a scaffolding. In his songs from the decade 1913-24, Webern seems to break decisively with aphoristic expressionism (as exemplified in the instrumental miniatures, Opp. 6, 7, 9, 10, and 11) and to begin to work out the elements of his future twelve-tone technique.

The conventional view, based entirely on published versions, is misleading. Many of the middle-period songs exist in earlier versions that differ considerably from the published ones. Autograph manuscripts (in the Pierpont Morgan Library) of Webern's songs Opus 13/11 and Opus 15/1, III, and V preserve readings dating from as early as ten years before publication. The early versions, never before discussed, reveal a concern with expressionistic color and brief gestures, while the revisions reflect Webern's growing preoccupation with the more abstract possibilities of line and motive. When preparing his works for publication in 1924, Webern "updated" them in order to bring them closer to the spirit of his current twelve-tone works. In doing this, he removed from view a crucial stage of his musical development.

The missing stage can be found in the early versions of Webern's Opp. 13 and 15 and in unpublished songs from the same period ("Leise Düfte" and "C. Santés Glöhn der Berge"). All six songs are closely related to the earlier aphoristic style, in particular to the Orchestral Pieces, Opus 10. Examining these songs gives us a more complete picture of Webern's development in the crucial decade before 1924.

THE DEDICATION OF BERG'S CHAMBER CONCERTO: ENIGMAS IN THE "OPEN LETTER"
Brenda Dalen, Yale University

In February 1925, the Viennese periodical Pult und Takstrock printed the curious "Open Letter," in which Alban Berg officially dedicated his newly completed Chamber Concerto to Arnold Schoenberg. A brief commentary on certain noteworthy structural and programmatic features of the composition accompanied this dedication. The cursory nature of Berg's remarks notwithstanding, the "Open Letter" was upheld by his early biographers as the authoritative and definitive analysis of the concerto, and its influence can be traced throughout the literature to the present day. This process of dissemination may, in fact, have
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detected scholarly efforts to explain incongruities apparent in the letter, and hindered a thorough investigation of its biographical and musical significance.

A critical reading of the original text, in conjunction with the study of relevant sources--among them, Berg's correspondence, essays by Schoenberg, Berg and Webern, the literary and musical works cited in the letter, contemporary periodical literature, and the sketches for the Chamber Concerto--sheds light on Berg's complex motivation for writing the letter, and suggests several possible interpretations of its contents, all of which must be understood within the context of his relationship to Schoenberg.

The "Open Letter" reflects Berg's increasing ambivalence towards his former teacher, as well as recent developments in his own career. His avowed indebtedness to Schoenberg for the concerto's technical innovations can be discredited on the basis of evidence gleaned from correspondence, sketches, and analysis of the Serenade, Opus 24, and the Wind Quintet, Opus 26. The sketches also provide further insight into the underlying program for the concerto, alluded to in the closing paragraphs of the letter.

RESPONDENT: Douglass M. Green

FRIDAY, 7 NOVEMBER, 9:00 - 12:00 A.M.

TEXT AND MUSIC
Don M. Randel, Cornell University, Chair

REFERENCES TO MUSIC IN OLD OCCITAN LITERATURE
Elizabeth Aubrey, University of Iowa

The materials available for studying the music of the troubadours are not limited to the musical and poetic texts. Epic poems and narrative works, the vidas, epistolary and didactic writings, and Old Occitan treatises on literary and linguistic conventions, such as the Leys d'Amors, have yielded significant information on the compositions and performance practices of the troubadours and jologs. While many of these sources have already been plumbed for information, much of what we know still depends on analyses made in the late nineteenth and early twentieth centuries.

Many details about the musicians and their music have gone undetected or misunderstood because musicologists have left the task of evaluating the documentary evidence largely to philologists. Obvious errors, such as the translation of "estiva" as "sackbut," and misinterpretations of notational symbols still appear in the best critical editions and stylistic studies. A substantial number of particulars about music are never reported because text critics are unaware of their import.

A critical evaluation of the references to music in Old Occitan writings makes possible a more complete picture of the troubadours and their songs than most musicological studies offer. This paper will first present a brief description of the literary sources, already well-known to philologists. The allusions in them to music will then be surveyed by topic, including types and use of instruments, melodic genres and style, evidence pertaining to oral and written transmission, the social status and skills of troubadours and jologs, and the role played by music in the society.

WORLD AND MUSIC IN LATE TRECENTO FLORENCE
John Nadas, University of North Carolina, Chapel Hill

Songs by Italian composers of the generation following Francesco Landini are characterized by a strong mixture of foreign influences and native talent. Nowhere is this diversity of styles more apparent than in the final layers of Florentine canzonei compiled c. 1420-1440, including all significant portions--of the Luco/Perugia codex, London 29987, Paris 568, the Squarcialupi codex, and San Lorenzo 221. These sources served as collections devoted to both the musical past and up-to-date native and foreign polyphony--testaments to the large-scale exchange of ideas that shaped the development of Italian song composition.

In a fast-paced Italian cultural milieu in which older courtly patronage in northern Italy had largely been supplanted by that of various contemporaries to the papal throne and of a merchant aristocracy, composers of a more cosmopolitan bent found their received compositional styles continually challenged. The features of songs written by composers with strong ties to Florence--Paolo, Andrea, the Mazzuolis, Antonio Zacarian, as well as a number of minor or unknown writers--have been studied in some detail. In its fast rate of stylistic change, fueled by experimentation and outside influences, the Florentine song repertory reflects new poetic tastes, a more natural, non-formulaic text-music relationship, varied performance practices, "popular" melodic and contrapuntal elements, and innovative formal structures. Beyond a broad stylistic range exhibiting both the rhythmic intricacies of the Ars subtillor and simply-set works, the best of these songs made significant contributions in their greater voice
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equality (through a variety of imitative procedures), structural coherence (especially through motivic construction), and attention to declamation and expressive gestures. These texturally clarifying features may also be found in the Mass music of the period.

TEXTS AND TEXTING IN THE EARLY CHANSONS OF GUILLAUME DUFAY

Craeme M. Boone, Harvard University

In recent years, studies of fifteenth-century chansons have increasingly turned to the poetic texts as a crucial element in their analysis. Nonetheless, no system has been found to explain the way composers set about putting the texts to music, a dilemma evidenced in the persistence of ambiguities in text underlay. On the contrary, some recent trends point away from overall systems, focusing rather upon the conscious distinctness of the individual piece.

This paper will outline a simple theory that explains Dufay’s early text-setting procedures. Established by a strong consensus of source readings, the theory permits correction of errors not only in the collection edition but ultimately in the original sources themselves, and provides thereby a firm basis for underlay in this repertory. Its impact on musical analysis is extensive; and when considered in larger perspective, it appears as part of a remarkably unified French song technique ranging from the thirteenth to the sixteenth centuries. Finally, these text-setting rules will be considered in relationship to middle French poetics in general, wherein it will be seen that each serves to clarify the other in new and significant ways.

ON THE TEXTING OF OBERECHT MASSES

Barton Hudson, West Virginia University

Munich, Universitätsbibliothek Ms. 9.° Art. 239 contains Obrecht’s Missa Fors seulement with a notation indicating that it was copied by Heinrich Glareanus and Peter Tschudi from a manuscript in the composer’s own hand (ab exemplari eiusdem, i.e. Hobrechtii, descriptum). Since the Munich manuscript gives every evidence of having been carefully prepared, it should give a good idea of the state of the Mass when the composer finished with it. Of particular interest is the text distribution—some voices of some sections completely underlaid, some provided only with cues, and some limited to incipits. In some other masses, it can be shown schematically where similar amounts of text must have been placed, if not in complete detail, at least with some measure of precision. From careful comparison of the remaining sources several conclusions may be reached: 1) Obrecht often omitted parts, even lengthy sections, of the Mass text, especially in the Credo; 2) contemporary copyists were often as perplexed with text underlay as modern editors and sometimes resorted to misleading emergency measures; 3) Obrecht certainly intended cantus firmus texts to be sung in three of his masses and in all probability in at least five additional ones. It is uncertain to what extent these conclusions are applicable to the works of other composers, but their implications are worth exploring.

TOPICS IN CATHOLIC MUSIC

Craig Monson, Washington University, St. Louis, Chair

O SACRUM CONVIVIUM

A STUDY OF MOTET TRADITIONS IN LATE 16TH-CENTURY ITALY

Michèle Fromson, University of Pennsylvania

During the Counter-Reformation, Italian composers published motets on thousands of different texts. The most popular was the antiphon “O sacrum convivium,” which was set at least twenty-two times between 1565 and 1605. This paper is based on a comparative study of these settings.

I begin by investigating the external features of all these settings—their finals and hexachordal systems, mensuration shifts, repetition schemes, and liturgical designations. Such features reveal the existence of three separate compositional traditions that seem to have been established just after the Council of Trent in settings by Andrea Gabrieli, Ghezzi de Wert, and Palestrina. Soon young composers began to imitate these settings, most often well-known in their own geographic region. Venetians modeled their settings on Gabrieli’s motet, whereas Mantuan and Cremonese composers usually imitated Wert’s setting. In Rome (and certain other centers in Italy), composers seem to have adopted Palestrina’s motet as their model. Thus the three traditions established by Gabrieli, Wert, and Palestrina can in most cases be associated with the cities in which they worked—with Venice, Mantua, and Rome.

In order to view these traditions more closely, I turn to the earliest and latest settings from each group—works of Gabrieli (1565) and Giovanni Croce.
equality (through a variety of imitative procedures), structural coherence (especially through motivic construction), and attention to declamation and expressive gestures. These texturally clarifying features may also be found in the Mass music of the period.

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Michèle Fromson, University of Pennsylvania

During the Counter-Reformation, Italian composers published motets on thousands of different texts. The most popular was the antiphon “O sacrum convivium,” which was set at least twenty-two times between 1565 and 1605. This paper is based on a comparative study of these settings.

I begin by investigating the external features of all these settings—their finals and hexachordal systems, mensuration shifts, repetition schemes, and liturgical designations. Such features reveal the existence of three separate compositional traditions that seem to have been established just after the Council of Trent in settings by Andrea Gabrieli, Giaches de Wert, and Palestrina. Soon young composers began to imitate these settings, most often as perplexed with text underlay as modern editors and sometimes resorted to misleading emergency measures; 3) Obrecht left a work with incomplete text and where there is not enough music to accommodate all the words, even broader aspects of text underlay must always remain conjectural; 4) Obrecht certainly intended cantus firmus texts to be sung in three of his masses and in all probability in at least five additional ones. It is uncertain to what extent these conclusions are applicable to the works of other composers, but their implications are worth exploring.

I turn to the earliest and latest settings from each group—works of Gabrieli (1565) and Giovanni Croce
(1605). Wert (1566) and Palestrina (1605), and 
Palestrina (1572) and Luzzaschi (1598). After 
examining their melodic, harmonic, and rhythmic 
structures and proportions, I differentiate the 
contrapuntal styles of these traditions and evaluate 
how they had changed by 1600. (Innovations seen around 
1600 include new ways of organizing initiatory points, 
new forms of harmonic organization, and more consistent 
synchronization of harmonic and metric events.) I find 
that the regional traditions for setting 
convivium differed significantly from one another 
from their inception and that these differences persisted 
into the seventeenth century.

THE NUNC DIMITTIS OF ORLANDO DI LASSO

Peter Bergquist, University of Oregon

Ten settings of the Nunc dimittis are securely 
ascribed to Orlando di Lasso, and two others are almost 
certainly his. They survive only in choirbooks copied 
for the Bavarian Hofkapelle during Lasso’s tenure in 
Munich. All are alternatim settings, with polyphony 
for the three even-numbered verses. They fall into two 
chronological groups: four from c. 1565-1570, all of 
which use a Nunc dimittis tune as cantus firmus, and 
eight from c. 1585-1592, one of which uses a cantus 
firmus, the others being parodies of madrigals and 
motets by Rore and Lasso. Discovery of the models for 
the two unascribed parody Nunc dimittis greatly 
strengthens the probability that Lasso composed them. 
One of these models is the first madrigal of Lasso’s 
cycle, Lagrime di San Pietro; this raises problems of 
chronology, since the Nunc dimittis based on that 
madrigal appears in a manuscript dated some ten years 
before the publication of the Lagrime.

The Nunc dimittis tunes appear in the tenors of 
the five cantus-firmus works, occasionally pervading 
the other voices. In the parody works the model is 
most often quoted with little change; the main 
adjustments are rhythmic, in order to accommodate a 
different number of syllables. Verse 4, “Lumen ad 
revelationen,” in either type of setting is usually for 
the voices and is most often freely composed.

Two settings that must be considered opera dubia 
will also be examined. It will be shown that an 
antiphon, “Lumen ad revelationem,” contrary to 
Boetticher’s suggestion, is not a movement from an 
otherwise lost Nunc dimittis.

A CATHOLIC MANUSCRIPT FROM ELIZABETHAN ENGLAND

Elizabeth Crownfield, New York University

Not enough is known at the present time about 
Catholic music in Elizabethan England. The figure of 
Byrd stands out clearly, and a number of his 
connections have been traced, but there are many 
unresolved questions as to how music in general was 
transmitted among Catholics.

A tenuous connection with Byrd exists in My Ladye 
Nevells Booke, containing music presented to the 
Catholic Neville family by a Catholic composer. The 
scribe, John Baldwin, also copied several other 
important manuscripts; so far, however, no further 
evidence has surfaced to connect Baldwin or his 
manuscripts to the Catholics.

A closer study of one of Baldwin’s manuscripts 
(Oxford, Christ Church MSS 979-83) reveals new evidence 
in support of such a link, though the fact that it 
consists almost entirely of Latin motets would not in 
itself preclude Protestant use. A codicological 
analysis indicates that the manuscript is composed of 
some seven layers compiled over an extended period. 
Moreover, when set in chronological order, these layers 
present an increasing concentration of texts which are 
specifically Catholic, or which could have a topical 
application to the plight of the Elizabethan Catholics. 
This pattern, together with the dating of the 
manuscript, reflects a growing political consciousness 
in the Catholic community at large. Together, the 
facts suggest that Baldwin himself was connected with 
the Catholic underground, and that the manuscript may 
have been used in its services.

MISSA PASTORALIS BOHENICA:

APOTHEOSIS OF THE PASTORELLA?

Mark Germer, New York University

At the height of their popularity in the second 
half of the eighteenth century, the pastoral genres of 
re-Catholicized Central Europe thoroughly dominated the 
liturgical observance of Christmas. In what appears to 
originate as a rural tradition, small vernacular 
cantatas and lullabies known as pastorellas brought 
folk enactments of the biblical infancy narratives into 
the framework of Divine Service, especially (though not 
exclusively) at Midnight Mass and Christmas Matins. 
Virtually every parish church, every monastery chapel, 
cultivated its own repertory of pastorella, usually 
composed by the local schoolmaster (Kantor) or church 
organist.

Connected to this tradition, yet throughout most 
of Central Europe still distinct from it, was the
Ten settings of the Nunc dimittis are securely ascribed to Orlando di Lassò, and two others are almost certainly his. They survive only in choirbooks copied for the Bavarian Hofkapelle during Lassò's tenure in Munich. All are alternatim settings, with polyphony for the three even-numbered verses. They fall into two chronological groups: four from c. 1565-1570, all of which use a Nunc dimittis tone as cantus firmus, and eight from c. 1585-1592, one of which uses a cantus firmus, the others being parodies of madrigals and motets by Rore and Lassò. Discovery of the models for the two unascertained parody Nunc dimittis greatly strengthens the probability that Lassò composed them. One of these models is the first madrigal of Lassò's cycle, Lagrime di San Pietro; this raises problems of chronology, since the Nunc dimittis based on that madrigal appears in a manuscript dated some ten years before the publication of the Lagrime.

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Connected to this tradition, yet throughout most of Central Europe still distinct from it, was the
Ryba penned his famous pastoral mass (Missa pastoralis) which, unlike the pastoral mass (Missa pastoralis) which, unlike the
costume of the Ordinary appear so-named merely because of their festive character; by the
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middle of the century, however, most contained musical
middle of the century, however, most contained musical
allusions to the instruments associated with
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shepherd's music or quotations of Christmas hymn-tunes. But
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only in the Czech lands did the traditions of popular
only in the Czech lands did the traditions of popular
piety intrude so far into Catholic ritual as to blur
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the distinctions between pastorella (an adjunct to
the distinctions between pastorella (an adjunct to
liturgical practice) and pastoral mass (the core of
liturgical practice) and pastoral mass (the core of
Divine Service itself). Village cantors of
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Bohemia and
Bohemia and
Moravia not only composed pastorellas of greater
Moravia not only composed pastorellas of greater
sophistication, investing them with the sectional and
sophistication, investing them with the sectional and
narrative qualities of concerted mass movements, but
narrative qualities of concerted mass movements, but
also inserted pastorellas within and between movements
also inserted pastorellas within and between movements
of the Ordinary, creating jolting juxtapositions of
of the Ordinary, creating jolting juxtapositions of
musical styles. 
Musical styles.
Thus long before the Rohmitäl cantor
Thus long before the Rohmitäl cantor
Ryba penned his famous Česká sše vanoční (Czech
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Christmas Mass), which excels the Latin liturgy
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RESPONDENT: Michael Beckerman, Washington University,
Michael Beckerman, Washington University,
St. Louis
St. Louis

MUSIC IN SOCIETY, HAYDN TO SCHUBERT
HAYDN TO SCHUBERT
William Weber, California State University,
William Weber, California State University,
Long Beach, Chair
Long Beach, Chair

THE ICONOGRAPHY OF THE SALON CONCERT RE-EXAMINED
THE ICONOGRAPHY OF THE SALON CONCERT RE-EXAMINED
Barbara Russano Hanning, City College
Barbara Russano Hanning, City College
and Graduate Center, CUNY
and Graduate Center, CUNY

The assumption that music served as background to
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conversation and other activities in the
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pre-Revolutionary Parisian salon merits closer
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examination. In support of this assumption, social and
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music historians from the mid-nineteenth century to the
music historians from the mid-nineteenth century to the
present have repeatedly referred to eighteenth-century
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paintings and engravings, such as Ollivier’s “Le thé à
paintings and engravings, such as Ollivier’s “Le thé à
l’anglaise dans le Salon des Quatre Glaces”—a work
l’anglaise dans le Salon des Quatre Glaces”—a work
chosen as a focus for the issues raised in this paper.
chosen as a focus for the issues raised in this paper.
Ollivier’s painting depicts the child Mozart in 1765
Ollivier’s painting depicts the child Mozart in 1765
performing with the operatic star Jélyotte before the
performing with the operatic star Jélyotte before the
aristocratic habitués of the Prince de Conti’s salon,
aristocratic habitués of the Prince de Conti’s salon,
who are portrayed in various states of inattention.
who are portrayed in various states of inattention.
After surveying the literature about this painting
After surveying the literature about this painting
and re-examining the nature of its iconographic
and re-examining the nature of its iconographic
"evidence," I propose alternative readings of the work
"evidence," I propose alternative readings of the work
that take into account recent theories postulated by
that take into account recent theories postulated by

art historians concerning the telescoping of time and
art historians concerning the telescoping of time and
and the "ensemblisation" of events in genre paintings of
and the "ensemblisation" of events in genre paintings of
the period. I also examine the relationship between
the period. I also examine the relationship between
the artistic conventions of the type of painting known
the artistic conventions of the type of painting known
as a "conversation piece" and the salon concert
as a "conversation piece" and the salon concert
representation. Finally, I suggest that by
representation. Finally, I suggest that by
juxtaposing a group of chamber musicians with an
juxtaposing a group of chamber musicians with an
audience some of whose members are apparently engaged
audience some of whose members are apparently engaged
in conversation, the artist is also able to construct
in conversation, the artist is also able to construct
an aesthetic parallel between the art of conversation,
an aesthetic parallel between the art of conversation,
and the emerging chamber music idiom of the period—the
and the emerging chamber music idiom of the period—the
style dialogueu.
style dialogueu.

MARRIAGE À LA MODE: HAYDN'S INSTRUMENTAL WORKS
MARRIAGE À LA MODE: HAYDN'S INSTRUMENTAL WORKS
'ENGLISHED' FOR VOICE AND PIANO
'ENGLISHED' FOR VOICE AND PIANO
Crescent A. Wheelock, Eastman School of Music
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Performances and publications of Haydn's music in
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London preceded him by some twenty-five years, gaining
London preceded him by some twenty-five years, gaining
particular momentum in the decade before his arrival in
particular momentum in the decade before his arrival in
1791. In documenting the rise of Haydn's popularity
1791. In documenting the rise of Haydn's popularity
among the English, scholars have focused on the most
among the English, scholars have focused on the most
reliable of indices: printed editions of his music and
doctrine of public performances. Evidence of which
and the documentation of public performances. Evidence of which
works were known and when, and of the particular
works were known and when, and of the particular
success of individual pieces, provides an index of
success of individual pieces, provides an index of
English tastes and appetites. This profile remains
English tastes and appetites. This profile remains
incomplete, however, without attention to the large and
incomplete, however, without attention to the large and
telling circulation of Haydn's works in arrangements,
telling circulation of Haydn's works in arrangements,
usually by anonymous hands, for various media.
usually by anonymous hands, for various media.
Arrangements offered the possibility of a domestic
Arrangements offered the possibility of a domestic
setting for public works, one in which the amateur
setting for public works, one in which the amateur
could participate in music-making with family and
could participate in music-making with family and
friends. Thus, alongside the questions of which of
friends. Thus, alongside the questions of which of
Haydn works were known and when, it is not
Haydn works were known and when, it is not
insignificant to raise the issue of how these
insignificant to raise the issue of how these
works were known.
works were known.

Perhaps the most curious—certainly the least
Perhaps the most curious—certainly the least
examined—of Haydn arrangements are those for voice and
examined—of Haydn arrangements are those for voice and
and piano, in which currently fashionable poems were wed to
and piano, in which currently fashionable poems were wed to
extant instrumental pieces. In London's competitive
extant instrumental pieces. In London's competitive
marketplace, this marriage of convenience was no doubt
marketplace, this marriage of convenience was no doubt
a profitable one for arranger and publisher alike. But
a profitable one for arranger and publisher alike. But
the settings themselves offer suggestive evidence of
the settings themselves offer suggestive evidence of
the literary and musical tastes of their consumers:
the literary and musical tastes of their consumers:
in the instrumental movements thus "honored," in the texts
in the instrumental movements thus "honored," in the texts
judged to be suitably affective were extant religious works,
judged to be suitably affective were extant religious works,
and in the alterations that both music and text undergo at
and in the alterations that both music and text undergo at
the hands of the matchmaker. The four collections and
the hands of the matchmaker. The four collections and
individual issues catalogued by Hoboken [XXVI, Anhang],
individual issues catalogued by Hoboken [XXVI, Anhang], together with a fifth collection discovered by
[together with a fifth collection discovered by
the author [British Museum C.738.y.(4.)], constitute
the author [British Museum C.738.y.(4.)], constitute
a decidedly English repertory, most of which circulated
pastoral mass (Missa pastoralis) which, unlike the pastoralella, necessarily set a predetermined Latin text. Many pastoral settings of the Ordinary appear so-named merely because of their festive character; by the middle of the century, however, most contained musical allusions to the instruments associated with shepherding or quotations of Christmas hymn-tunes. But only in the Czech lands did the traditions of popular piety intrude so far into Catholic ritual as to blur the distinctions between pastorella (an adjunct to liturgical practice) and pastoral mass (the core of Divine Service itself). Village cantors of Bohemia and Moravia not only composed pastorellas of greater sophistication, investing them with the sectional and narrative qualities of concerted mass movements, but also inserted pastorellas within and between movements of the Ordinary, creating jolting juxtapositions of musical styles. Thus long before the Rohmitál cantor Ryba penned his famous Česká mše vanoční (Czech Christmas Mass), which eschews the Latin liturgy altogether, the Bohemian pastoral mass had already become one of the most curiously polymorphic genres in the history of Catholic church music.

RESPONDENT: Michael Beckerman, Washington University, St. Louis

MUSIC IN SOCIETY, HAYDN TO SCHUBERT
William Weber, California State University, Long Beach, Chair

The assumption that music served as background to conversation and other activities in the pre-Revolutionary Parisian salon merits closer examination. In support of this assumption, social and music historians from the mid-nineteenth century to the present have repeatedly referred to eighteenth-century paintings and engravings, such as Ollivier's "Le thé à l'anglaise dans le Salon des Quatre Glaces"--a work chosen as a focus for the issues raised in this paper. Ollivier's painting depicts the child Mozart in 1765 performing with the operatic star Jélyotte before the aristocratic habitués of the Prince de Conti's salon, who are portrayed in various states of inattention.

After surveying the literature about this painting and re-examining the nature of its iconographic "evidence," I propose alternative readings of the work that take into account recent theories postulated by art historians concerning the telescoping of time and the "ensemblisation" of events in genre paintings of the period. I also examine the relationship between the artistic conventions of the type of painting known as a "conversation piece" and the salon concert representation. Finally, I suggest that by juxtaposing a group of chamber musicians with an audience some of whose members are apparently engaged in conversation, the artist is also able to construct an aesthetic parallel between the art of conversation, an important form of participation in the salon, and the emerging chamber music idiom of the period--the style dialogue.

MARRIAGE À LA MODE: HAYDN'S INSTRUMENTAL WORKS 'ENGLISHED' FOR VOICE AND PIANO
Crestchen A. Wheelock, Eastman School of Music

Performances and publications of Haydn's music in London preceded him by some twenty-five years, gaining particular momentum in the decade before his arrival in 1791. In documenting the rise of Haydn's popularity among the English, scholars have focused on the most reliable of indices: printed editions of his music and documentation of public performances. Evidence of works known were known and when, and of the particular success of individual pieces, provides a profile of English tastes and appetites. This profile remains incomplete, however, without attention to the large and telling circulation of Haydn's works in arrangements, usually by anonymous hands, for various media. Arrangements offered the possibility of a domestic setting for public works, one in which the amateur could participate in music-making with family and friends. Thus, alongside the questions of which of Haydn works were known and when, it is not insignificant to raise the issue of how these works were known.

Perhaps the most curious--certainly the least examined--of Haydn arrangements are those for voice and piano, in which currently fashionable poems were set to extant instrumental pieces. In London's competitive marketplace, this marriage of convenience was no doubt a profitable one for arranger and publisher alike, but the settings themselves offer suggestive evidence of the literary and musical tastes of their consumers: in the instrumental movements thus "honored." In the texts judged to be suitably affective ones, and in the alterations that both music and text undergo at the hands of the matchmaker. The four collections and individual issues catalogued by Hoboken [XXVII, Anhang], together with a fifth collection discovered by the author [British Museum C.738.y.(4.)], constitute a decidedly English repertory, most of which circulated
in the late 1780s. The particulars of these "curiosities" deserve attention for what they reveal about reception history in the domestic sphere.

"HÖRT IHR WOHL!"
BEETHOVEN'S CHORAL FANTASy AS SUMMONS AND SERMON

Steven Moore Whiting, Madison, WI

The critical repute of Beethoven's Choral Fantasy, Opus 80, has suffered unduly through comparison to the finale of the Ninth Symphony. This paper attempts a fresh, and fairer, perspective on the Fantasy by viewing it in the context for which it was composed--Beethoven's Academy of 22 December 1808. An examination of the evidence at hand--including the concert bill, contemporary reactions to the work and to its unusual scoring, and Beethoven's sketches--suggests that Beethoven intended the designation Finale (found already at bar 27 of the work) to apply not so much to the position of the Allegro within the Fantasy as to the position of the Fantasy within the whole concert. This view is borne out by an interpretive analysis of the Fantasy's theme and variations and of its connections to the theme's source, the double-song "Seufzer eines Ungeliebten"/"Gegenliebe." Further evidence is derived from the formal and expressive connections between the Fantasy and other works introduced at the Academy, among them the "Pastoral" Symphony, the Fourth Piano Concerto, and the Fifth Symphony. Just as the Fantasy can be shown to exhibit an all too frequently overlooked formal integrity, so too the concert as a whole shows signs of having been shaped according to an underlying comprehensive plan. Not just an assortment of recent works intended to display Beethoven's compositional prowess, the Academy amounts to a wide-ranging yet cohesive musical commentary on some central concerns of the human condition--in effect a sermon, to whose import the Choral Fantasy summons attention, and for which it provides the (inevitably inadequate) verbal and musical peroration.

SCHUBERT'S "GRUPPE AUS DEM TARTARUS" (D. 583)
AND TABLEAUX VIVANTS

Marjorie Wing, Yale University

Probing the relationship between music and the visual arts provides invaluable insight into some musical works. A striking example is "Gruppe aus dem Tartarus" (D. 583), Schubert's terrifying portrait of damned souls in Virgil's Hell. This powerful song departure radically in structure and style from the rest of Schubert's Lieder. Presented from the unique vantage point of a stunned observer, it takes none of the traditional vocal music genres (lied, ballad, recitative, aria, scene, monologue, melodrama, etc.) as a direct compositional model. Instead, the strange conflation of static and dynamic images in Schiller's text suggests a close parallel with the theatrical tradition of tableaux vivants, in vogue throughout Europe during the early nineteenth century. The scenes written for these were immensely popular both in aristocratic salons and in the theater. Tableaux were a form of social entertainment in which groups of people arranged themselves in fixed configurations imitating well-known paintings or depicting famous historical or literary scenes. Through gesture, posture, and expression, as well as costume, scenery, lighting, and music, the actors aimed for as exact a realization of the scenes as possible.

Tableaux were performed at the Congress of Vienna festivities in 1814 and at the Kärntnertortheater--in one instance, with Johann Michael Vogl taking part, on a program that included three Schubert songs. The relationship between "Gruppe aus dem Tartarus" and the tradition of tableaux vivants has never been explored. In undertaking this task, I hope to illustrate the enormous value of examining the historical interaction of music and the visual arts."

MAHLER

Robert Bailey, New York University, Chair

THE COMPOSITION OF MAHLER'S
"ICH BIN DER WELT ABHANDBEN GEKOMMEN"
Stephen E. Heffling, Yale University

Among the surviving sketches for Mahler's Lieder, none are more extensive or instructive than those for "Ich bin der Welt abhanden gekommen" (New York, Pierpont Morgan Library, Cary Collection). Composed the summer after his near-fatal illness of 1901, the song held special significance for Mahler: "it is myself," he told his confidante Natalie Bauer-Lechner. And following its premiere in 1905, he declared to the members of Schoenberg's Vereinigung schaffender TonKünstler: "Just as in nature the entire universe has developed from the primeval cell, so too in music should a larger structure develop from a single motive in which is contained the germ of everything that is yet to be."

This is precisely the process that the preliminary manuscripts document. The original tone of withdrawal and mystical contemplation in Rückert's poem posed the central compositional problem. Accordingly, Mahler
in the late 1780s. The particulars of these "curiosities" deserve attention for what they reveal about reception history in the domestic sphere.

*HÖRT IHR WOHL*:
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THE COMPOSITION OF MAHLER's "ICH BIN DER WELT ABHANDEN GEKOMMEN"
Stephen E. Hefling, Yale University

MAHLER
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This is precisely the process that the preliminary manuscripts document. The original tone of withdrawal and mystical contemplation in Rückert's poem posed the central compositional problem. Accordingly, Mahler
formed the "primeval cell" of the song's title line from a pentatonic scale fragment that diffuses the traditional goal-oriented process of tonality. With the aid of linear and motivic analysis one can follow Mahler's progress from raw sketch to fair copy. Observing how he deploys the basic musical material in local and large-scale contexts to create "feeling that rises to the lips but does not pass beyond them," as he put it. This paper will present sketch transcriptions, analyses, and taped musical examples focusing on the development of three crucial passages in the song: 1) the central modulation in the second strophe; 2) the climax; and 3) the recapitulatory final strophe.

ON THE CHRONOLOGY OF THE KINDERTOTENLIEDER

Christopher Lewis, University of Alberta

Attempts to establish a compositional chronology for Mahler's Kindertotenlieder must depend upon contradictory secondary sources and an incomplete and puzzling set of holograph scores. We may never be certain which three (or two) songs were composed in 1901 and which two (or three) in 1904. The known complete holographs (in the Pierpont Morgan Library) comprise the piano-vocal "drafts" of the last four songs and Orchestral Drafts for all five. Two sketches, one now lost, are also known. Although evidence of the paper types is inconclusive, the papers of the piano-vocal scores do reflect two different compositional stages: Two scores are Composition Drafts and two are Fair Copies.

De la Grange supposed in 1973 that the first three songs date from 1901 and the last two from 1904; Mitchell has more recently suggested that the third and fourth are from 1904 and the others from 1901. The piano manuscripts provide evidence that Mahler made the Orchestral Drafts directly from these curiously different sources, and therefore probably never did make Fair Copies for at least two of the songs. This in turn gives a rationale for a dating that reverses the previously presumed chronology of two pairs of songs. The revised dating then stimulates a re-examination of the relationship between the Adagietto of the Fifth Symphony and the Kindertotenlieder and other Rückert songs Mahler composed in 1901.

THE HIDDEN PROGRAM IN THE
FIFTH SYMPHONY OF GUSTAV MAHLER

James L. Zychowicz, University of Cincinnati

Although Mahler wrote several programs for both the First and Second Symphonies, he became increasingly reticent about the programmatic content of subsequent ones. In the Third Symphony, for example, the movements have descriptive titles instead of a narrative program, and Mahler is reported to have said that he could have given such titles to the movements of the Fourth Symphony but chose not to do so because critics would not understand his intentions. Mahler was reluctant to discuss such ideas in the Fifth Symphony. His remarks about the Scherzo are not very explicit, and, at least superficially, Mahler seems to have completely dispensed with such extramusical connotations as those associated with the earlier Wunderhorn Symphonies. In this apparently abstract work, however, Mahler introduced programmatic elements through quotations from his own music. Within these quotations from various songs of his Wunderhornlieder and Kindertotenlieder Mahler reveals a highly personal message. Having made such quotations, Mahler creates a level of meaning that enhances the Fifth Symphony without making it the sole determinant of interpretation. Through an examination of the structure of the work, the self-quotations and their sources, and the evidence of manuscript materials, it is possible to outline a program that depicts the personal triumph of Mahler in one of his most personal compositions.

IS MAHLER'S MUSIC AUTOBIOGRAPHICAL? A REAPPRAISAL

Vera Micznik, SUNY, Stony Brook

Whether called "programmatic," "metaphysical," or "autobiographical," the extramusical dimension of Mahler's music was seldom explained on analytical grounds. Instead, it has been accepted as dogma, by virtue of "historical evidence" drawn from Mahler's own statements and from contemporary accounts. This paper undertakes a re-evaluation of the issue of autobiographical content in Mahler's music both from a historical and from an analytical point of view.

First, I reconsider the contemporary accounts in the historical perspective of the romantic aesthetic paradigms of absolute versus program music. A re-examination of Mahler's letters and of early Mahler studies that have not yet been fully evaluated (by Graf, Saidl, Schiedermaier, Specht, Stefan, and Bekker) shows that the idea of autobiographical meaning originates in misinterpretations and distorted transmissions of the composer's comments. This discredits the historical justification of the "autobiographical myth," demonstrating that it grew out of the critics' lack of historical awareness.

Second, challenging the autobiographical explanation, I propose an interpretation of meaning that accounts for the purported extramusical quality of
formed the "primal cell" of the song's title line from a pentatonic scale fragment that diffuses the traditional goal-oriented process of tonality. With the aid of linear and motivic analysis one can follow Mahler's progress from raw sketch to fair copy, observing how he deploys the basic musical material in local and large-scale contexts to create "feeling that rises to the lips but does not pass beyond them," as he put it. This paper will present sketch transcriptions, analyses, and taped musical examples focusing on the development of three crucial passages in the song: 1) the central modulation in the second strophe; 2) the climax; and 3) the recapitulatory final strophe.

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Second, challenging the autobiographical explanation, I propose an interpretation of meaning that accounts for the purported extramusical quality of
the music on purely musical, analytical grounds. With examples from Mahler's symphonies (especially the Ninth), I examine the conventionally acquired semantic and syntactic meanings carried by the heterogeneous "types of materials" incorporated into the music. The significative network generated thereby intersects with the new, non-conventional context in which it appears. From this dialectic results that story-like quality which gives the expressiveness of Mahler's music a universality not allowed by the concreteness of the autobiographical thesis.

CRITICAL VOCABULARIES
Piero Weiss, Peabody Conservatory of Music, Chair

'ELEGANCE' AS A BASIC CRITERION IN MUSIC CRITICISM
Don Harrrán, Hebrew University, Jerusalem

The term elegance is one of a number of terms borrowed from rhetoric and applied to music, in theoretical writings, from ancient times on. It is considered here for its impact on music criticism, with special emphasis on the earlier period (until the seventeenth century).

1. Elegance as defined by the literary critics, among them Horace and Bembo. Beyond the various meanings they assigned to elegance, three points are examined: the relevance of literary doctrine to music as art and scientia; the difference between elegance and eloquence; the relation of elegance to model theory, linking improvements in the practice of speech to the imitation of worthy examples.

2. Barbarism, the contrary of elegance. The notion will be traced as a constant in early grammatical and music theory (the critics asked to rid language of its corruptions, i.e., its vitia and barbarism).

3. To be distinguished from elegance is the term propriety, likewise fundamental to literary criticism. It will be explained by reference to what the music theorists described as "proprieties" of composition, of text placement, of singing.

4. The notion of elegance as an aesthetic desideratum implies a novel view of the musician as orator, as poet. Renaissance theorists will be considered for their observations on the particular kind of musician who responds to the urge for elegance. Clearly, the term elegance is so broad as to be useful, beyond the temporal confines of the present report, for music criticism at large. It will be discussed, in conclusion, for its applicability as a basic criterion for evaluating art music in all periods of its efflorescence.

CHANGING CRITICAL LANGUAGE IN SEVENTEENTH-CENTURY FRANCE
Georgia Covart, University of South Carolina

French quarrels over ancient and modern music were foreshadowed in Italian humanist quarrels as to whether the ancient effects of music could be recaptured in modern times. More directly, they were influenced by the literary quarrels between Ancients and Moderns that raged in late seventeenth-century France. Parallel to the musical and literary quarrels ran the debate over ancient and modern art, which pitted Poussinists and Rubenistes against Rubenistes and focused on the relative virtues of drawing versus color. In music, the opera of Lully was taken as the perfect embodiment of the ancient precepts; in painting, the works of Poussin. The Academic position that art appeals primarily to the intellect and only secondarily to the senses was challenged in art by the "sensuous," "brilliant," and "modern" paintings by the colorists, and in music by the "sensuous," "brilliant," and "modern" Italian cantatas and sonatas which inundated France in the late seventeenth century. The paper will briefly review the critical theories of Poussin, especially his famous theory of the Modes, much of which is taken from Zarlino. Concentrating, however, on the Academic debates of the late seventeenth century, it will primarily compare critical terminology of theoretical discourse in the then established field of art criticism, and in the newly-emerging one of music criticism. In both, terminological opposites were established (line/color, reason/emotion, intellect/senses, expert/amateur, ancient/modern, French/Italian, and later, classic/baroque) which later gave way to a more synthetic and relative mode.

DAHLHAUS AND THE "IDEAL TYPE": THE USES OF EVIDENCE
Philip Gossett, University of Chicago

Carl Dahlhaus' intellectual constructs concerning nineteenth-century music have stimulated, challenged, enraged, and overwhelmed the musicological community. His particular genius has been to synthesize Marxist and Western perspectives, refusing to remove the individual working of art from the center of historical concern, yet insisting that history is more than the consideration of musical masterpieces. By placing details of style in historical and intellectual frameworks, by finding terms with which to give both
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musical and artistic value to less exalted genres, by recognizing the common roots in apparently diverse phenomena (Wagner/Brahms, Beethoven/Rossini). Dahlhaus has raised the level of discourse about nineteenth-century music and compelled scholars in all specialized areas to expand their concerns above the particular.

Yet there are serious problems with Dahlhaus' approach to music history, many centered on his crucial concept of the "ideal type." However intellectually appealing his critical speculations and syntheses may be, they often rest not on a careful consideration of the musical evidence but on abstract "ideal types" which, upon examination, too often fail to describe accurately his own examples, let alone the broader musical phenomena they are meant to exemplify. Drawing upon various sections of Die Musik des 19. Jahrhunderts, this paper will attempt to explore the critical problem of reconciling brilliant insights with faulty evidence and to consider alternatives to the "ideal type."

ERLÄUTERUNG UND SCHENKER
Ian Bent, University of Nottingham and Columbia University

In the literature of music, the term Erläuterung is now inseparably linked with Heinrich Schenker. In 1910, he issued his study of J. S. Bach: Chromatische Fantasie und Fuge, subtitled Erläuterungsausgabe. In 1913-21, he published his still more famous Beethoven: Die letzten fünf Sonaten, widely known as the Erläuterungsausgabe. What did Erläuterung mean to Schenker? Did it have an ancestry in writing about music?

Investigation shows the term to have been used by many writers, including Moritz Hauptmann (1841), Ernst von Eitelerin (1854, 1856) and F. L. S. Bürenberg (1863). Later, two major series were predicated on it: Bechhold's Meißerversuchen (1894), whose analysts included Ehringer, Helm and Riemann, and Reclam's Emläuterungen zu Meisterwerken der Tonkunst (c. 1900). Does this succession represent merely a weak usage of a common term? Or does it constitute a genre of writing, with its own aesthetic basis? And does it connect up with Mattheson's so-designated self-analyses in his Exemplarische Organisten-Probe of 1719? What can we learn from observing the use of such terms as analysieren, decomposer and erläutern about the strands of analytical activity in the nineteenth century, and their convergence at that significant point in history about 1910?

FRIDAY, 7 NOVEMBER, 2:00 - 5:00 P.M.

CHANT AND LITURGY
John Boe, University of Arizona, Chair

THE LOST CHANT TRADITION OF EARLY CHRISTIAN JERUSALEM: SOME MELODIC SURVIVALS IN THE BYZANTINE AND LATIN CHANT REPETOIRES
Peter Jeffery, University of Delaware

From the fourth to the eighth centuries, the liturgy celebrated in Jerusalem exercised a profound influence over all other liturgical traditions then developing in the Christian world. This is because pilgrims from all parts of the Roman empire and beyond, impressed by the rites of the Holy City, brought back liturgical practices that were then imitated locally. In the last 20 years research into the Jerusalem sources has revolutionized our understanding of liturgical origins, making it possible to understand many practices that had previously been obscure. The present paper further extends this new research by showing how pervasive was Jerusalem's influence on the Eastern and Western chant repertoires.

The texts of the Jerusalem chant tradition are relatively well documented, and many of them can be shown to have been adopted directly from Jerusalem into other Eastern and Western chant repertoires. In a number of such cases, the surviving Byzantine and Latin melodies are all related, and their common features can be regarded as vestiges of the original Jerusalem melody. This will be demonstrated for four groups of chants: 1) Hosanna and Benedictus et venite chants for Palm Sunday, 2) Haec dies and some other graduals of the Justus ut palma type, 3) the communions Gustate et videte, 4) some psalms of Good Friday. In general, the Ambrosian and Byzantine melodies appear to be closest to the Jerusalem originals, the Gregorian and Old Roman least like them, the Mozarabic perhaps in between.

THE HELISMATIC BENEDICAMUS DOMINO
Anne Walters Robertson, University of Chicago

The omnipresence of the Benedictamus domino at the close of the office hours and of certain masses accounts for the many sizeable collections of melodies that appear in manuscripts from the eleventh century forward. Likewise, the Benedictamus was one of the earliest chants to attract the attention of composers of tropes and polyphony, thus indicating the early development of the chant and of its entrance into
musical and artistic value to less exalted genres, by recognizing the common roots in apparently diverse phenomena (Wagner/Brahms, Beethoven/Rossini). Dahlhaus has raised the level of discourse about nineteenth-century music and compelled scholars in all specialized areas to expand their concerns above the particular.

Yet there are serious problems with Dahlhaus' approach to music history, many centered on his crucial concept of the "ideal type." However intellectually appealing his critical speculations and syntheses may be, they often rest not on a careful consideration of the musical evidence but on abstract "ideal types" which, upon examination, too often fail to describe accurately his own examples, let alone the broader musical phenomena they are meant to exemplify. Drawing upon various sections of Die Musik des 19. Jahrhunderts, this paper will attempt to explore the critical problem of reconciling brilliant insights with faulty evidence and to consider alternatives to the "ideal type."

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the liturgy is sketchy, and scholars have yet to catalogue the *Benedicamus* melodies comprehensively. Frank Harrison, Michel Huglo, and Barbara Barclay, however, have begun this inquiry, and their work points out a standard method of "composing" melismatic *Benedicamus* melodies like the popular *Flux, Fritis, and Clementian*. They appear to have been borrowed from the florid passages in other forms of plainchant.

This paper offers new insights into the origins of the *Benedicamus*. It introduces significant collections of these chants which are found in eleventh- through fourteenth-century manuscripts from churches throughout Europe. These books allow us to identify the sources of some heretofore unknown monophonic *Benedicamus* melodies, several of which were used widely, to judge from the frequency of their appearance in a number of manuscripts. Several *Benedicamus* are shown to be related to well-known responsory tropes. Other melodies, such as the *Benedicamus Preciosus* and *Surrexit*, were taken from portions of the responsory *Preciosus* and the alleluia *Surrexit*, respectively, which also furnished tenors for Parisian organal settings. Finally, the paper considers the performance practice of the *Benedicamus* from documents which illustrate the high level of ceremony that accompanied the singing of the chant on feastdays, and hence the need to set the words in an elaborate manner.

**ANOTHER LOOK AT A COMPOSITE OFFICE AND ITS HISTORY: THE FEAST OF SUSCEPTIO RELIOVIARUM IN MEDIEVAL PARIS**

Rebecca A. Baltzer, University of Texas, Austin

The December 4th feast of the Reception of the Relics, peculiar to the Cathedral of Paris in the later Middle Ages, commemorated the donation of relics of five saints to Notre-Dame: the Virgin, John the Baptist, and SS. Andrew, Stephen, and Denis. This feast is an example of a composite office assembled from other occasions already celebrated, especially those honoring the five saints in question. This borrowing will be demonstrated through a transcription of the Office and Mass that identifies the liturgical sources for each item.

Some thirteenth-century Parisian breviaries contain an alternative set of lessons for Matins, and the Mass books vary in assigning two different Graduals and Alleluias to this feast. By the late thirteenth-century, they agree on a pair both available in two-voice organum, prompting us to consider whether that availability influenced the choice.

Although this feast has been discussed by several scholars, the historical evidence still bears review. Was the feast established in 1128 or before 1190? Were the relics "discovered" in the old cathedral of

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**Friday afternoon**

St.-Etienne or in a small Left-Bank parish church? And how could King Philip Augustus have "donated" them when two were already listed in a tenth-century inventory of the relics at the cathedral? The relic of St. Denis inspired a three-hundred year legal battle between the monks of St.-Denis and the canons of Paris. But by the later Renaissance, the Reception of the Relics had ceased to be a living concern at Notre-Dame.

**RESPONDENT:** Craig Wright, Yale University

"OUR AWIN SCOTTIS USE"

Isabel P. Woods, University of Newcastle upon Tyne

In 1507, James IV of Scotland issued a printing license for mass books, manuale, matin books and breviaries "after our own Scottis use". Since the proposed series only a breviary was printed, many of the features of this Scottish use remain obscure. With the help of the so-called episcopal registers, library inventories, iconographical evidence, and choirbook fragments, it is possible to trace what English and Continental influences were present. The main problem, however, is ascertaining the nature of the chants to which the surviving liturgical texts celebrating particularly Scottish saints were sung.

Edinburgh University Library MS Bòrdain 211 iv, the only known source of the Office of the Octave of Colum Cille, contains examples of apparently indigenous Scottish chant as well as local variants of more widespread material, and thus throws some new light on what a Scottish chant tradition may have been like.

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**RENAISSANCE ARCHIVAL STUDIES**

Christopher Reynolds, University of California, Davis, Chair

**PATRONAGE AND MUSICAL INFLUENCE AT THE COURT OF LORRAINE DURING THE EARLY SIXTEENTH CENTURY**

Richard Freedman, University of Pennsylvania

Our current view of musical life at the court of Lorraine under Duke René II (ruled 1473 - 1508) and Duke Antoine le bon (ruled 1508 - 1544) is largely the one outlined about a century ago by Albert Jacquot in his pioneering book, *La Musique en Lorraine*. Based upon documents now housed in the departmental archives of Meurthe-et-Moselle, Jacquot's study has proved invaluable as a guide to further musicological riches among the archival records of the ducal court. And my recent research on the subject sheds new light, not
the liturgy is sketchy, and scholars have yet to catalogue the *Benedicamus* melodies comprehensively. Frank Harrison, Michel Hugo, and Barbara Barclay, however, have begun this inquiry, and their work points out a standard method of "composing" melismatic *Benedicamus* melodies like the popular *PloS Fritius and Clementian*: they appear to have been borrowed from the florid passages in other forms of plainchant.

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Only on musical life under the dukes of Lorraine, but also under the Valois kings of France.

This paper will focus upon the years around 1530, a time of close political and musical bonds between the courts of Lorraine and France. Chronicles, ambassadorial dispatches, and unpublished archival documents collectively show that singers and instrumentalists accompanied Duke Antoine on official visits to the kingdom of France. One such musician was Mathieu Lasson, maître des enfants of the ducal chapel at Nancy and a composer of chansons and motets. Examination of Lasson’s music suggests that the composer was well-aware of the stylistic vogue then in full swing at Paris—a style typified by certain works of Claudio de Sermisy. Moreover, two fragmentary music manuscripts I recently discovered at Nancy show that works from Parisian circles (including at least one by Claudio himself) were known at the court of Lorraine by 1534—precisely when pieces by Mathieu Lasson first appeared in the offerings of the royal music printer, Pierre Atteignant.

Together, this new musical and archival evidence helps to reveal a likely mechanism of artistic interchange. And just as important as the details of the relationships themselves are what they can tell us about the strategies of the patrons which made them possible. We must reconstruct the court of Lorraine as a place which holds good promise as a mirror of French musical life.

THE CATALOGUE OF RAFFAELE PANUZZI AND THE REPERTORY OF THE PAPAL CHAPEL IN THE SIXTEENTH CENTURY

Mitchell P. Brauner, University of Alberta

The catalogue of the holdings of the Papal Chapel prepared by Raffaele Panuzzi in 1687 has been well known to scholars of Roman music for many years. Yet while this cross-listing of all of the pieces in the Papal Chapel’s repertory to the codices in which they are found would seem to be an eminently useful bibliographic tool, it has been used, heretofore, mainly for the reclamation of attributions to Josquin and Ockeghem, and little else. The catalogue is rife with inaccuracies and collective entries. It is thus necessary to develop a concordance between Panuzzi’s shelf numbers and those currently listed for the Cappella Sistina collection before the catalogue can be useful.

With the concordance completed, and the inaccuracies analyzed and overcome, Panuzzi’s catalogue yields a large amount of information; it allows the reconstruction of manuscripts that have evidently become lost and exposes books passed over or admitted to the collection only after 1687. Two lost volumes especially stand out as important sources of post-Josquin polyphony, one containing an unknown mass by Jacques of Mantua, and the other a repertory of polychoral motets. Among those not catalogued is a manuscript from the workshop of Alamire. Panuzzi’s catalogue thus reveals this richest of repertories to be even richer in its secrets and treasures than previously imagined.

NEW LIEDERHANDBRENNEN FROM RENAISSANCE BASEL

John Neitz, University Library, Basel

This paper will discuss the origins of two newly-discovered manuscript appendices to printed partbooks and their scribally-concordant sources that are housed in the Öffentliche Bibliothek der Universität Basel. Bibliographical and palaeographical evidence (including comparison with related archival and iconographical material) not only suggests that Jacob Hagenbach (b. 1532) copied, illustrated and owned these four sets of partbooks, but also argues that this Basel goldsmith composed several of the pieces, two of which have previously been attributed to Heinrich Isaac.

In addition, the paper will relate these musical sources to a poetry anthology compiled by Hagenbach’s acquaintance, the Basel doctor and fellow musician Felix Platter (1536 - 1614). This manuscript collection of verse is of particular significance in that it provides over 50 German translations or contrafacta for some of the most popular madrigals and Parisian chansons of the sixteenth century. Since the Hagenbach manuscripts, like many other contemporary German sources, contain only Italian and French text incipits for their foreign repertory, scholars have frequently concluded that such pieces must have been performed instrumentally, rather than vocally, in German-speaking regions. Yet with the discovery of the Platter texts, which are “to be sung” to specific pieces that are also found in the Hagenbach songbook, it is now possible to suggest that much of the foreign repertory transmitted in at least these manuscripts was sung in German.

NEWLY DISCOVERED RENAISSANCE WORKS UNIQUELY PRESERVED IN NEW WORLD SOURCES

Robert J. Snow, University of Texas, Austin

The musicological community has known of the existence of three large choirbooks at the cathedral in Guatemala City since the mid-1950s, when Dom David Pujol’s article on them appeared in Anuario Musical. They received no serious musicological attention,
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however, until 1985, when I obtained films of these three books and a recently discovered fourth one.

An examination of the newly-discovered book, Ms. 4, reveals that it contains otherwise unknown settings of portions of the Lamentations of Jeremiah by Francisco Guerrero, Santos de Alseca, and Morales as well as an alternatim Salve Regina by Palestrina. It also has several previously unknown works by Pedro Benuaudez, a Spaniard from Granada who came to the New World in the early 1590s, and by Fernando Franco, another important New World figure of Spanish birth.

An examination of the other three manuscripts also provides pleasant surprises. Ms. 2 contains an otherwise unknown Vespers hymn by Guerrero as well as significantly different versions of nearly two-thirds of the hymns he published in his 1584 Liber Vesperarum. A number of factors suggest that the Guatemalan versions represent the original forms of these hymns and that the published versions of 1584 are revisions made in the 1590s when the Breviary of Pius V was introduced into Spain and its New World possessions.

Among other works uniquely preserved in one or another of the books are a Vespers hymn by the Portuguese Gaspar Fernandes, the only known Misga a 4 by Allegri, and several small works by otherwise unknown Iberian singers who came to the New World in the late sixteenth century.

The paper will consist of a description of the manuscripts in question, particularly of the recently discovered Ms. 4, and comments on the works by European composers uniquely preserved in them. It will also include a brief discussion of differences between the Guerrero hymns as they occur in Guatemala Ms. 2 and as published in 1584 and a presentation of the reasons why the Guatemalan versions seem to be the earlier of the two.

FRANCESCO RIGNONI'S SELVA DE VARII PASSAGGI (1620): VOCAL STYLE IN TRANSITION
Stewart Carter, Wake Forest University

The Selva de varii passaggi of Francesco Rognoni is a treatise on embellishment that reflects the transition between two eras. It is the last in a long line of Renaissance diminution manuals, but it is also an important early source for the small-scale ornaments associated with the Baroque. This study examines the first part of the treatise, which is devoted to vocal practices.

The treatise begins with a presentation of the small-scale embellishments, illustrated by the most systematic and comprehensive ornament table in any Italian source of the period. Of even greater importance, however, are the avvertimenti on the facing page, which offer advice regarding rhythmic and dynamic nuances associated with the ornaments. Rognoni's description of the tremolo as a termination for other ornaments is unique among Italian sources of the period; as in his discussion of the portar la voce, the ancestor of the French port de voix, subsequent sections of the treatise demonstrate the fusion of the two styles of embellishment. In the diminution tables, gruppi and trilli terminate many of the elaborate passaggi, and tremoli are sprinkled liberally throughout. Near the end of the book are three embellished motets that demonstrate the application of Rognoni's principles to complete compositions. The second of these illustrates a style called cantar alla bastarda, in which the solo singer skips from one line of the original motet to another, embellishing profusely.

Rognoni's Selva is perhaps the most comprehensive source for vocal practice to be published in Italy in the seventeenth century. It deserves to be better known, for much of its information can be found in no other source.

A GRAMMAR OF IMPROVISED ORNAMENTATION: JEAN ROUSSEAU'S VIOL TREATISE OF 1687
John Spitzer, University of Michigan

In the third chapter of his Traité de la viole (1687) Jean Rousseau describes the various ornaments (agrémon) used in viol playing. For each ornament he gives a list of rules specifying the musical situations in which that ornament should be used. Rousseau's analysis may be considered as a "generative grammar" of improvised ornamentation, that is, a set of rules that produces a series of well-formed utterances—in this case, stylistically correct melodies. Several authors of seventeenth- and eighteenth-century instrument tutors (e.g., Danoville, 1687; Freillon-Poncin, 1700; Hoyle, 1770; Lorenzoni, 1779) give instructions for ornamentation that resemble grammatical rules, but only Rousseau turns these instructions into a systematic and comprehensive grammar.

In this paper Rousseau's rules for ornamentation are formulated explicitly and expressed following the model of Chomsky's linguistics. Rousseau's grammar is seen to be what linguists call a "context sensitive" grammar: the operation of a rule (i.e., the addition
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PERFORMANCE PRACTICES
John Hajdu, University of California, Santa Cruz, Chair

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The Selva de variü passaggi of Francesco Rognoni is a treatise on embellishment that reflects the transition between two eras. It is the last in a long line of Renaissance diminution manuals, but it is also an important early source for the small-scale ornaments associated with the Baroque. This study examines the first part of the treatise, which is devoted to vocal practices.

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of an ornament) depends on the musical context in which the rule is applied. Furthermore, Rousseau’s grammar of ornamentation turns out to have “variable strength” rules—that is, some rules must be applied in certain musical contexts, while the application of weaker rules is optional. This means that a given melodic line may be ornamented in several different ways.

The paper also evaluates Rousseau’s grammar to see whether it can ornament a melodic line in a stylistically appropriate manner. Several pieces with written-out ornamentation from the late-seventeenth-century viol repertoire were selected and stripped of their ornaments. Rousseau’s rules were then applied to those skeletal melodies to see whether the original version was generated. Rousseau’s grammar produced all the original ornaments, plus many more, making the resulting melody florid but in most cases stylistically acceptable.

**VARIATION TECHNIQUES IN THE FIGURED-BASS TRADITION AS PRESCRIBED BY FRIEDRICH ERHARD NIEDT**

Philip Russo, Yale University

Appearing as the second volume of his three-volume *Musikalisches Handbuch*, Friedrich Erhard Niedt’s *Handbuch zur Variation* (1706) includes considerable information on how the bass and the figured parts must be varied, elegant inventions made, and how, from a simple figured bass, preludes, chaconnes, allemandes, courantes, sarabandes, menuets, gigues and the like may be constructed. Virtually ignored by scholars, this volume merits attention for a number of reasons. It is the most detailed discussion of variation technique found in writings of the seventeenth and eighteenth centuries. The second edition (1721) was edited by none other than Johann Mattheson, who includes an extensive commentary on Niedt’s work in the form of lengthy footnotes. Niedt’s variations concern not only composition and accompaniment, but also improvisation at the keyboard. He reveals much about the art of diminution as he breaks the bass in the left hand and creates arpeggios and passage work in the right. Finally, Niedt’s treatise illustrates, more clearly than any other, that variations (especially when extemporized) are integral to the art of thoroughbass realization.

This paper falls into three parts. The first part summarizes and illustrates Niedt’s variation methods. The second part places Niedt’s work in an historical context by comparing the *Handbuch zur Variation* to other music treatises. The third part examines variation suites and partitas by Georg Böhm and J. S. Bach to show how the variation techniques prescribed by Niedt were used creatively by his contemporaries.

**ARTICULATION AND ‘NOTES INÉGALES’ ACCORDING TO ENGRAMELLE**

George Houlé, Stanford University

Marie-Dominique-Joseph Engramelle’s *La Ténorothèque* (1778) explains the mechanism for an ornamental ornanet, called the serinette, that was capable of playing tunes within the compass of roughly an octave. His directions for the arrangement of pins and bridges on cylinders have been programmed into a computer and the resulting musical reconstruction has been recorded. Engramelle’s directions regarding notes *inégales* and *ritardandi* are considerably more detailed than those found in any other source. Every note is partily sustained and partly silenced, and may be identified as either *tenue* or *saccà* by the duration of the sustained part. Articulation is modelled on a singer’s pronunciation, with silences anticipating strong consonants and sustained notes preceding unarticulated syllables. Engramelle comments on varying the degree of inequality within a piece as well as specifying ratios such as 5:1, 5:3, 7:5, and 9:7 for unequal notes. This paper contributes to hear the degrees of inequality precisely realized.

The conception of Engramelle’s treatise in *The New Grove* must be revised in light of the actual sound of the music. His directions for performing equal notes unequally show remarkable sensitivity to musical style as well as to the clear articulation and understanding of Engramelle’s articulation techniques could greatly benefit performances of eighteenth-century music.

**NINETEENTH-CENTURY THEATER**

Rey M. Longyear, University of Kentucky, Chair

**THE MUSICAL PREMIÈRE OF GOETHE’S FAUST, PART I**

Richard D. Green, Northwestern University

There are in the history of modern poetry few works in which music figures as prominently as it does in Goethe’s *Faust*. From its conception in 1775 (the *Urfaust*) several obvious stylistic features of the drama were directly influenced by the poet’s appreciation of music: the occasionally musical nature of the language itself, the panoptic suggestiveness of certain scenes, and the many direct references to music within the text. While the Faust theme has inspired numerous musical settings, few of these are based directly on Goethe’s version, and the poet himself contributed to only the first setting of his
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Friday afternoon

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"VA PENSIERO": ANALYSIS, CRITICISM, AND CRITICAL EDITIONS
Roger Parker, Cornell University

The paper focuses on one of Verdi's most famous early choruses, the number which, more than any other, contributed to his posthumous reputation as "vate del Risorgimento." The inquiry takes as its point of departure various ways in which the chorus's currently-available musical and literary text differs from the reading in the composer's autograph. Each level of significant divergence—in words, harmonic details, phrasing and articulation, and overall structure—is then used as a basis for analysis, and as a stimulus to criticism. Finally, the structural implications of the autograph reading lead to a consideration of the chorus's reception in its first few years, and of ways in which our view of early Verdi, both as a musician and as a "political" force, has been influenced by the cultural traditions of late nineteenth- and early twentieth-century Italy. The paper gives rise to several related conclusions: that Verdian analysis can take surprising directions if based on the autograph rather than on the current piano-vocal scores; that source criticism and musical criticism are often intimately related; and that the pervasive image of Verdi as an "engaged" artist is based less on contemporary evidence than on the aesthetic and political preoccupations of later generations.
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MEYERBEER AND "LA COUPE ITALIENNE"

Steven Huebner, McGill University

In the early stages of drafting for the libretto of Les Huguenots in 1832, Meyerbeer requested his librettist Eugène Scribe to cast some of the duets in a "coupe française" and others in a "coupe italienne." Meyerbeer did not describe what he meant by these terms, except to indicate that in the former the "middle" and "final" ensembles should have identical texts whereas in the latter the two ensembles should have different words and "rhythms." Nevertheless, it seems clear even from this brief description that the evolution of the four-part structural conventions associated by scholars in recent years with set pieces in Italian opera from Rossini to Verdi cannot be traced on Italian soil alone. It will be argued that the great majority of duets in the four French grand operas of Meyerbeer may be best understood in light of the Italian model; the "coupe française," on the other hand, has a single possible manifestation in the Robert-Bertram duet of Robert le diable.
BORROWINGS, "AIR PARLANTS", AND LEITMOTIFS IN PARIS, 1825-1850
Marian Smith, Yale University

During the second quarter of the nineteenth century, the practice of borrowing pre-existent melodies was commonplace in Parisian musical circles. Pianists and publishers adopted opera melodies as themes for variations; entrepreneurs took over arias and choruses, wholesale, for use in their popular pastiches; staff composers at the Opéra, when charged with the task of providing accompaniments for ballets, appropriated melodies from well-known instrumental music.

Perhaps the most interesting form of musical borrowing practiced in Paris at this time was the air parlant: a snippet of a well-known texted melody (from folksong or opera) inserted—sans text—into ballet scores, in order to help the audience understand the plot. The rise and fall of the air parlant is well-chronicled in the Parisian press of the era, and in the long-forgotten ballet scores now housed in the Bibliothèque de l’Opéra.

But of equal interest is the fact that certain ballet composers, eschewing the technique of airs parlantes, turned increasingly, in the 1830s and 1840s, to the device known today as the Leitmotif. A study of the air parlant, of some composers' dissatisfaction with it, and of Parisian audiences' dependence upon it, contributes to a better understanding both of nineteenth-century Parisian musical life and of the pre-Wagnerian Leitmotif as it was used in performances at the Paris Opéra.

STRAVINSKY AND OCTATONICISM
William W. Austin, Cornell University, Chair

This session will be devoted to a discussion of analytical and methodological issues raised in Richard Taruskin's article "Chernomor to Kaschei: Harmonic Sorcery; or, Stravinsky's 'Angle'" (JAMS, Spring 1985). The discussants are Elliott Antokoletz (University of Texas, Austin), Allen Forte (Yale University), Lawrence Gushee (University of Illinois), Pieter van den Toorn (University of California, Berkeley), and Richard Taruskin (Columbia University), who will also respond to the other discussants.

SATURDAY, 8 NOVEMBER, 9:00 to 12:00 A.M.

CHANT
Lance Brunner, University of Kentucky, Chair

THE NORTHERN ITALIAN ANTIPHONS ANTE EVANGELIUM
James M. Borders, University of Michigan

Antiphons Ante Evangelium, elaborate chants sung before the Gospel at Mass, are remnants of a sacred repertory that existed prior to the introduction of the Franco-Roman dialect. In the Italian chant tradition they are most closely associated with the Ambrosian rite, although only a handful of chants are designated "Ante Evangelium" in Milanese chantbooks. A much larger group of 29 antiphons Ante Evangelium is preserved in manuscripts from other northern and central Italian centers, particularly Benedictine monasteries, but only a few of these are known to have Ambrosian parallels. Were the remaining chants once part of a larger Milanese repertory?

Using as a point of departure Michel Huglo's study of the dissemination of Ambrosian chant, I shall compare the antiphons Ante Evangelium in the non-Ambrosian sources with a variety of chants with similar texts and melodies in Milanese books, discovering new Ambrosian parallels among the transitoria, antiphons and responsories for Matins and Vespers. I shall then examine the distinctive formal and melodic characteristics of these chants in light of previous observations concerning the style of early medieval Italianate chant.

RESPONDENT: Alejandro E. Planchar, University of California, Santa Barbara
BORROWINGS, "AIR PARLANTS", AND LEITMOTIFS IN PARIS, 1825-1850
Marian Smith, Yale University

During the second quarter of the nineteenth century, the practice of borrowing pre-existent melodies was commonplace in Parisian musical circles. Pianists and publishers adopted opera melodies as themes for variations; entrepreneurs took over arias and choruses, wholesale, for use in their popular pastiches; staff composers at the Opéra, when charged with the task of providing accompaniments for ballets, appropriated melodies from well-known instrumental music.

Perhaps the most interesting form of musical borrowing practiced in Paris at this time was the air parlant: a snippet of a well-known texted melody (from folksong or opera) inserted—sans text—into ballet scores, in order to help the audience understand the plot. The rise and fall of the air parlant is well-chronicled in the Parisian press of the era, and in the long-forgotten ballet scores now housed in the Bibliothèque de l'Opéra.

But of equal interest is the fact that certain ballet composers, eschewing the technique of airs parlantes, turned increasingly, in the 1830s and 1840s, to the device known today as the Leitmotif. A study of the air parlant, of some composers' dissatisfaction with it, and of Parisian audiences' dependence upon it, contributes to a better understanding both of nineteenth-century Parisian musical life and of the pre-Wagnerian Leitmotif as it was used in performances at the Paris Opéra.

SATURDAY, 8 NOVEMBER, 9:00 to 12:00 A.M.

CHANT
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RESPONDENT: Alejandro E. Planchart, University of California, Santa Barbara
BENEVENTO AND MILAN: RITES AND MELOCIES COMPARED
Thomas Forrest Kelly, American Academy in Rome

The Beneventan chant of south Italy has been recognized since the pioneering studies of Dom Hesbert half a century ago as the remnant of a liturgical practice that antedates the introduction of Gregorian chant in the region. When the scribes of the surviving manuscripts refer to the local music, however, they invariably call it "Ambrosian." And indeed, Pope Stephen IX in 1058 specifically forbade the singing of "ambrosianus cantus" at Montecassino.

Ambrosian is, of course, also the name for the rite of Milan, one of the few non-Gregorian chant repertoires to survive the Carolingian urge to uniformity. And although these two bodies of chant are substantially independent, a thorough comparison shows that a number of pieces share common texts and, in some cases, melodies.

This paper details these similarities. Melodic comparisons show the nature of the musical relationships between the repertories and suggest that in many cases the Beneventan version of a chant represents a stage closer to the original. The separation from the joint repertory is connected with the fall of the northern kingdom of the Lombards in the eighth century and the subsequent continuation of Lombard tradition in the Beneventan South.

FORMULAIC USAGE AMONG GREGORIAN INTRToits
Theodore Karp, Northwestern University

In the past Gregorian melodic constructions have ordinarily been classified according to a system with three categories: type melodies, centonized melodies, and free melodies. As scholars have moved towards more precise descriptions of chant, the shortcomings of this system have become increasingly apparent. The need for a reappraisal of the term "centonation" has already been recognized by several. The term "free" melodies as applied to Introits, Offertories, and Communions, is equally open to misconception and misuse. It tends to create the image of individualistic melodic constructions that avoid the stereotypical. Yet the formulaic character of Gregorian Introits has already been noted by scholars such as Thomas Connolly and Hendrik van der Werf. Study shows that these chants differ from the melismatic genres primarily in terms of the structural level of formulaic usage and only secondarily in terms of the density of such use. At present we do not have any account of the manner in which formulae operate within this repertoire. This paper will demonstrate the various principles of formulaic usage among several modal groups of Introits and also formulaic interrelationships that link this genre to others, both antiphonal and responsorial.

THE CHANTS OF MUSICA AND SCOLICA ENCHIRIADIS
Nancy Phillips, Indiana University

The ninth-century Enchiridion treatises illustrate modality and organum with examples largely drawn from the antiphons and psalms of the weekly office. These examples provide the oldest chant melodies that can be transcribed with accuracy, preceding by at least two hundred years those of the antiphons and psalms using staff notation. Five of the antiphons in the treatises are transmitted with melodies that are very similar or identical to those of the later antiphoners, but four antiphons, two psalm tones, and the Te Deum differ significantly in the great majority of the later sources.

This paper focuses on the ninth-century melodies that differ from the later tradition. One of the psalm tones is proposed as the so-called tonus irregularis, hitherto unknown in its complete form in the Gregorian tradition. A handout accompanying the paper provides the ninth-century melodies and identifies those few later sources that transmit the same melodies. The strongest relationship is observed in sources from Aachen, Metz, Mainz, north Italy, Benevento, Soissons, Paris, Limoges, and Worcester. About seventy musical sources of the eleventh to fourteenth centuries form the basis of this study; they are briefly described in the handout.

SOME ATTRIBUTION PROBLEMS IN RENAISSANCE MUSIC
Mary Lewis, Brown University, Chair

PHILIPPE BASIRON, PHILIPPON, PHILIPPON DE BOURGES: AN ENIGMA RESOLVED
Paula Higgins, Duke University

The identity of the fifteenth-century composer Philippe Basiron has long been the subject of scholarly speculation. Besides a L'homme armé Mass and other sacred works, Basiron's musical legacy includes some half dozen French chansons transmitted primarily in the group of sources commonly referred to as the Franco-Burgundian chansonniers. Conflicting attributions of some of Basiron's pieces to "Philippon" and the reference by Gaffurius to a certain "Philippon de Bourges" make it unclear as to whether one, two, or three different composers are involved.
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Based on archival documents uncovered in Paris and Bourges, this paper will trace Philippe Basiron's musical career at the Sainte-Chapelle of the royal palace at Bourges, a previously unstudied center of musical activity, from 1458 to his death some time before 1491. Besides presenting archival, literary, and musical evidence that Philippe Basiron, Philippe, and Philippe de Bourges all refer to one and the same composer, the paper will discuss several other fifteenth-century musicians associated with this institution, including the hitherto unidentified composer Guillaume Faugues. Despite its previous obscurity, the Sainte-Chapelle of Bourges was evidently among the most elite musical establishments associated with the French crown. As scholars continue to explore the archives of other ecclesiastical centers in the Loire Valley and central France, we will eventually be able to reconstruct the considerable, but as yet largely unrecognized, musical legacy of the French royal court.

OCKEGHEM OR BASIRON? A DISPUTED SALVE REGINA AND A "VERY NOTABLE" MINOR COMPOSER

Jeffrey J. Dean, University of California, Los Angeles

A Salve regina in the MS Cappella Sistina 46, long considered a work of Johannes Ockeghem, has recently been challenged by the editor of the Motets in Ockeghem's complete works. Richard Wexler has pointed out that the motet is attributed to the little known Philippe Basiron in an Antico print of 1520, and has also brought forth evidence suggesting that the attribution in C.S. 46, now seriously mutilated by the binder's knife, may originally also have read "Basiron." If this is correct, there is no evidence contesting Basiron's authorship of the Salve regina, and Ockeghem's surviving motet oeuvre, already small, must diminish by one motet.

I have determined that this is actually the case. Detailed paleographic examination of the remains of the attribution in C.S. 46 (including a comparison between conjectural restorations of the ascription as both "J. ockeghem" and "Ph. basiron") leads me to conclude that the Salve regina was certainly attributed to Basiron by the scribe.

The fact that the motet was written by the lesser composer should not lead us to ignore the piece, for it is a masterpiece of late-fifteenth-century music. Basiron, recently shown to have been a singer of the Sainte-Chapelle in Bourges from 1458 to his death in 1491, was highly regarded during the generation after his death; in one instance he is referred to as "très-notable." I shall present a close descriptive analysis and a recording of the Salve regina to serve as an introduction to Basiron's sacred music. This is a tiny corpus, comprising only three Masses and three motets.

I shall give brief descriptions of the motets Inviolata, integra et casta es and Regina celli, as well as the Missa Regina celli, Missa L'homme armé, and Missa de Francia. In conclusion I shall discuss matters of dating and of Basiron's relationship to his better-known contemporaries. I hope to generate increased interest in the music of this obscure but extraordinarily talented composer.

A BOLOGNESE INSTRUMENTAL COLLECTION OF THE EARLY CINQUECENTO

Susan Forscher Weiss, Goucher College

Literature about Renaissance music frequently cites Bologna, Civico Museo Bibliografico Musicale, Codex A 18 (olim 143), but refers to it as a somewhat peripheral source, often mentioning it only in passing. As yet there is no published inventory. The manuscript consists of disparate fascicles: Prototole and laude, many with complete texts; the first 19 folios; but the remainder of Q 18 consists of approximately 70 textless pieces, some a t, the majority a 4. Almost half of the compositions have not been found in any contemporary source and none is ascribed, although from concordant readings more than 423 pieces can be attributed to such composers as Isaac, Josquin, Compère, Tromboncino, Cara, Caron, Brumel, Busnois, and Agricola. Watermarks, scribal features, and repertorial evidence establish the manuscript's Bolognese origin, c. 1495 - c. 1505. The last third of Q 18 was copied by Giovanni Spatara (71458 - 7541), the famous and influential Bolognese theorist, teacher, composer, and choirmaster.

Some currently held views of musical style features would imply that the majority of compositions in Q 18 were either conceived or selected for instrumental performance. If they were, it seems likely that portions of the manuscript were compiled for use by the Concerto Palatino della Signoria di Bologna, the civic instrumental ensemble. The position of this group within the context of musical patronage under the Bentivoglio family and the place of Bologna in northern Italian musical culture will be illuminated by means of newly recovered documents and through the repertory of Q 18.
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SOME NON-CONFLICTING ATTRIBUTIONS, AND SOME NEWLY ANONYMOUS COMPOSITIONS, FROM THE EARLY SIXTEENTH CENTURY

Stanley Boorman, New York University

A surprisingly large number of madrigals from the first generations of composers, including Arcadelt, Festa, Verdelot and Willaert, survive with conflicting attributions in their various sources. The majority of the names are attached to the compositions in printed sources, principally the work of Gardane and the Scottas (with Antico) during the 1530s and 1540s.

The manner by which the printers entered the composers' names was largely a matter of printing-house routine. The practices allowed for specific types of mistake, and, when they were changed, allowed for misunderstanding and inconsistencies. As a result, a number of the conflicting attributions can be shown to be the probable result of printer's error, and not of a deliberate change of opinion.

This paper will outline the techniques followed by the printers, in particular when three madrigals appear on an opening, and will demonstrate these manner in which mistakes arose; it will also indicate some forty cases in which specific attributions may be disregarded, involving (among other names) Arcadelt, Alfonso della Viola, Cortecia, Festa, Mr Jhan, Layolle, Naich, de Silva, Verdelot, Willaert and Yvo.

BACH

Alfred Mann, Eastman School of Music, Chair

TUTTI-SOLO ALTERNATION IN THE CHORAL MOVEMENTS OF BACH CANTATAS

Richard Benedum, University of Dayton

In recent years scholars have debated the size of Bach's chorus. Bach himself gives several clues, thus far largely neglected, that shed light on this issue and the related matter of solo-tutti alternation. In six cantatas, he marks "solo" and "tutti" alternation clearly in the performing parts and gives occasional clues in the scores as well. In these cantatas the following conditions accompany Bach's explicit marking of "solo" or "tutti" in the vocal parts:

1) Orchestral forces are greatly reduced, generally to continuo alone, when solo voices are specified.

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2) Orchestral parts are consistently marked "piano" and "forte" to accompany solo voices and tutti respectively.

In at least these six cantatas the tutti choral forces included more than one singer per part; otherwise the distinction between "solo" and "tutti" would have been unnecessary. Twenty additional church cantatas contain (generally fugal) passages accompanied only by continuo. With only one exception, the instrumental parts for these movements do not contain dynamic markings. This argues strongly against the alternation of solo and tutti choral forces in these two cantatas.

The parts to BWV 63 give added evidence, for two tenor parts survive. One of these is clearly a tutti part, since the recitative and duet are marked "tacet." In the opening chorus, however, this same part contains the music for the entire movement--including the fugal section accompanied by continuo alone. For this cantata, the evidence suggests that Bach's chorus had more than one singer per part throughout.

RESPONDENT: Gerhard Herz, University of Louisville

THE INFLUENCE OF FRESCOBALDI ON A FUGUE FROM BACH'S WELL-TEMPERED CLAVIER

James Ladewig, University of Rhode Island

Johann Sebastian Bach, perhaps more than any other composer in the history of Western music, was consciously aware of his indebtedness to the legacy of earlier composers. Among Bach's paragons was Frescobaldi. In 1714, Bach acquired a manuscript copy of Frescobaldi's Primi musicali. He certainly must have steeped himself in this music, for G. P. F. Bach placed Frescobaldi's name at the top of the list of composers who (he told Forkel) had influenced his father as a young man. In particular, the ricercars of Frescobaldi had a special influence on Bach and on the late Baroque period in general, for this genre was an important predecessor of the fugue. It is well known that in the contrapuntal works of his last years Bach turned to the ricercar for inspiration, as evidenced by the archaic subjects of the Art of Fugue and the Musical Offering.

But the clearest evidence of Bach's indebtedness to the music of Frescobaldi has until now gone entirely unnoticed. The Fugue in C# minor from the first part of the Well-Tempered Clavier of 1722 uses the same subject as Frescobaldi's Ricercar primo" of 1615. The unconventional formal design of Bach's fugue, which follows that of Frescobaldi's ricercar, and Bach's employment of contrapuntal devices also found in Frescobaldi's piece strongly suggest that Bach...
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knowingly patterned his fugue after this ricercar. An analysis of these two compositions will reveal not only Bach's indebtedness to Frescobaldi and the early Baroque contrapuntal style, but also innovations and refinements made by Bach in the construction of his fugue.

ON THE CHRONOLOGY OF BACH'S INSTRUMENTAL MUSIC:

**OBSERVATIONS ON THREE ORGAN AND KEYBOARD WORKS**

Russell Stinson, University of Michigan

Formulating a chronology for J. S. Bach's instrumental music remains one of the primary tasks confronting Bach scholarship today. Although few primary sources for the repertory have survived, recent research has shown that, by integrating textual criticism, stylistic analysis, and biographical study, substantial progress in this area is possible. I will adopt this methodology and apply it to three major Bach compositions: the Fantasy and Fugue in A Minor (BWV 904); the Pastorale in F Major (BWV 590); and the Prelude and Fugue in C Major (BWV 547).

This paper has benefited from an exhaustive study of Bach's clef usage in his keyboard and organ music, as well as a detailed investigation of the Bach manuscripts in the hand of Johann Peter Kellner (1705-1772). Information yielded by this research is used to corroborate evidence gathered from stylistic analysis and, to a lesser extent, biographical study. I conclude that the two movements of BWV 904, traditionally assigned as a prelude-fugue pair to the early Leipzig years, originated as independent pieces written in either the late 1720s or the 1730s; that BWV 590, generally assumed to be a youthful composition, is a product of the Leipzig period; and that BWV 547, long considered to be a late Leipzig work but recently assigned by George Stauffer to the Cöthen period, indeed dates from the late 1730s or early 1740s.

THE FORKEL - HOFFMEISTER & KÜHNEL LETTERS:

A BACH BIOGRAPHICAL SOURCE RECOVERED

George B. Stauffer, Hunter College and Graduate Center, CUNY

In an article appearing in the 1932 Petera Jahrbuch Georg Kinsky described a series of 26 letters written by the early Bach biographer Johann Nicolaus Forkel to the Leipzig publishing firm of Hoffmeister & Kühnel. The letters, penned between 1801 and 1814, chiefly concerned the printing of Hoffmeister & Kühnel's J. S. Bach, Oeuvres Complètes, the first attempt at a Bach "Complete Works" series, for which Forkel served as advisor. But the letters also touched on a host of other important Bach-related matters, such as the fate of the chorale cantata manuscripts, the performance of Baroque ornamentation as taught by Wilhelm Friedemann Bach, and the Bach materials existing in provincial libraries around 1800.

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LISZT

Carolyn Abbate, Princeton University, Chair

FRANZ LISZT AS AUTHOR: NEW DOCUMENTARY EVIDENCE

James A. Deaville, Northwestern University

In the controversy over Liszt's authorship, scholars have lately re-established the image of Liszt as creative author in his own right. More recently, they have begun to refute the fallacious arguments of earlier detractors and argue about the issue of authorship from unpublished documents. In this paper, I will take that discussion one step further: I will draw conclusions on the authorship of specific writings, using unpublished primary documents from Liszt's years in Weimar. They consist of newly discovered autographs for two writings by Liszt (De la Fondation-Goethe à Weimar et à Chopin), unpublished correspondence of Liszt with his "collaborator" Princess Caroline Sayn-Wittgenstein, and autograph letters by Liszt's colleagues in Weimar (Cornélius, Pohl, and Raff, among others).

These documents provide a wealth of information concerning the origins of several writings by Liszt from the 1830s. In general, the sources present a more complex situation than allowed by radical proponents of either viewpoint on his authorship. On the one hand, the calligraphic evidence of the article autographs suggests a very substantial creative role for Liszt in
knowingly patterned his fugue after this ricercar. An analysis of these two compositions will reveal not only Bach's indebtedness to Frescobaldi and the early Baroque contrapuntal style, but also innovations and refinements made by Bach in the construction of his fugue.

ON THE CHRONOLOGY OF BACH'S INSTRUMENTAL MUSIC: OBSERVATIONS ON THREE ORGAN AND KEYBOARD WORKS
Russell Stinson, University of Michigan

Formulating a chronology for J. S. Bach's instrumental music remains one of the primary tasks confronting Bach scholarship today. Although few primary sources for the repertory have survived, recent research has shown that, by integrating textual criticism, stylistic analysis, and biographical study, substantial progress in this area is possible. I will adopt this methodology and apply it to three major Bach compositions: the Fantasy and Fugue in A Minor (BWV 904); the Pastorale in F Major (BWV 590); and the Prelude and Fugue in C Major (BWV 547).

This paper has benefited from an exhaustive study of Bach's clef usage in his keyboard and organ music, as well as a detailed investigation of the Bach manuscripts in the hand of Johann Peter Kellner (1705-1772). Information yielded by this research is used to corroborate evidence gathered from stylistic analysis and, to a lesser extent, biographical study. I conclude that the two movements of BWV 904, traditionally assigned as a prelude-fugue pair to the early Leipzig years, originated as independent pieces written in either the late 1720s or the 1730s; that BWV 590, generally assumed to be a youthful composition, is a product of the Leipzig period; and that BWV 547, long considered to be a late Leipzig work but recently assigned by George Stauffer to the Cöthen period, indeed dates from the late 1730s or early 1740s.

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George B. Stauffer, Hunter College and Graduate Center, CUNY

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those writings. The autographs to the Goethe-Foundation writing reveal it incontrovertibly to be a work sketched and worked out by Liszt, and the E. Chopin autograph features only occasional marginalia by the princess. On the other hand, the unpublished letters do not deny her a major collaborative role in "Richard Wagner's Rheingold," for which no autographs are known to exist. Such conclusions mean that further investigation of the question of Liszt's authorship must proceed on a case-by-case basis, as primary sources and related documentation is made available for the individual writings.

THE ORGANIZATION OF LISZT'S TASSO SKETCHBOOK
Rena Charmin Mueller, New York University

Of the nine surviving Liszt sketchbooks, perhaps the richest is the Tasso Sketchbook (Wgs Hs N9). With entries dating from 1845 - 1848, N9 contains several other works of great importance in addition to the orchestration draft of Tasso itself. Among these are drafts of three pieces in the set Harmonies poétiques et religieuses; several themes used in the later versions of the Hungarian Rhapsodies, entered into N9 in both Liszt's hand and in the hand of an anonymous copyist; an early version of Liebestraum II; the first, unpublished, Ernani paraphrase; and two hitherto unknown and unpublished piano fantasies based on themes from operas by Donizetti and Meyerbeer. This paper will describe the sequence in which material was entered into N9 and the recovery of leaves removed by Liszt from the sketchbook. At least 17 pages were torn from the book, including both complete works (the Ernani transcription; the Marche du Sultan Abdul Mehdi) and miscellaneous pages (sketches for a work called Macepap). Some of these pages were actually dated by Liszt; others contain place names that can be firmly fixed. As a result of the reintegration of these pages, a new dating emerges for the symphonic poem Tasso, previously thought to have been written in 1849, as well as new information on the composition and organization of the set Harmonies poétiques et religieuses.

LISZT'S EXPERIMENTAL MUSIC IN CONTEMPORARY PERSPECTIVE
Allen Forte, Yale University

Throughout his creative lifetime Liszt composed two kinds of music: the more normal music with which his public persona is usually associated, and the type of music which I will call "experimental." music which was not in accord with the grammatical norms of the time but which established its own rules of progression, continuity, and contrast.

Evidence of this kind of music is to be found in Liszt's earliest period, the 1830s. It then occurs in all his music, even in that of the Weimar period, which is generally regarded as the apex of his career as a composer of "normative" tonal music. In his last years, it comes to occupy a prominent position, as in the Via Crucis (1876 - 1879).

This paper offers a technical study of the experimental music, presenting analytical drafts that are intended to illuminate its unusual features, to demonstrate their theoretical basis, and to provide a point of departure for a more detailed study of stylistic attributes and their development in Liszt's music altogether.

The analytical procedures employed in the paper derive from contemporary reductive methods, the results of which are interpreted with respect to a comprehensive system of pitch relations that is not dependent upon a traditional tonal orientation.

LISZT AND BEETHOVEN: THE CREATION OF A PERSONAL MYTH
Allan Keiler, Brandeis University

The figure of Beethoven had a central importance in the creative life of the romantic composer. In the case of Liszt, the influence of Beethoven was particularly intense, and his dedication to that composer was reflected throughout his long life in a variety of ways. Indeed, no more significant or revealing artistic relationship that that of Beethoven to Liszt could be explored in the nineteenth century. I will attempt to show that Liszt, probably during the decade of the 1830s, created as part of his biographical self-image a personal connection to the actual figure of Beethoven that had only the most tenuous relationship to actual events. This self-image contained elements of the family romance (Liszt attempted to negotiate his ambivalent feelings toward his father by displacement and idealization of the figure of Beethoven as an artistic father), as well as elements that enacted various motifs of the traditional image of the artist.

The period I will consider takes in the earliest years of Liszt's musical training in Hungary and goes no further than about 1840, the time of the appearance of the first biographical studies of Liszt. My focus is exclusively biographical and psychological, and I will consider two kinds of evidence: 1) the early years of Liszt in Hungary and the musical and psychological relationship of Liszt and his father, as well as the facts surrounding the so-called "Weihekuss" and its aftermath, especially the conflicting recollections...
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that Liszt left of it; 2) the biographical narratives that appeared in the early 1840s, insofar as they treat the question of the early relationship of Beethoven to Liszt (in order to show how various recurrent narrative motifs have been constructed that do not provide a factual reconstruction of the composer's early years, but rather reveal universal conceptions of the creative artist).

AMERICAN MUSIC
Richard Crawford, University of Michigan, Chair

THE TRAVELS OF A TUNE;
BEETHOVEN, SAM COWELL, AND "SWEET BETSY"
Anne Dhu Shapiro, Harvard University

To the musicologist accustomed to studying the sometimes elusive and always multifaceted versions of tunes circulated primarily in an oral tradition, the outlines of the tune most frequently known as "Villikens and his Dinah" may at first seem distressingly blatant and unvarying. There is much published evidence of the travels of the tune, from its setting as an "Air Ecossais" by Beethoven to its use for the wildly popular quasi-Cockney parody of the ballad "William and Diana," which the comedian Sam Cowell carried throughout Britain and the United States and published in his 120 Comic Songs of 1850, as "Villikens and his Dinah." Its appearance in various goldrush songs as "Sweet Betsy from Pike" is the version known to most Americans.

What lies behind these published versions, however, is an enormous group of closely related tunes known primarily to the country fiddlers and singers who have used them from the eighteenth through the twentieth centuries under such titles as "Paddy Whack," "Lord Randal," and "The Croppy Boy." To name but three.

From close study of the orally transmitted as well as the printed versions, two important facts emerge: first, that a popular tune, even before the age of mass media, could have an enormous effect on the repertoire of a primarily oral tradition, and second, that the process of an oral tradition can transform even the most blatant of tunes into a subtle work of art. This short history of the "Villikens and his Dinah" tune and all its relations illustrates the interaction of printed and oral transmission, as well as the widespread popularity of the theatrical repertoire in the nineteenth century.

AN INTRODUCTION TO THE SONGS AND ACTS ON THE T.O.B.A.
Thomas Bils, University of Georgia

The Theater Owners’ Booking Association (T.O.B.A.) was the largest vaudeville circuit ever to showcase black talent for black audiences. In its heyday, in the 1920s, the T.O.B.A. booked such luminaries as Ma Rainey, Bessie Smith, Ethel Waters, Butterbeans and Susie, and the Whitman Sisters over a string of theaters spread countrywide though concentrated in the South.

The texture of Southern musical theater by and for blacks can be felt through the extant records--booking contracts, letters, advertisements, artifacts, and sheet music--of two Georgia houses, the Douglass and Morton Theaters. This presentation will attempt to paint a co-ordinated picture of the theatrical life, the business concerns that controlled theater booking, and the musical activities characteristic of traveling acts.

The major musical idioms employed--blues, novelty and Tin-Pan Alley songs--are familiar. But the attention paid to blues or pop singers and repertoires in the literature usually neglects the circumstances in which the songs were performed, especially their connection to the "tab" (condensed musical comedy) show. My paper will illustrate in brief the format of a typical T.O.B.A. vaudeville night, outlining a probable sequence of events with its musical components scrutinized. Taped excerpts from the great singer-vaudevillians of the period will also be included if time permits.

ELLINGTON’S EAST ST. LOUIS TOODLE-OO AND ITS SOURCES
Mark Tucker, Brooklyn, NY

On 29 November 1926 Duke Ellington (1899 - 1974) and his orchestra recorded four pieces for the Vocalion label. The date marked Ellington's first opportunity to record a group of his own compositions, thus beginning a trend that would characterize the rest of his career. One of the works recorded that day was East St. Louis Toodle-OO, so titled, Ellington later said, in an attempt to promote Vocalion sales in the black community of East St. Louis, Illinois. Over the next year and a half, Ellington returned to East St. Louis Toodle-OO on six separate occasions, more than any other piece in the band's repertoire. By the late 1920s East St. Louis Toodle-OO had become the theme song of Ellington’s band, retaining this status until about 1940. Late in Ellington’s life, his orchestra still featured the piece in a medley of early compositions.
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East St. Louis Toodle-0o has long been linked with the distinctive sonic identity of the Ellington orchestra. In *Early Jazz*, Gunther Schuller cites it as one of the first examples of the "Ellington effect" in orchestration. Yet an examination of East St. Louis Toodle-0o's sources reveals the extent to which Ellington derived his style from the work of others. The main theme has been attributed to Ellington's trumpeter James "Bubber" Miley. In fact, important parts of this melody turn up in a solo played by trombonist Charlie Green two years earlier, on a recording by Fletcher Henderson of C.J. Handy's *The Gouge of Armour Avenue*. A related melodic figure, also performed over a minor-mode vamp, can be heard on Louis Armstrong's 1926 recording of *Yes! I'm in the Barrel*.

For the C section of East St. Louis Toodle-0o, Ellington borrowed a chord progression quite common in earlier ragtime pieces and popular songs. The brass section's theme towards the end of the piece is closely related to the B strain of Scott Joplin's and Louis Chauvin's *Heliotrope Bouquet*. A discussion of these and other borrowings, together with a consideration of the piece's first published and recorded versions, may help provide a critical context for evaluating Ellington's early development as a composer.

**"BEAN AND THE BOYS": COLEMAN HAWKINS AND THE DEVELOPMENT OF BEBOP**

Scott DeVeaux, University of Virginia

Coleman Hawkins (1904 - 1969), one of the first important soloists on the tenor saxophone, has always been accounted a major figure of the "swing era" of the 1940s. His role in the emergence of bebop in the 1940s, however, has received considerably less attention. And yet Hawkins, perhaps more than any other musician of his generation, was directly involved with the formation of the new style.

This study examines Hawkins' activities in the early 1940s, and assesses the degree of mutual influence between Hawkins and the younger bebop musicians through an analysis of extant recordings. After the failure of his large dance orchestra in 1940, Hawkins devoted himself exclusively to the small combo format. As an established jazz star, he was in a position to seek out many of the relatively unknown younger musicians who shared his innovative musical interests. From 1943 to 1945, such seminal bebop performers as Dizzy Gillespie, Benny Harris, Thelonious Monk, Kenny Clarke, Max Roach, Oscar Pettiford, and Howard McGhee were hired by Hawkins either for occasional recording dates or as regular members of his performing groups.

Hawkins recorded prolifically with a number of small independent recording companies after the settlement of the AFM ban on recordings in 1943. While most of these recording sessions place Hawkins in the company of relatively conservative swing musicians, a few preserve the sound of his working combos, including the 1944 band with Monk as pianist and the 1945 combo that included McGhee and Pettiford. These recordings document a fascinating overlap between Hawkins' harmonically complex yet rhythmically ponderous idiom and the rhythmic suppleness of the emergent bebop style.

**SATURDAY, 8 NOVEMBER, 2:00 - 5:00 P.M.**

**TOPICS IN RENAISSANCE MUSIC**

Margaret Bent, Princeton University, Chair

**MARCHETTO'S INFLUENCE: THE MANUSCRIPT EVIDENCE**

Jan Herlinger, Louisiana State University

Marchetto of Padua, in the *Lucidarium* of 1317/18, developed a doctrine of mode that became the basis of the polyphonic modal theory of the Renaissance, expanded the theory of melody to encompass chromatic progressions, and described a tuning system that broke through the limitations of the traditional "Pythagorean" system.

Judging from his influence on Predisceo, Ugoino, Giorgio Anselmi, Tinctoris, Gaffurio, Burtio, Bonaventura da Brescia, Aaron, Lanfranco, Vicentino, and others, Marchetto must be reckoned the most influential music theorist in Italy between Guido of Arezzo and Johannes Tinctoris.

But there is further testimony to Marchetto's impact: the ideas of his that surface in theory manuscripts of the fifteenth and sixteenth centuries. These ideas are transmitted principally through collections of excerpts from the *Lucidarium*, some popular enough to develop their own manuscript traditions; reworkings of material from it to fashion independent treatises (some, again, with their own manuscript traditions); amalgamations of Marchetto's ideas with those of others; and miscellaneous references to Marchetto by authors of treatises and compilers of the manuscripts. This testimony throws light on the development of music theory in fifteenth- and sixteenth-century Italy.
East St. Louis Toodle-Oh has long been linked with the distinctive sonic identity of the Ellington orchestra. In Early Jazz, Gunther Schuller cites it as one of the first examples of the "Ellington effect" in orchestration. Yet an examination of East St. Louis Toodle-Oh's sources reveals the extent to which Ellington derived his style from the work of others. The main theme has been attributed to Ellington's trumpeter James "Bubber" Miley. In fact, parts of this melody turn up in a solo played by trombonist Charlie Green two years earlier, on a recording by Fletcher Henderson of W. C. Handy's The Couge of Armour Avenue. A related melodic figure, also performed over a minor-mode vamp, can be heard on Louis Armstrong's 1925 recording of Yes! I'm in the Barrel. For the C section of East St. Louis Toodle-Oh, Ellington borrowed a chord progression quite common in earlier ragtime pieces and popular songs. The brass section's theme towards the end of the piece is closely related to the B strain of Scott Joplin's and Louis Chauvin's Heliotrope Bouquet. A discussion of these and other borrowings, together with a consideration of the piece's first published and recorded versions, may help provide a critical context for evaluating Ellington's early development as a composer.

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SI_FIELD
THE MUSICAL RHETORIC OF JOSQUIN'S MISERERE MEI DEUS
Patrick Macey, Eastman School of Music

Josquin's setting of Psalm 50, Miserere mei Deus, composed for Duke Ercole I of Ferrara in 1503 or 1504, immediately captures the listener's attention with its monotone opening. The return of this musical subject as a soggetto ostinato--with its plea for mercy after each verse of the psalm--creates a sense of urgency that can only be described as rhetorical in its effect. In addition to the soggetto ostinato, other significant features of Josquin's motet call to mind the prescriptions of classical rhetoricians such as Cicero and Quintilian, including the repetition of a word or phrase for emphasis, the interruption of a sentence to interject another thought, and the connection of two phrases by placing the closing element of one phrase at the beginning of the next. More than a century after Miserere mei Deus was composed, music theorists such as Burmeister (Musica postica, 1606) and Nucius (Musicae posticae, 1613) formulated specific terms for figures of musical rhetoric, and the latter actually cited Josquin's soggetto ostinato as an example of repetitio. By glancing briefly at the writings of these theorists we can introduce a vocabulary for discussing the use of musical rhetoric in Josquin's motet. It becomes clear that even though the theoretical notions were developed long after the fact, the actual forging of a recognizable musical rhetoric is evident in Miserere mei Deus.

The analysis of the motet takes into account not just the local incidence of musical figures, but also the large-scale structure of the piece--a structure that resembles in many ways the form of an oration. In discussing the motet's overall shape, it is possible to suggest reasons for the placement of certain apparently anomalous events, such as cases where the soggetto ostinato interrupts a verse of the psalm. At the conclusion of the paper I will indicate the extent to which musical-rhetorical devices function in other psalm motets by Josquin.

THE SECRET-CHROMATIC ART IN THE LIGHT OF NICOLAUS GOMOLKA'S PSALTER (1580)
Miroslaw Perz, University of Warsaw

Lowinsky's controversial theory concerning the interpretation of some strange chromatic passages in the works of Clemens non Papa and Hugo Weislant seems never to have been conclusively accepted or rejected. Criticized on technical, ideological, and aesthetic grounds, Lowinsky's proposals were then either discarded without any other explanation of the phenomenon (see the edition of Clemens' motets in the CMM) or accepted in some of their technical aspects only. The most vulnerable point of the theory was the relatively small number of Lowinsky's musical examples. The psalter of Nicolaus Gomółka, published at Cracow in 1580, is usually regarded as one of the most interesting musical monuments from the Renaissance in Poland (Reese), but since the nineteenth century it has often been a subject of controversy because of the strange chromatic constructions found in its 150 short and simple four-voiced compositions. The prevailing tendency has been to interpret these constructions as mistakes. More recent studies have seen Gomółka's work as a highly sophisticated set of compositions influenced by the traditions of Netherlandish counterpoint and Italian text painting. They also provide new and significant material in support of Lowinsky's theory.

There are about 15 places in the Gomółka psalms to which Lowinsky's "causa necessitatis" applies, as in the example of Clemens' "Fremuit Spiritu Jesu". The acceptability of the respective "causa pulchritudinis" is not so clear and must remain hypothetical. But Gomółka's psalms seem to confirm Lowinsky's theory not only in its technical aspects, but in its ideological ones, too.

The confessional destination of the psalter remains unclear; it has both Catholic and Protestant features. It seems to be an ambivalent work, which is consistent with Lowinsky's ideological interpretation of the "musica reservata" and secret-chromatic art as the results of the composers' ambivalent ideology.

ON COMPOSITIONAL PROCESS IN THE FIFTEENTH CENTURY
Bonnie J. Blackburn, Chicago, IL

Hardly any development in the history of music has been more vital and fateful than the change from "successive composition" to "simultaneous conception". Edward Lowinsky distilled the latter term from Pietro Aaron's allusion to the method of composition used by modern composers. This term, however, does not correctly convey Aaron's meaning. He said that modern composers "take all the parts into consideration at once," disposing the parts in different ranges, which allows them to avoid awkward clashes between the inner voices. This more harmonic orientation finds confirmation in the writings of Giovanni Spatari, whose theory of harmony flatly contradicts a current view of fifteenth-century music as "intervallic counterpoint founded on a superius-tenor framework in which the bass is nonstructural and nonessential."

Discussion of the new compositional process can already be found fifty years earlier in the writings of
Joequin's setting of Psalm 50, Miserere mei Deus, composed for Duke Ercole I of Ferrara in 1503 or 1504, immediately captures the listener's attention with its monotonous opening. The return of this musical subject as a soggetto ostinato—with its plea for mercy after each verse of the psalm—creates a sense of urgency that can only be described as rhetorical in its effect. In addition to the soggetto ostinato, other significant features of Josquin's motet call to mind the prescriptions of classical rhetoricians such as Cicero and Quintilian, including the repetition of a word or phrase for emphasis, the interruption of a sentence to interject another thought, and the connection of two phrases by placing the closing element of one phrase at the beginning of the next. More than a century after Miserere mei Deus was composed, music theorists such as Burmeister (Musica poetica, 1606) and Nucius (Musica poeticae, 1613) formulated specific terms for figures of musical rhetoric, and the latter actually cited Josquin's soggetto ostinato as an example of repetitio. By glancing briefly at the writings of these theorists we can introduce a vocabulary for discussing the use of musical rhetoric in Josquin's motet. It becomes clear that even though the theoretical notions were developed long after the fact, the actual forging of a recognizable musical rhetoric is evident in Miserere mei Deus.

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On compositional process in the fifteenth century

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Discussion of the new compositional process can already be found fifty years earlier in the writings of
Johannes Tinctoris. That this has not been recognized is due to persistent confusion over the term res facta. The key to comprehending this term lies in a correct understanding of what Tinctoris meant by counterpoint: it is not what we today call counterpoint but successive composition. Res facta differs from counterpoint in that each voice must be related to every other voice so that no improper dissonances appear between them. This method, "harmonic composition," could be quasi-simultaneous or successive; the criterion is the ultimate result—the finished work of art. Res facta is both a method of composition and a term that denotes a work composed in this manner, analogous to Listenius's opus perfectum et absolutum. The musica poetica of the sixteenth century is the legacy of res facta, and the two terms are indirectly connected.

RESPONDENT: Margaret Bent

TOPICS IN ITALIAN MUSIC
Jeffrey G. Kurtzman, Washington University, St. Louis, Chair

HUMANISM, RENAISSANCE TASTE AND THE CHALLENGE TO MUSICAL THOUGHT
William R. Bowen, University of Toronto

Studies of Renaissance humanism, especially Claude V. Palisca's Humanism in Italian Renaissance Musical Thought, focus on how the transmission and interpretation of Classical sources affected the form and content of music theory. In particular, recent scholarship has demonstrated that musical humanism encouraged debate about the difference between theoretical and practical views of what musical concordance is and which intervals are concords.

The reactions of certain individual theorists to the Pythagorean-Platonic tradition in the light of contemporary taste remain to be explored. A case in point is Marsilio Ficino (1433 - 1499). Through an analysis of Ficino's writings on music and by identifying his sources, this paper will show how he used these sources in proposing a new theory of concordance which accommodates the demands of both theory and practice.

RESPONDENT: Thomas J. Mathiesen, Brigham Young University

Ercole Bottrigari's La Mascara: Music and Theater in the Late Italian Renaissance
Ann E. Moyer, University of Michigan

Ercole Bottrigari (1531 - 1612) is well known to scholars of late Renaissance music through his dialogues on musical theory and practice: Il Patrizio, Il Desiderio, and Il Melone. However, many of his most interesting writings were never published; they remain in manuscript form in Bologna. This paper examines one of the most important of these works, La Mascara. This treatise not only expands our appreciation of the great range of Bottrigari's studies, but also increases our understanding of the relationships seen between ancient and modern music and theater during the late Renaissance.

Bottrigari's La Mascara (1596), on the construction of theaters, is of special interest. Bottrigari uses his studies of musical science together with Vitruvius' famous treatise on architecture to discuss the proper design of stages, sets, acoustic fittings, and the like, in order to maximize the effectiveness of the performance as spoken or sung. Returning to the old tale of Pythagoras and the discovery of musical consonances, Bottrigari carefully separates truth from myth in the study of sounding bodies and develops it into a set of prescriptions not only about musical instruments themselves but also about the design of spaces in which those instruments may be best heard. Thus Bottrigari combines classical design and recent musical scholarship in this contribution to our knowledge about the theater during the years of transition between Renaissance and Baroque.

A TREATISE ON THE INTERMEDIO
BY GIOVANNI BATTISTA STROZZI THE YOUNGER (1551-1634)
Claude V. Palisca, Yale University

The late sixteenth-century intermedio has been hailed as a harbinger of opera. But the intermedio was not a transitional genre, superseded by the musical pastoral, for the intermedio persisted after this was introduced, and it had its own raison d'être.

It is therefore enlightening to find a discussion of what a good set of intermedii ought to be by one of the leading practitioners. The author is the poet Giovanni Battista Strozzi the Younger, whose best known work in the genre was the Fourth intermedio, inspired by Dante's Inferno, set to music by Giulio Caccini, Cristofano Malvezzi, and Giovanni Bardi, for the spectacular wedding festivities of 1589 in Florence.
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It will be shown that this brief tract must have been part of a proposal to Grand-Duke Ferdinand I of Tuscany for a set of intermedii to accompany a court celebration in Florence, probably that for the wedding of his son, crown prince Cosimo de' Medici, with Mary Magdalen, Archduchess of Austria, in 1508, for which Strozzi wrote the text of the fourth intermedio, concerning the arrival of Amerigo Vespucci in the West Indies, in the play *Il Giudizio di Paride* by Michelangelo Buonarotti the Younger.

Strozzi states that intermedii were invented to entertain, delight, and amaze spectators, to serve the convenience of actors, and to preserve the verisimilitude of time in the action of a play, for which it was common now to have six intermedii: before the first act, between the acts, and after the last act. Strozzi details the requirements of a good set of intermedii under several headings: grandness, the marvelous, clarity, delight, suitability to the play, unity, and appropriateness to the occasion.

**CANZONETTE GRAVI E BIZARRE:**
**PIETRO DELLA VALLE AND MUSICO-LITERARY CRITICISM IN EARLY SEVENTEENTH-CENTURY ROME**
Robert R. Holzer, University of Pennsylvania

In his well-known letter of 1640, *Della musica dell'età nostra*, Pietro della Valle offered critical remarks on the canzonetta that can help us better to understand the seventeenth century's conception of the genre. Citing two examples, Luigi Rossi's *Or che la notte del silenzio amica* and Orazio Michi's *Per torridomare*, he characterized the former as "grave" and the latter as "bizzarra." This characterization at first seems unusual, for it runs counter to the common notion of the canzonetta as an exclusively light genre. Nevertheless, it is borne out by other Italian critics of the time held out the possibility of serious expression in the canzonetta.

In this paper I will examine Rossi's and Michi's works cited by della Valle, both of which survive in manuscript, against the background of seventeenth-century critical thought on the canzonetta. I will discuss the contrasting stylistic features that led della Valle to see opposing expressive aims in these pieces, and by identifying the author of Rossi's text, I will place the work in its original literary context. My general aims will be to highlight the variety of diction, expression, and structure achievable in this ostensibly unpretentious music-poetic genre, and to clarify one of the traditions of vocal chamber music from which the multi-partite cantata of the mid-seventeenth century arose.

**EIGHTEENTH-CENTURY THEORY**
Cynthia Verba, Harvard University, Chair

Baroque theorists discussed the employment of basic musical materials as expressive devices. Mattheson, e.g., suggested ways of using dance-forms, tempi, keys, and figures to express affections. J. D. Heinichen, in *Der Generalbass in der Composition* (1729), demonstrated how to choose an affection appropriate to a text by using rhetorical theory, and how to find musical means of expressing that affection. He set four Italian arias several times, described the rhetorical points and affections illustrated each time, and related these to the musical materials used, e.g., meter, mode, tempo, texture, figures, and instrumentation.

Nowhere did Heinichen (or any Baroque theorist) suggest using an unusual secondary key to express an affection. But *Der Generalbass* contains a table that designates scale-steps as "common" or "uncommon" modulations (Ausweichungen) within a piece. Three of the settings mentioned above cadence on "uncommon" keys in the middle of the A section. All three pieces express unusual affections: two deal with attributes of "fortuna," and in the third, a "bizarre" theme (Heinichen's term) expresses a lover's fears where the text speaks only of love. All of the settings continue to the intermediate cadence, although the use of figures, instrumentation, tempo, etc., could have been shown in far fewer measures. This suggests that Heinichen did view the choice of secondary key as a technique useful for the expression of affect.

This paper considers the affective use of secondary key in light of other theoretical writings, Heinichen's other music, and that of his contemporaries. It proposes a model for asking how and why certain musical materials were used in the Baroque, and how theoretical constructs, old and new, apply to those materials.
It will be shown that this brief tract must have been part of a proposal to Grand-Duke Ferdinand I of Tuscany for a set of intermedii to accompany a court celebration in Florence, probably that for the wedding of his son, crown prince Cosimo de' Medici, with Mary Magdalen, Archduchess of Austria, in 1608, for which Strozzi wrote the text of the fourth intermedio, concerning the arrival of Amerigo Vespucci in the West Indies, in the play Il Giudizio di Paride by Michelangelo Buonarotti the Younger.

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AFFEKT AND AUSWEICHUNG: A READING BETWEEN HEINICHER'S LINES
Roger Lustig, University of Chicago

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CALEGARI'S LEGACY: FUNDAMENTAL BASS AND DISSONANCE IN EIGHTEENTH-CENTURY PADUAN MUSIC TREATISES

Floyd K. Grave, Rutgers University

In an unpublished treatise of 1732, the Paduan maestro di cappella Francesco Antonio Calegari explored the concept of a fundamental bass that was in some respects similar to Rameau's basse fondamentale, of which he purportedly had no prior knowledge. Like Rameau's, Calegari's system designated triadic chord roots for vertical sonorities. But instead of anything resembling Rameau's accord parfait, Calegari chose the scale as a point of reference for building chords and specifying their function. Constructing triads and seventh chords on scale degrees, he proceeded to identify the ninth, eleventh, and thirteenth as additional available dissonances above a given root.

Calegari's method of exceeding the octave to obtain dissonances enjoyed further development in the hands of his successor, Francesco Antonio Vallotti. Interpreting these dissonances as suspended chord tones above scale-degree roots (thereby rejecting Rameau's theory of supposition), Vallotti incorporated the device within a system based on rationalist principles. A related use of the concept is found in the teachings of Giuseppe Tartini, whose explanations of dissonance resemble Vallotti's despite the fundamentally different premises from which the two theorists drew their deductions.

Vallotti's theory was disseminated by his successor Luigi Antonio Sabbatini and by his German pupil Georg Joseph Vogler, who supplied the large-scale degree roots with Roman numerals and linked Vallotti's method with the principle of essential and non-essential dissonance found in Kirnberger. Later German and Austrian harmony texts (including those of Knecht, Koch, Förster, and Weber) betray evidence of the Italian approach, which helped promote compromise between the systems of Rameau's followers and the traditional teaching of thoroughbass.

RAMEAU, EQUAL TEMPERAMENT, AND THE ACADEMY OF LYON: A CONTROVERSY REVISITED

Albert Cohen, Stanford University

Rameau's discussion of tuning and his adoption of equal temperament, in his Génération Harmonique of 1737, provoked heated debate among musicians and intellectuals throughout France, and the academicians in Lyon joined the dispute. Rameau was first made aware of the interest among members of the Lyon Academy in his ideas on temperament through a critical review that appeared in the Mercure de France in 1746; he responded with a scathing letter to the Academy demanding a retraction. The result was a controversy within the Academy, chiefly between L. Boilloud-Mermet and J. Dumas, that lasted more than two decades. The controversy was first studied in detail by Vallotti early in this century, and his conclusions have remained largely unchallenged. An investigation of the pertinent sources, however, has thrown new light on the issues involved. This study will present a re-interpretation of those issues as well as a clarification of the role played by Rameau's ideas in temperament on the work of the Academy in Lyon during the eighteenth century.

ROUSSIER AND GOSSEC ON EIGHT MEASURES BY VITO: AN EIGHTEENTH-CENTURY PERSPECTIVE ON THEORY AND PRACTICE

C. M. Gesselle, Princeton University

The appearance of Jean-Philippe Rameau's Traité de l'harmonie in 1722 marked a turning point in music theory. Because most French theorists after Rameau used his basse fondamentale as the basis for their systems, their theories are commonly dismissed as extensions of Rameau's, with no consideration of their role in the musical discourse of eighteenth-century France. This paper re-examines the development of French music theory as a case study in what has come to be known as the histoire des mentalités, that is to say, from the perspective of eighteenth-century thought, not twentieth-century hindsight.

An interchange of letters in the Journal de Paris in 1781 provides the starting point. The exchange was prompted by a contest in four-part composition and was intended to vindicate the skill of a minor composer, Vito, who had been unfavorably compared to Haydn and Pergolesi. The outgrowth of the first published letter was a sensational controversy that eventually involved two prominent musical figures, the theorist Pierre-Joseph Roussier (1716/17? - 1792) and the composer François-Joseph Gossec (1734 - 1829). These two men present, in miniature, the conflict of theory and practice as they defended or attacked harmonic irregularities in Vito's eight-measure composition. Roussier's defense drew on his own theoretical writings based on Rameau's theories, while Gossec drew on Fux's counterpoint treatise, Rameau's Traité, and examples from the music of Rameau, Pergolesi, Piccini, Gluck, and Philidor.

The polemic offers a unique insight into eighteenth-century music theory because actual musical examples are cited to support theoretical propositions, examples that are usually missing from formal...
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RAMEAU, EQUAL TEMPERAMENT, AND THE ACADEMY OF LYON: A CONTROVERSY REVISITED
Albert Cohen, Stanford University

Rameau’s discussion of tuning and his adoption of equal temperament, in his Génération Harmonique of 1737, provoked heated debate among musicians and intellectuals throughout France, and the academicians in Lyon joined the dispute. Rameau was first made aware of the interest among members of the Lyon Academy in his ideas on temperament through a critical review that appeared in the Mercure de France in 1740; he responded with a scathing letter to the Academy demanding a retraction. The result was a controversy within the Academy, chiefly between L. Boillyoud-Mermet and J. Dumas, that lasted more than two decades. The controversy was first studied in depth by Vallot in this century, and his conclusions have remained largely unchallenged. An investigation of the pertinent sources, however, has thrown new light on the issues involved. This study will present a re-interpretation of those issues as well as a clarification of the role played by Rameau’s ideas in temperament on the work of the Academy in Lyon during the eighteenth century.

ROUSSIER AND GOSSEC ON EIGHT MEASURES BY VITO: AN EIGHTEENTH-CENTURY PERSPECTIVE ON THEORY AND PRACTICE
C. M. Gessele, Princeton University

The appearance of Jean-Philippe Rameau’s Traité de l’harmonie in 1722 marked a turning point in music theory. Because most French theorists after Rameau used his basso fondamentale as the basis for their systems, their theories are commonly dismissed as extensions of Rameau’s, with no consideration of their role in the musical discourse of eighteenth-century France. This paper re-examines the development of French music theory as a case study in what has come to be known as the histoire des mentalités, that is, from the perspective of eighteenth-century thought, not twentieth-century hindsight. An interchange of letters in the Journal de Paris in 1781 provides the starting point. The exchange was prompted by a contest in four-part composition and was intended to vindicate the skill of a minor composer, Vito, who had been unfavorably compared to Haydn and Pergolesi. The outgrowth of the first published letter was a sensationai controversy that eventually involved two prominent musical figures, the theorist Pierre-Joseph Roussier (1716/17 - 1792) and the composer François-Joseph Gossec (1734 - 1829). These two men present, in miniature, the conflict of theory and practice as they defended or attacked harmonic irregularities in Vito’s eight-measure composition. Roussier’s defense drew on his own theoretical writings based on Rameau’s theories, while Gossec drew on Fux’s counterpart. The controversy, Rameau’s Traité, and examples from the music of Rameau, Pergolesi, Piccini, Gluck, and Philidor are cited to support theoretical propositions, examples that are usually missing from formal
treatises. We see *basse fondamentale*, used as an analytical measure of correctness, juxtaposed with compositional experience. The issues raised include parallel fifths and octaves, phrase organization, resolution of dissonance, proper key modulation, and the analytical use of Rameau’s *copule* and *petite chappelle*. An informal dispute provides the opportunity to examine how formal theory was applied to music of the period.

**MUSIC AND SOCIETY IN THE EARLY TWENTIETH CENTURY**

David Josephson, Brown University, Chair

**MARGARET RUTHVEN LANG AND SEXUAL AESTHETICS OF THE EARLY TWENTIETH CENTURY**

Pamela Fox, Miami University, Ohio

Amy Marcy Cheney Beach and Margaret Ruthven Lang, both born in 1867, were hailed as America’s leading women composers by the turn of the twentieth century. The critical reception of their work was, however, quite different. Rupert Hughes characterized Amy Beach’s compositions as “markedly virile,” and Philip Hale cited the “masculine end” to her Gaelic Symphonies, Opus 32. In contrast, Rupert Hughes described Margaret Ruthven Lang’s compositions as “supremely womanly,” and referred to her “womanliness” as “fragile, lovely, and delicately passionate.” A large cache of materials in the Boston Public Library, including four scrapbooks which Margaret Lang compiled throughout her long career, her mother’s diaries, and many documents pertaining to her father (the noted Boston musician Benjamin Johnson Lang), offers a rich and rewarding opportunity to reconstruct Margaret Ruthven Lang’s compositional career. This paper will clarify her life output, and style, examine her compositional philosophy, and relate her career to the reigning sexual aesthetics of the early twentieth century.

**APACHES IN PARIS: THE MAKING OF A TURN-OF-THE-CENTURY ART WORLD**

Jann Pasler, University of California, San Diego

Meeting regularly in small groups became a way of life for most artists in Paris at the turn of the century. The rendezvous might be at a favorite café, the office of a preferred journal, or the home of a wealthy patroness who invited her friends over one night each week for musical performances, literary discussions, or artistic viewings. These gatherings which centered around one great man or one aesthetic artist sometimes took on such a “religious” commitment to the man or ideal that the salons were called “petites chapelles.”

This paper explores why such groups rose and flourished at that time and place. It examines in detail the role of the “petite chappelle” in the music of Ravel and later Stravinsky, including how participation in the group affected their composition. It compares the Apaches’ meetings with those held at cafés frequented by Debussy and Satie; headquarters of journals such as La Revue Blanche and the Librairie des Indépendants; private salons including those attended by Faure, Ravel, Debussy, and Reynaldo Hahn; other “petites chapelles” such as Franck’s and Mallarmé’s; and secret societies like the Nabis. This kind of study provides significant information concerning what kinds of material a composer might choose, how, in turn-of-the-century Paris, a composer might test a new idea before a select audience, what compromises or collaborations (and not just commissions) were needed in order to mobilize support, and how composers and works were judged and reputations built. The research for this paper comes principally from the memoirs of Apaches and others who lived during the period and from interviews with the surviving children of Apaches member. The paper also relates the results of this research to recent literature in the sociology of the arts (e.g., Howard Becker on art worlds and Pierre Bourdieu on taste publics).

**THE CRITICAL RECEPTION OF VERDI IN FASCIST ITALY**

Anthony E. Barone, Columbia University

The critical reception of the operas of Giuseppe Verdi during the composer’s own lifetime is well documented. The reception of his works in twentieth-century Italy, particularly Fascist Italy between the two world wars, is less studied. Like the analogous and better known Nazi perspective on Wagner, Italian Fascist critical writings provide a wealth of cultural data that can illuminate discussions of the aesthetic issues of the age.

The reception of Verdi in Fascist Italy is dominated by the emergence of at least three general issues. The first of these is largely sociological and concerns the extent to which Verdi’s operas were transformed into vehicles of Fascist propaganda. The second is cultural and concerns the image of Verdi in the view of “proto-Fascist” writers and critics of the first decades of the twentieth century, such as Gabriele d’Annunzio. The third is specifically musical, and addresses the effect of the German-initiated “Verdi Renaissance” upon Italian
treatises. We see *basse fondamentales,* used as an analytical measure of correctness, juxtaposed with compositional experience. The issues raised include parallel fifths and octaves, phrase organization, resolution of dissonance, proper key modulation, and the analytical use of Rameau's double *petite chapelle.* An informal dispute provides the opportunity to examine how formal theory was applied to music of the period.

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The results of the study indicate that Verdi was appropriated into a quasi-mystical circle of Italian culture heroes that functioned as the referential symbol of Italian cultural supremacy in Fascist writings and speeches. The popular press contributed to this irrational mysticism in propagandistic reviews and articles that emphasized the image of Verdi as a nineteenth-century Risorgimento hero. Scholarly writers too remained unconscious of their own lack of historical objectivity; they often unwittingly propagated the popular nationalistic delusion of superiority. In general, the esthetic suppositions of their writings offer evidence that these writers were confined and inhibited by the pessimistic, neo-Hegelian ambience of their age.

RESPONDENT: Rose Rosengard Subotnik, Graduate Center, CUNY

THE CONCEPT OF GENRE AND THE STUDY OF MEDIEVAL SONG
Lea Treitler, SUNY, Stony Brook

The paper will begin with a brief survey of the function of the Genre concept, first in classic and then in literary criticism. The purpose of that section will be to develop a sense of what has been expected from the concept in historical and critical studies in those two disciplines, which are the disciplines in which it got its start. I shall distinguish between Genre as a classificatory concept and as a more heuristic one. That will entail an exploration of the nature of classification, particularly as that has been dealt with in philosophy and science.

The second part of the paper will be about the Genre concept as it has been used in the study of Medieval song. I shall consider the commonly designated Genre categories of Medieval song, and raise the question whether they really differentiate in a productive way in that domain, in either the classificatory or heuristic sense. I shall show that the use of the Genre concept really runs into a great deal of difficulty, and I shall argue that the reason for this is that the concept itself is one which presupposes a culture that is really quite different in important ways from the culture of Medieval song. I shall refer mainly to the tradition of tropes in this argument. This itself opens a way to better understanding of that culture.

WHEN THE STILE ANTICO WAS YOUNG
Anthony Newcomb, University of California, Berkeley

Between 1540 and 1590 the imitative ricercar went from an insecure fledgling type to a well-defined genre in Italian instrumental music. This case of emerging generic self-awareness can be understood particularly through the set of techniques for constructing sections and joining sections to form entire pieces—techniques that were imitated from piece to piece and that permit us to identify emerging sub-types within the genre. Especially remarkable is the rapid establishment of a variety of highly intellectual ideas for thematic interrelation and development that have no precedent in the supposed ancestor of the ricercar, the motet. These ideas continue to form the backbone of the strict fugal style through the eighteenth century. A number of largely unpublished and undiscovered pieces surviving only in manuscript will be drawn into the discussion in order to sketch a picture of the evolution of the sixteenth-century ricercar rather different than that primarily accepted.

GENRE AS FORM:
THE FATE OF A FORGOTTEN METAPHOR
Laurence Dreyfus, Yale University

With A. B. Marx's influential notion of artistic form came a rarely noticed shift in thinking about musical genres. Instead of emphasizing differences in kind by recounting the features of the genres—including, where relevant, their schematic plans—writers began to defer to the fundamental forms under which the genres could be subsumed. Form had been a common metaphor for genre since the days of the Greeks. But after Marx, the metaphor devolved into an apparent synonym by forgetting this repressed figure of speech—by filtering genre through the lens of form, especially in the sense of a sectional plan—one fails to appreciate genre as a leading category of history and criticism.

To recall the metaphor enables a more insightful criticism attuned to the varied operations of genre. A few works by J.S. Bach illustrate some of these.
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To recall the metaphor enables a more insightful criticism attuned to the varied operations of genre. A few works by J. S. Bach illustrate some of these.
Pugue, for example, is often understood as a principle, not a genre, because it displays no single formal layout. This view mistakenly assumes that sectional schemes define genre; in fact, genres often possess formal properties not bound to a sequential order. Within the Well-Tempered Clavier, Book I, one can discern various kinds of fugues with contrasting values as soon as the formal Anlage does not dictate the genre. Schematic form also overshadows the subtle ways that genres refer to one another. In this connection, the aria from the Goldberg Variations, with its allusions to the sarabande and the passacaglia, prompts a reconsideration of musical titles, generic hybrids, and modal references to adjacent genres, which supersedes nineteenth-century notions of form and contemplates the affective meaning to an individual work.

GENRE AND IDIOSYNCRASY:

CHOPIN'S NOCTURNE IN G MINOR, OPUS 15 NO. 3
Jeffrey Kallberg, University of Pennsylvania

Genre and idiosyncrasy might seem to be antithetical: the one emphasizes norms, the other singularity. But this mistakenly presumes genre to be inherent to compositions alone, a concept the characteristics found in all members of a type. Properly constructed, genre belongs to compositions and to listeners; it is determined by interpretive conventions rather than by formal features. The historian retrieves conventions by exploring contexts, traditions, and responses of composers and listeners. In such a system, idiosyncrasy can play a key role. The response to an unusual work may be complicated or ambiguous, but this very ambiguity can illustrate the ordinary conventions of the genre: idiosyncrasy can focus attention on interpretive decisions that would otherwise pass unnoticed. For composers, moreover, idiosyncrasy and the ambiguity that results from it could be powerful compositional tools, for they provided a means to expand the expressive range of a genre.

Chopin's G-Minor Nocturne, Opus 15 No. 3, sounds at times more like a mazurka or an archaic chorale than a nocturne, and from the start has evoked ambiguous generic responses. These responses, which include Chopin's own sketch, reviews, and a piece modeled on the Nocturne, highlight numerous ways in which the normal conventions of the genre were subverted in Opus 15 No. 3 and provide a contemporary "reading" of what these conventions were. That Chopin's sketch may be classified as an idiosyncratic response to the genre invites a search for a context that would explain why he pursued this particular path in the G-Minor.
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Written in L423 for the wedding of Vittoria di Colonna (niece of Pope Martin V) and Carlo Malatesta, the ballade Resvellies vous et faites chiere anotne feature the piece is extraordinarily rich in its urelodic, and that is Dufay's use of a three-tiered macro-rhythm of the final and synbolically climactic line. The coincidence of partial signatures and canons at the 4th and 5th in Willeert's Musica Nova (1559) and Hypomnemum Musica (1542) suggests that canons at these intervals were meant to be read as intervallically exact, and thus with identical hexachordal solmization. This idea is also suggested by the partial signature readings of some of the sources for Josquin's canonic chansons and masses. However, in the earliest sources of these Josquin works the canonic followers were not written out; later sources, in which the canonically derived voice was written out by a scribe or editor, often contain conflicting readings of the signatures and accidentals involved.

This paper will treat the question of whether Josquin's canons at the 5th were meant to be read exactly or diatonically, using the "Credo" and "Sanctus" of the de Beata Virgine mass as an example. The primary tradition of sources of this mass, following Petrucci and Antico, lacks any indication of partial signatures. A small group of related Northern sources, however, carry a varied array of partial signatures, all of which point towards the composer's original intention of exact canon. A reconstructed version of the "Credo" and "Sanctus" based on this exact canon theory and these particular sources is radical, and different from the modern editions by Smijers and Blume. Other Josquin canonic works show similar reworking and obsfucation of the original plan, both by

Sunday morning

GEMATRIA, MARRIAGE NUMBERS, AND GOLDEN SECTIONS IN DUFAY'S RESVELLIES VOUS

Allan W. Atlas, Brooklyn College and Graduate Center, CUNY

One of the most dazzling of Dufay's early works is the ballade Resvellies vous et faites chiere lye. Written in 1423 for the wedding of Vittoria di Lorenzo Colonna (niece of Pope Martin V) and Carlo Malatesta, the piece is extraordinarily rich in its urelodic, harmonic, and rhythmic materials. There is, however, another feature--a silent one--that makes this work remarkable, and that is Dufay's use of a three-tiered system of number that draws on gematria, Pythagorean marriage numbers, and the time-honored linear ratio known as the Golden Section.

Dufay uses gematria at two levels: to determine the length of the work as a whole in terms of its total number of breves and to shape both the length and content of each of the three phrases that make up the a section of the ballade. Dufay is thus able to embed within the piece the names of the main players at the event--the families Colonna and Malatesta, Martin V, and Dufay himself--as well as the site of the celebrations--Arlimini.

The Pythagorean marriage numbers--five and six (and multiples and permutations of them)--serve a three-fold function: they determine 1) the micro-rhythm of the final and symbolically climactic phrase of the a section; 2) the surface rhythm of that same phrase; and 3) the jolting harmonic twist that juxtaposes two triads whose "roots" are a tritone apart. The symbolism of the marriage numbers is obvious.

Finally, Dufay uses the proportion known as the Golden Section on three levels: the piece as a whole, the individual sub-sections, and the phrase. As such, Golden Sections provide a tightly knit mathematical framework for the seemingly kaleidoscopic (if not, at times, irrational) surface features of the piece.

In all, Resvellies vous can take its place alongside such works as Super resurgam floruit as one of Dufay's virtuoso displays of "numerical composition."

A BUSNOIS-FÉTIS COLLABORATION:

THE MOTET ANTHONI USQUE LIMINA

Flynn Warrington, Brandeis University

In the unique source for Antoine Busnois’s motet Anthoni usque limina, the tenor voice is indicated by puzzle canons, a drawing of a bell, and other signs that have continued to baffle scholars for more than a century. While it is clear that a bell-tone on t is called for, there are many remaining questions about when the bell should ring. Solutions offered by François Fétes, C. L. Wlather Boer, and Wolfgang Stephan are not fully satisfactory in that they cannot avoid dissonances without departing from the explicit directions of the puzzle canon texts. Interpretation of the puzzle canon texts has been a central problem. A study of the handwriting in the manuscript source, Brussels, Bibliothèque Royale Albert I, MS 5557, reveals surprising evidence that part of the canon inscription for the secunda pars and at least one signature associated with the canon voice are not in the hand of the original scribe. A large amount of circumstantial evidence points to Fétes as the author of the additions. Through a simple mathematical approach, a new solution to the canons can be offered for both the prima and the secunda pars, one that brings the structure of the motet into sharp relief. Seen together with its newly-resolved tenor, the composition is worth attention for its embodiment of old and new stylistic elements, especially the relationship between textual and musical structure.

CANON IN DIAPENTE, PARTIAL SIGNATURES, AND MUSICA FICTA IN Josquin's DE BEATA VIRGINE MASS

Peter Urquhart, Harvard University

The coincidence of partial signatures and canons in Josquin’s de Beata Virgine mass at the 4th and 5th in Willeert’s Musica Nova (1559) and Hypomnemum Musica (1542) suggests that canons at these intervals were meant to be read as intervallically exact, and thus with identical hexachordal solmization. This idea is also suggested by the partial signature readings of some of the sources for Josquin’s canonic chansons and masses. However, in the earliest sources of these Josquin works the canonic followers were not written out; later sources, in which the canonically derived voice was written out by a scribe or editor, often contain conflicting readings of the signatures and accidentals involved.

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THE MOTET ANTHONI USQUE LINIMA
Flynn Warrington, Brandeis University

In the unique source for Antoine Busnois's motet Anthoni usque limina, the tenor voice is indicated in puzzle canons, a drawing of a bell, and other signs that have continued to baffle scholars for more than a century. While it is clear that a bell-tone on d is called for, there are many remaining questions about when the bell should ring. Solutions offered by François Fétis and C. L. Walther Boer, and Wolfgang Stephani, are not fully satisfactory in that they cannot avoid dissonances without departing from the explicit directions of the puzzle canon texts. Interpretation of the puzzle canon texts has been a central problem. A study of the handwriting in the manuscript source, Brussels, Bibliothèque Royale Albert I., MS 5557, reveals surprising evidence that part of the canon inscription for the secunda pars and at least one signum associated with the canon voice are not in the hand of the original scribe. A large amount of circumstantial evidence points to Fétis as the author of the additions. Through a simple mathematical approach, a new solution to the canons can be offered for both the prime and the secunda pars, one that brings the structure of the motet into sharp relief. Seen together with its newly-resolved tenor, the composition is worth attention for its embodiment of old and new stylistic elements, especially the relationship between textual and musical structure.

CANON IN DIAPENTE, PARTIAL SIGNATURES, AND MUSICA PICTA IN JOQUIN'S DE BEATA VIRGINIS MASS
Peter Urquhart, Harvard University

The coincidence of partial signatures and canons at the 4th and 5th in Willeert's Musica Nova (1559) and Hymerus Musico (1542) suggests that canons at these intervals were read as intervallically exact, and thus with identical hexachordal solmization. This idea is also suggested by the partial signature readings of some of the sources for Josquin's canonic chansons and masses. However, in the earliest sources of these Josquin works the canonic followers were not written out; later sources, in which the canonically derived voice was written out by a scribe or editor, often contain conflicting readings of the signatures and accidentals involved.

This paper will treat the question of whether Josquin's canons at the 4th were meant to be read exactly or diatonically, using the "Credo" and "Sanctus" of the de Beata Virgine mass as an example. The primary tradition of sources of this mass, following Petrucci and Antico, lacks any indication of partial signatures. A small group of related Northern sources, however, carry a varied array of partial signatures, all of which point towards the composer's original intention of exact canon. A reconstructed version of the "Credo" and "Sanctus" based on this exact canon theory and these particular sources is radical and different from the modern editions by Smijers and Blume. Other Josquin canonic works show similar reworking and obsfucation of the original plan, both by

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modern editors and by sixteenth-century scribes and printers. Of even greater importance than revisions of these pieces are the implications of the exact canon idea for our understanding of the workings of musica ficta in this period in general. Dutch composers c. 1500 were still working largely within the three-hexachord system and the 8-pitch-class gamut it implied, not the 7-note diatonic system that eventually took over. Many of our difficulties with musica ficta can be traced to misunderstandings of the possible interactions of the 7th and 8th pitches: cross-relations between B⁰ and B⁷. The procedure of "correcting" such interactions on the basis of harmonic acceptability is questionable in view of the method that composers assumed would be employed by performers reading from the notation. The approaches of Lowinsky, Dahlhaus, and the most recent work of Margaret Bent, like the approaches of most editors of renaissance music, place undue emphasis on the vertical aspect of a repertoire that was most often not expressed in a vertically legible form. An exploration of the use of cross-relations in Netherlandish music, as begun by Haar, Noblitt, and this study, is necessary in order to arrive at workable solutions to the knottier examples of problematic musica ficta, as well as logical and consistent readings of much of the repertoire of this time.

**TOPICS IN BAROQUE MUSIC**

Paul Brainard, Princeton University, Chair

"SCOCCA PUR": GENESIS OF AN ENGLISH GROUND

Robert Klakowich, University of Alberta

The well-known and beautiful C-minor ground found anonymously and untiolated in Henry Playford's The Second Part of Musick's Hand-maid (1689) has been tentatively attributed to Giovanni Battista Draghi (c. 1640 - 1708), an Italian composer long resident in London. This assumption originated with the late Thurston Dart, who identified a three-part version in an English manuscript, ascribed to "Mr. Baptist," with the text "Scocca pur, tutti tuoi stralli." However, Dart was apparently unaware of the various arrangements of "Scocca pur" in French sources, as well as some documentary evidence indicating that the original is almost certainly a lost work composed by Jean-Baptiste Lully early in his career. As with other melodies from the works of Lully (e.g., the "Cibell" tune), the melody of "Scocca pur" became extremely popular in England. The tune circulated in English sources as early as the 1670s, was parodied by D'Urfey, and was cast in several versions as a ground-bass piece.

One of Henry Purcell's most important compositions on a ground bass, the Sonata VI of Four Parts, utilizes an identical bass to that of "Scocca pur," and this bass can also be found elsewhere in Purcell's oeuvre. Thus, there is a suggestion that Purcell was attracted by the ground bass of "Scocca pur," and borrowed it for his own works. This hypothesis is strengthened by source and stylistic evidence which indicates that Purcell himself may have been responsible for the keyboard arrangement in Musick's Hand-maid III.

This attractive piece presents an interesting study in authenticity, and provides some glimpses of compositional process in the English ground.

**THE BALLET DE COUR IN FRANCE AFTER 1672**

Barbara Coeyman, West Virginia University

This paper offers an overview of the ballet de cour in France during the final 50-year phase of its existence. The influence of the ballet de cour on the development of opera and ballet in the seventeenth century is emphasized in nearly all modern histories of French music and theater, which generally consider the genre from its origin in 1581 only through its height of popularity with the ballets of Jean-Baptiste Lully of the 1650s and 1660s for the court of Louis XIV. While the ballet de cour was eclipsed by the more popular tragédie lyrique after 1672, the year of Lully's first opera, it did continue as an integral, albeit less regular, component of court life throughout the Regency and the early years of Louis XV's rule.

This presentation will first offer a survey of ballets de cour performed after 1672, considering their composers, choreographers, and designers; their subject matter and organization, especially in relation to opera; and the political and/or social associations with the works. It will also compare this late phase of the genre with court ballets from the first half of the reign of Louis XIV. The paper will include data regarding the conditions of some of the sites of performance and names and numbers of professional versus courtier dancers in order to evaluate both the artistic and the social impact of these late ballets. Finally, the author will present representative works-Lully's last ballet, Le Temple de la Paix of 1685; Michel-Richard Delalande's Les Folies de Cardenio of 1720, and the Ballet du Parnasse by André Destouches of 1729 - will be described in order to define the last phase of the genre more concretely.

Documentation consists of original texts and scores, some of which can be only partially translated. Other information can be obtained from a number of French periodicals and histories of French music and theater.
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Documentation consists of original texts and scores, some of which can be only partially
reconstructed; contemporary accounts of performances in diaries and journals; eighteenth- and twentieth-century criticism of the ballets; views by contemporary and modern historians of the social and political climate in which the ballets were performed.

**KIRCHER, BIBER, AND THE MYSTERY OF INSTRUMENTAL GENRES IN THE LATE SEVENTEENTH CENTURY**

Charles E. Brewer, University of Alabama

Questions concerning instrumental genres in the seventeenth century, especially as regards the sonata, have been the focus for a number of musicological studies. Too frequently, conclusions have been based on a comparison with compositions and theoretical works with no stylistic affinity to the repertoire under examination and have accepted without question the results of earlier research. In one specific case, C. L. F. Biber's so-called "Mystery Sonatas," works that have no title in the unique source and have no demonstrable stylistic affinity with the concept of a sonata as discussed by contemporary theorists and found in the autograph manuscripts and prints by Biber and his contemporaries in Central Europe are still being described as sonatas.

Foremost among the seventeenth-century theorists who discuss questions of instrumental genre is the Jesuit Athanasius Kircher, whose treatise on music, the *Musurgia universalis* (Rome, 1650), was found in every major library and includes an important discussion of compositional styles that has not yet been fully utilized. In particular, his clear definition of the *stylus phantasticus* has been overlooked by later writers who have based their conclusions on the definition for this term by Mattheson (1739). Kircher's examination of instrumental style is of particular importance because Biber was trained in a Jesuit seminary and in his "Sonata representiva" uses musical quotes from Kircher's work.

Kircher's definitions will be supported through an examination of compositions by Biber and his contemporaries: Schmelzer, Vejvanovsky, Foschietti, Daebel, Tolari, etc. Emphasis will be placed on the musical autographs and manuscript sources, many as yet unpublished, from the library of Prince-Bishop Karl Lichtenstein-Kastelkorn in Kremsier, who employed Biber as music director from c. 1668 - 1670. These compositions show a clear stylistic distinction between sonatas and works of a more heterogeneous character, such as *Balli* and *partitas*. This evidence shows that the actual compositional prototype for the 15 works which Biber dedicated to the mysteries of the Rosary c. 1676 was not the sonata, but the *partita*.

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**GEORGE FRIDERIC HANDEL, A REASSESSMENT OF HIS ACTIVITIES IN ROME C. 1707-1709**

William Summers, Dartmouth College

One of the most astonishing things that did not take place in Handel's 300th birthday year was any thorough reconsideration of his stay in Italy during c. 1706 - 1710. This remarkable period in his life not only marks the time when the foundation for his mature compositional style was laid, but it also provided him with musical associations that he would cultivate for the remainder of his operatic career. The paper has two related goals. The first is to reexamination of Handel's activities in Rome. The glaring inconsistencies that remain unexplained, such as the fact that he never received a salary, a court or church position, or any official recognition of any kind, while all the while being a widely recognized composer for the most cultivated aristocratic and ecclesiastical circles in Rome, are reconsidered in light of the structure of the working musical community, best seen through an analysis of the activities of the *Confraternita dei musicisti di Roma*.

Secondly, this paper examines the implications of the interconnectedness of the Roman musical community. While various household music establishments have received careful attention, it has never been noted that virtually every professional musician with any stature in Rome was a member of the *Confraternita*. This paper provides the first listing of the membership in the early eighteenth century, and an analysis of their professional associations. This Confraternity was the first and most powerful of the musical guilds in Rome. Composers, singers, and instrumentalists were organized into collegia within the greater organization, and their activities were carefully regulated and documented. By comparing Handel's activities with those of its most powerful members, Corelli, Scarlatti, and Caldara, who were all *Maestri*, it can be demonstrated that Handel had little chance of obtaining "official" recognition in Roman musical circles, let alone a position of any standing. In short, Handel would never have been able to establish himself in Rome, even if he had wished to.

The most telling corroboration for this hypothesis is the fact that Handel made virtually no lasting musical impression upon his Italian contemporaries, even though they had performed some of his finest "Italian period" works in the palaces of the city's most important persons. It was Handel's innate sense for professional survival that ultimately propelled him out of Italy, right at the moment of his greatest operatic success, *Ariodante* (1709-10). Though much has been made in the abstract about Handel's debt to Italy,
reconstructed; contemporary accounts of performances in diaries and journals; eighteenth- and twentieth-century criticism of the ballets' de cour; and views by contemporary and modern historians of the social and political climate in which the ballets were performed.

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Sunday morning

this paper seeks to explain his activities in Rome from a Roman rather than a trans-alpine vantage point.

MOZART AND BEETHOVEN
Thomas Bauman, Stanford University, Chair

MOZART'S SONATA FOR PIANO AND VIOLIN, K. 379:
A SETTING FOR THE JEWEL
Robert Riggs, Harvard University

In a letter of 8 April 1781, Mozart reported to his father that he had just performed a sonata for piano and violin "... which I composed last night between eleven and twelve, but in order to be able to finish it, I only wrote out the accompaniment for Brunetti [the Salzburg concertmaster] and retained my own part in my head." The identity of this "one-hour" sonata has been debated; The New Grove lists K. 379, but the NMA votes for K. 380. This paper evaluates the source evidence, which provides strong support for K. 379. However, other biographical clues suggest that Mozart probably exaggerated his feat to his father. Most of the piano part was also written out at the time of the first performance, and (given the important distinction for Mozart between the composing and writing acts) work on the sonata certainly occupied more than one hour.

K. 379 was composed for one of Mozart's first appearances in Vienna, and he was obviously anxious to impress, both with its novel structure and with the potency and variety of its expressive content. However, he was simply fulfilling (albeit brilliantly) eighteenth-century aesthetic expectations, which (according to Sulzer, Koch, Türk, et al.) emphasize that every type of feeling and suffering can be expressed in the sonata.

This paper is a conscious amalgam of positivistic autograph study, analysis, and critical interpretation. As such, it endeavors (borrowing Jacques Barzun's phrase) to give this "... jewel the setting it deserves."

YOUNG BEETHOVEN'S PIECES ON MOZART MODELS:
A STUDY IN COMPOSITIONAL METHOD
Ellwood Derr, University of Michigan

Deiters, Schledermair, and St. Foix have each suggested that Beethoven's WoO 36/1 is based on Mozart's K. 379. More recently, Douglas Johnson and I have independently verified these assertions and have discovered that WoO 36/2 and 3 are modeled respectively on other "Op. II" sonatas: K. 380 and K. 296. My studies show further that parts of the K. 379 model reappear in WoO 37. Mozart's Opus II was published by Artaria in 1782; WoO 36 was composed in 1785 and WoO 37 c. 1785, in Beethoven's mid-teens.

Through comparative analysis, I shall demonstrate the presence of the models on various levels in the new compositions. In WoO 36/1-3 the array of movement-types, their tempo superscripts, and meters match; likewise the dispersions of tonics and modes for the three movements of each work (WoO 36/1 and 2 transpose the models). Single movements exhibit various thematic correspondences as well as sharing rhythmic, textural, registral, and other details.

I shall focus analytical commentary on the variation-finales of K. 379, WoO 36/1, and WoO 37, showing that Beethoven knew his model thoroughly but that he did not follow it slavishly. The theme for WoO 36/1/iii is new but retains the dimensions of the Mozart one. Mozart's variations are reordered; a new variation is added to the set. The theme for WoO 37/iii contains much of the surface of the Mozart theme, a surface ignored in WoO 36/1. Again the variations are reordered; again a new one is added. All movements close with a reprise in quicker tempo followed with a coda.

WoO 37/iii incorporates data from both WoO 36/1/iii and K. 379/iii, thus enlarging the model and developing new ways to use it. These operations are continued into Opus 124 (1795) and beyond.

RESPONDENT: John Platoff, Trinity College, Hartford, CT

THE ABDUCTION OF THE ENTFÜHRUNG
AN INVESTIGATION INTO TWO CONTRASTING SINGSPIEL TRADITIONS
Linda Tyler-Schmidt, Princeton University

"A certain individual in Vienna, Mozart by name," wrote Christoph Friedrich Bretzner in 1782, "has had the audacity to misuse my drama Belmont und Constanze for an opera text. I herewith protest most solemnly against this infringement of my rights. Bretzner's anger was understandable. Not only had Mozart and his librettist Stephanie the Younger abscended with his text, they had also taken many liberties with it, producing a libretto far different from the original. Freely playing with the purloined work, the abductors reworked all parts of the opera: dialogues, arias, ensembles, and finales. Such thieves deserve apprehension--and careful study; their appropriation of Bretzner's work invites investigation into the contrasting styles of Northern and Southern German opera.

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WoO 37/iii incorporates data from both WoO 36/1/ii and K. 379/iii, thus enlarging the model and developing new ways to use it. These operations are continued into Opus 121a (1795?) and beyond.

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Bretzner's original text was set in 1781 for the Döbllein Theater in Berlin by Johann André. His setting reflects the North German predilection for short and simple musical numbers. While strophic songs predominate, a few ensembles and coloratura arias help add variety. These and other elements are traceable to the Northern style's roots in the English ballad opera and early operas comiques. Mozart and Stephanini transformed the text into a libretto suitable for the Viennese stage. They added seven arias to accommodate the ensemble of prime donne and primi uomi in Vienna. Their longer, multi-section solo and ensemble numbers reflected the Southern reliance on the Italianate structure of the acts; an action ensemble such as this was inappropriate for the beginning of an act. A closer investigation of these and other revisions within the context of the artistic traditions engendered them yields a needed perspective in the study not only of Die Entführung aus dem Serail, but also of all Mozart's German operas, and the conventions that lurked behind their creation.

THE TEXT OF MOZART'S 'LINZ' SYMPHONY, K. 425
Cliff Eisen, Toronto, Canada

The autograph of Mozart's 'Linz' Symphony has been lost since before 1800, and early editions of the work apparently were based on unidentified manuscript sources or on André's non-authentic first edition of 1793. It was not until the 1930s that an authentic copy of the symphony was discovered, a set of parts sold by Mozart to the Fürstenberg court at Donaueschingen in the summer of 1786.

These authentic parts served as the basis for a 1955 Neue Mozarteum-"pre-print" edition of K. 425. They also served as the basis for the 1971 definitive edition of the Mozarteum in Salzburg, notwithstanding.

In this paper I will re-evaluate the sources of the 'Linz' Symphony in order to show that the Mozarteum copy is also authentic, and unlike the Donaueschingen parts (which do not immediately derive from Mozart's autograph or from parts used by him to perform the work in Vienna), the Mozarteum copy was made in Salzburg in the summer of 1784 directly from Mozart's now-lost score. Readings common to the Salzburg and Donaueschingen copies show that an "authentic" text of the symphony differs in many important respects from the text transmitted by the NMA. Finally, I want to suggest that differences between the Mozarteum and Donaueschingen copies may represent revisions made by Mozart to the work.

MUSIC AND LITERATURE
Owen Jander, Wellesley College, Chair

STRAUSS'S FORGOTTEN SALOMÉ
Nadine Sine, Lehigh University

Immediately after completing the full score of Salome in July 1903, Richard Strauss wrote to his publisher, Adolph Fürstner, indicating that he, himself, wished to undertake the translation of the vocal score into French. He reasoned that, since Wilde had written the play in French and since the opera was based directly on a translation of the play by Hedwig Lachmann (as opposed to a libretto fashioned out of the play), the French vocal score ought to return to Wilde's text. The obvious difficulties in adapting a specific French text to a vocal line designed to carry German words forced Strauss to the conclusion that he would have to rework the vocal line. During the several months subsequently spent on this project, Strauss corresponded extensively with Romain Rolland regarding problems encountered in setting the French. The resulting piano-vocal score, published in 1906, reveals the extent to which Strauss labored, for the vocal line has been rewritten. The changes go beyond rhythmic alterations to adjust for accentuation, different syllable counts, and the provision of pitches for the final mute 'e' found frequently in the French. In some places Strauss drastically altered the shape of a phrase, in others he shifted the placement of a phrase by several measures, and perhaps most interestingly, he at times replaced a rhythmically neutral line in the German with a French vocal line that duplicated an orchestral leitmotiv.

Due to complex publishing and performance histories of the French Salomé, Strauss's efforts on behalf of Wilde's original French text have gone virtually unremarked. This paper provides a brief overview of these complications along with a discussion of contemporary criticism of performances of the French Salomé. It then details the types of changes Strauss made in the vocal line, the extent of those changes, and the degree to which Rolland influenced the work as it progressed.
Bretzner's original text was set in 1781 for the Döbllein Theater in Berlin by Johann André. His setting reflects the North German predilection for short and simple musical numbers. While atrophic songs predominate, a few ensembles and coloratura arias help add variety. These and other elements are traceable to the Northern style's roots in the English ballad opera and early opera seria. Mozart and Stephen transformed the text into a libretto suitable for the Viennese stage. They added seven arias to predominate, a few ensembles and coloratura arias help accommodate the ensemble of prime donne and primo uomi in Vienna. Their longer, multi-section solo and ensemble numbers that replaced the atrophic forms demonstrated the more Italianate musical tastes of the Viennese. The rearrangement of the sextet text into dialogue and solo numbers reflected the Southern reliance on the Italianate structure of the acts; an action ensemble such as this was inappropriate for the beginning of an act. A closer investigation of these and other revisions within the context of the artistic traditions engendered them yields a needed perspective in the study not only of Die Entführung aus dem Serail, but also of all Mozart's German operas, and the conventions that lurked behind their creation.

THE TEXT OF MOZART'S 'LINZ' SYMPHONY, K. 425
Cliff Eisen, Toronto, Canada

The autograph of Mozart's 'Linz' Symphony has been lost since before 1800, and early editions of the work apparently were based on unidentified manuscript sources or on André's non-authentic first edition of 1793. It was not until the 1930s that an authentic copy of the symphony was discovered, a set of parts sold by Mozart to the Fürstenberg court at Donaueschingen in the summer of 1786. These authentic parts served as the basis for a 1955 Neue Mozart-Ausgabe "pre-print" edition of K. 425. They also served as the basis for the 1971 definitive edition, the discovery of other important sources, including a set of parts in the library of the Mozarteum in Salzburg, notwithstanding.

In this paper I will re-evaluate the sources of the 'Linz' Symphony in order to show that the Mozarteum copy is also authentic; and unlike the Donaueschingen parts (which do not immediately derive from Mozart's autograph or from parts used by him to perform the work in Vienna), the Mozarteum copy was made in Salzburg in the summer of 1784 directly from Mozart's now-lost score. Readings common to the Salzburg and Donaueschingen copies show that an "authentic" text of the symphony differs in many important respects from the text transmitted by the NMA. Finally, I want to suggest that differences between the Mozarteum and Donaueschingen copies may represent revisions made by Mozart to the work.

MUSIC AND LITERATURE
Owen Jander, Wellesley College, Chair

STRAUSS'S FORGOTTEN SALOMÉ
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MUSICO-POETIC FORM IN SATIE'S 'HUMORISTIC' PIANO SUITES (1912-1915)
Alan M. Gillmor, Carleton University, Ottawa

The twelve piano suites beginning with the Préludes flasques of 1912 and ending with the Avant-dernières pensées of 1915 are among Satie's best-known piano compositions and perhaps the purest examples of his peculiar genius. In these suites, comprising 61 individual pieces in all, can be found in abundance the endearing qualities that have become virtually synonymous with the composer's name: wit, parody, irony, fantasy.

It has long been known that most of these pieces are sprinkled with tunes indigenous to the composer's sonic environment--children's songs, folk songs, airs from once popular operettas, and occasionally themes from the "classics." Equally well-known is Satie's controversial habit of lacing his scores with odd performance directions as well as, particularly in the later works, a nearly continuous stream of seemingly nonsensical verbal commentary. To date, however, there has been little attempt to analyze these works as unified musico-poetic entities. Such an approach--no less than with the music of Ives--allows meaningful speculation concerning the composer's aesthetic intent as revealed through his compositional modus operandi.

Like most progressive music composed between 1890 and 1920 Satie's resists traditional analytical methods. Despite its deceptive simplicity, his music--as much as Debussy's or Ives's--requires its own analytical framework, one that recognizes the fragile juxtaposition of multiple layers of aesthetic meaning. Through a "musico-poetic" analysis of one of the piano suites--Vieux sequins et vieilles cuirasses--such an analytical model is proposed, one that allows the parodistic and satirical elements central to the Satiean aesthetic to be perceived and savored to the fullest extent possible.

HARDY'S 'TESS' AND THE COMPOSITION OF VAUGHAN WILLIAM'S NINTH SYMPHONY
Alain Frogley, Oxford University

Vaughan Williams maintained a lifelong ambivalence towards the question of programmatic associations and meaning in his music, even in those works to which he gave descriptive titles. This ambivalence profoundly affected the Ninth Symphony, his last completed major work. From the composer's own hints, and from the recollects of some of those close to him, it seems that the symphony began life with a program concerned with the city of Salisbury and nearby Stonehenge, and the association of these with Hardy's Tess of the d'Urbervilles. The idea was apparently abandoned at an early stage, however, and commentators have assumed that it left little trace in the symphony as it now stands.

A detailed examination of the sketches and other manuscript sources suggests that, in fact, the program is of fundamental importance to the finished work. Verbal inscriptions appear in the manuscripts that link musical and extra-musical ideas, and the character and distribution of these inscriptions reveal two important points: 1) up to a very late stage of composition Vaughan Williams intended to give some movements descriptive titles; 2) the second movement is the focus of programmatic significance. Extrapolating from the connection of two principal musical themes in this movement with the inscriptions 'Tess' and 'Stonehenge', I argue that the piece is based on a program dealing with events from the last two chapters of Hardy's novel. Such a study raises fundamental questions about our attitudes to program music, particularly in relation to compositional process and to criticism.
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