

**Abstracts
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edited by

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THURSDAY, OCTOBER 25, 2:00 - 5:00 P.M.

MEDIEVAL CHANT (AMS)

Kenneth Levy (Princeton University), Chair

BENEVENTO AND MONTE CASSINO: GEOGRAPHICAL POLES
OF OLD-BENEVENTAN CHANT

Thomas Forrest Kelly, Amherst College

The archaic chant of South Italy, preserved mainly as alternative masses in two 11th-century Graduals from Benevento, has aroused recent interest both because of its ante-"Gregorian" nature, and because of its clear importance in the pre-history of Western chant. Fragmentary evidence has suggested, moreover, that this music was used to some extent also at the venerable abbey of Monte Cassino--the fountainhead of Western monasticism.

Two recently-discovered palimpsest sources of the Old-Beneventan chant add substantially to our knowledge of the breadth of the repertory, and make a clear liturgical connection between Benevento and the Abbey of Monte Cassino.

A palimpsest Old-Beneventan Gradual in the Biblioteca Vallicelliana, probably from Benevento, proves conclusively the existence of complete books of this non-Gregorian repertory in the 11th century. This document is linked also with Monte Cassino through the Commematorium of Abbot Theobald (1019-1022).

Another palimpsest source of Old-Beneventan chant is found at Montecassino itself; and this source is associated with Benevento through the feast of the Twelve Brother Martyrs.

A complex web of relationships shows that the association of Monte Cassino with Benevento (and in particular with the monastery of Santa Sophia) is much stronger than we had known; and the evidence of these new documents is that the so-called "Old-Beneventan" chant was practiced, at least in the 11th century, more fully at Monte Cassino than at Benevento.

A TRADITION IN FLUX: THE BASILICAN OFFICE FROM
AMALARIUS TO ABELARD

Eugene J. Leahy, University of Notre Dame

The central thesis of this paper is that a Roman Antiphony, Archivio di San Pietro, B. 79, containing notated chants of the offices as celebrated at the Basilica St. Peter in the twelfth century, may contain offices and liturgical practices closely related to those referred to and in some instances described by Amalarius of Metz in the first half of the ninth century. It is the claim of this preliminary study that substantial conformity remained in Roman basilican offices from the time of Amalarius to that of Abelard and that some of the offices notated and codified here are the offices to which Abelard referred in the twelfth century as being ancient. In turn these are the offices which were replaced by an Officium Modernum in the thirteenth.

Such a major change provides an outer boundary on a time line in which twelfth-century Basilican offices become terminal. They in turn form a unit with those codified in the eighth century and described by Amalarius in the ninth.

By his methodology, Amalarius established the fact that the office in Rome as well as in Gaul was in a process of flux in his day. He differentiated a Messine from a Roman practice. Some of

these differences, still found in this Roman book from the twelfth century, will be examined and discussed.

MODALITY AND THE NOTATION OF PITCH IN THE ST.-DENIS ANTI-PHONAL
JoAnn Udovich, University of North Carolina at Chapel Hill

Clefs and staff-lines are so essential to our modern conception of musical notation that it is difficult to imagine a time when these tools were new. But such was the case when the St.-Denis antiphonal (F-Pn lat. 17296) was copied in the 12th century. Using "French" and "Messine" style neumes on staves of four dry-point lines with clefs, F-Pn lat. 17296 was one of the earliest complete antiphonals to employ pitch-accurate notation. This paper will examine modal questions raised by the notation of the 2,500 antiphons recorded in this manuscript.

The first portion of the paper will examine the variety of psalmtone differentiae used at St.-Denis. These formulas, which indicate the pitch of the reciting tone and the melody for the transition back to the repetition of the antiphon, appear consistently in the margins of F-Pn lat. 17296, and so the design of the manuscript and the purpose for this highly unusual placement of the differentiae will be surveyed. In addition, the size and variability of the repertory of psalm-tone formulas among other medieval centers will be contrasted with the St.-Denis evidence. The second part of the paper will consider transposition of mode as employed in F-Pn lat. 17296. The use of "A" as the final for most fourth mode antiphons, and unusual transpositions, such as down a whole step in the eighth and third modes, will serve as examples. The intervals of transposition employed in F-Pn lat. 17296 sometimes conflict with the possibilities recorded by the theorists, underlining the necessity of consulting practical sources to enhance our understanding of medieval musical style.

THE RECONSTRUCTION OF THE ABBEY CHURCH OF SAINT-DENIS (1231-81):
THE INTERPLAY OF MUSIC AND CEREMONY WITH ARCHITECTURE AND POLITICS
Anne Walters, University of Chicago

The rebuilding of Saint-Denis that began in 1231 greatly transformed Abbot Suger's 12th-century prototype of the Gothic cathedral. The work was accomplished in several stages over the next fifty years: first the access to the radiating chapels in the chevet was facilitated; next Suger's non-projecting transept was enlarged to include northern, and then southern wings; and finally the nave was widened. It is essentially this structure, the Saint-Denis of the late 13th century, which has endured to the present day.

Two ordinaries (Paris, Bibliothèque Mazarine, MS 526, and Paris Bibliothèque Nationale, MS latin 976) and one notated missal (Paris, B.N. latin 1107) of the usage of the abbey can now be firmly dated within this period. Embedded in these manuscripts, in addition to a loose record of the progress of the reconstruction, is witness of several outstanding facets of the

divine service of Saint-Denis. Fourteen antiphonae ante evangelicum, liturgical and sometimes musical vestiges of the old-Gallican rite, are shown to be contained in these sources as well as in the 20th-century antiphoner Paris, B.N. latin 17296. These chants, still present in the liturgy as late as the 14th century, were performed after the sequence and before the gospel at mass on the highest feastsdays, among which were ranked the anniversaries of certain French kings. Outside of the mass, it was during the major processions through the cloister and church that the monks often intoned the ancient Gallican melodies. The ferial processions for saints to the chapels of the chevet, on the other hand, were simpler in terms of their music. Yet these common ceremonies are preserved with important differences in the two ordinaries--variants which clearly mirror the renovation of the church in the 13th century.

This paper will investigate these aspects of the chant and liturgy of Saint-Denis in light of contemporaneous architectural and political happenings and will point out that the portrayal of the musical life of this important medieval institution in fact depends on the understanding of the para- and extra-musical influences.

THE GERMAN BAROQUE (AMS)

Christoph Wolff (Harvard University), Chair

STYLE AND AUTHENTICITY IN TWO EARLY SUITES ATTRIBUTED TO

J. S. BACH, BWV 832 AND 833

Robert Hill, Harvard University

The issue of authenticity, a general problem for the early keyboard works of Johann Sebastian Bach, is particularly acute for the early suite repertoire. Few suites have survived, and these are transmitted in only a handful of secondary manuscript sources. Moreover, his early suites are difficult to reconcile stylistically with his later suites or even with his other early compositions. Perhaps for this reason, the two early suites, BWV 832 and 833, have suffered particularly sharp criticism for their style, up to the latest discussions by Duerr, Kobayashi and others. However, with Hans-Joachim Schulze's recent identification of Sebastian's eldest brother Johann Christoph Bach as the compiler of the Moeller Handschrift (the unique source for BWV 833 and most authoritative source for BWV 832) and its companion anthology, the Andreas Bach Buch, the trustworthiness of the J. S. Bach attributions for these two suites seems assured.

This paper re-examines the style of the two suites, placing them in the context of contemporary suite composition as represented by other works in the Moeller Handschrift and Andreas Bach Buch. A closer look at the structure of the two suites reveals aspects of design and motivic control that can be related to the young Bach's compositional practice in other genres. On this basis a relative chronology for the two suites is proposed, and conclusions are drawn concerning the nature of the stylistic criteria relevant to early Bach keyboard repertoire in general.

RESPONDENT: Russell Stinson, University of Chicago

BACH'S DEBUT AT LEIPZIG: OBSERVATIONS ON THE GENESIS
OF BWV 75 AND 76

Stephen A. Crist, Brandeis University

Bach scholars since Spitta have repeatedly called attention to a number of striking similarities between the first two cantatas in Bach's first Leipzig Jahrgang, "Die Elenden sollen essen" (BWV 75) and "Die Himmel erzählen die Ehre Gottes" (BWV 76). Not only are they both large-scale, bipartite works, but the number and disposition of the movements are identical for both compositions. Although chronologically contiguous, however, the autograph scores for these cantatas occupy opposite extremes within the general category of manuscripts known in the Bach literature as Konzeptschriften or composing scores. The autograph for BWV 75 is one of the "cleanest," most carefully penned manuscripts among the composing scores for the first Jahrgang cantatas; the autograph for BWV 76, on the other hand, is one of the most heavily corrected. An attempt to understand why this is so has led to the consideration of several broader issues relating to the compositional histories of these two works and to Bach biography in general.

On the basis of source studies and other documentary evidence, this paper argues that Cantata 75 was written over a period of several weeks, while Cantata 76 was composed in as few as three days during a particularly busy week which included Bach's formal installation as Cantor at the Thomasschule. The significant changes in Bach's strategy of cantata composition in subsequent weeks may be attributed in part to the negative impact of this experience.

The paper concludes with a discussion of corrections in the autograph scores for several individual movements. It is shown that significance of these corrections often extends beyond specific aspects of the compositional histories of these works, and contributes to the understanding of broader analytic issues.

RESPONDENT: Laurence Dreyfus, Yale University

THE HAMBURG ST. GERTRUDE'S CHAPEL AS A PERFORMANCE SITE
FOR POLYCHORAL MUSIC

Frederick K. Gable, University of California, Riverside

Knowing the original performance environment is essential for reconstructing earlier music performance practices. This paper describes a small burial chapel in Hamburg as a music performance location, the St. Gertrude's Chapel. Built in 1392, the original domed octagonal building was enlarged with two wings and a choir by 1500, but was destroyed in the fire of 1842. In the 17th century H. Praetorius, Thomas Selle, J. Praetorius II, and Matthias Weckmann, among others, led numerous Chapel performances featuring concertato polychoral works and over 30 documented Passions. After the 1660s the Chapel declined in musical importance because of competition from public concerts and the opera.

From 19th-century architectural drawings and a floor plan in the Chapel's 1669 record book, former interior dimensions can be precisely determined and likely locations of instrumentalists, singers, the organ, and listeners established. The Chapel accommodated polychoral music particularly well, since the balconies in the south and north wings, the choir area, and the organ were about equidistant, with the performers surrounding the listeners. In addition, the relatively short reverberation time facilitated coordination of the separated choirs and promoted clarity of the text.

With this knowledge of the Chapel's structure, the 1607 re-dedication service and the performances of Selle's St. John Passion of 1643, both requiring up to four choirs, can now be reconstructed in greater detail. Perhaps small buildings like the St. Gertrude's Chapel were preferred to excessively reverberant churches for polychoral music performance in the 17th century.

RESPONDENT: Eric Chafe, Brandeis University

NINETEENTH-CENTURY OPERA (AMS)

Andrew Porter (New Yorker Magazine), Chair

A LOST ROSSINI OPERA RECOVERED: IL VIAGGIO A REIMS

Janet L. Johnson, University of Chicago

The first and last Italian opera Rossini completed for Paris was a full-length, completely new dramma giocoso in one act: Il Viaggio a Reims. Commissioned for city festivities honoring the coronation of Charles X, the opera was withdrawn by Rossini after four performances in as many months--a run widely regretted at the time as a "voyage interrompu." Paradoxically, the work's fortunes were to be interrupted for more than a century and a half.

The recent recovery of the musical sources needed to reconstruct Viaggio, together with new archival material which sheds light on them, makes it possible finally to restore this opera to its proper place in Rossini's oeuvre. The present paper represents a first overview of this work: its origins in a little-known period of Rossini's French career; its musical sources, scattered in Rome, Paris, and Vienna, and used not only in Rossini's later Le Comte Orléans but also as adapted for two ideologically opposed mid-century pièces de circonstance (one for the 1848 Revolution and the other for the wedding of Franz Joseph of Austria); the literary origins of its libretto in a novel emblematic of the romantic vague italienne, Madame de Stael's Corinne, ou l'Italie; and the music itself, as reconstructed for the new critical edition. Some of this music is known only in its French incarnation; fully half of it is unknown altogether and contains some of the work's most striking novelties of structure and self-parody, many of them inspired directly by Corinne. Supplementing the text of this paper will be tapes from the 1984 Pesaro Rossini Opera Festival production and archival materials illustrating the influence on the original mise-en-scène of François Gérard's painting, "Corinne au Cap Misène."

COMPOSITIONAL NORMS AND MUSICAL DRAMATURGY AS EXEMPLIFIED IN THE
MUSIC OF THE GRAND INQUISITOR AND THE MONKS IN VERDI'S DON CARLOS

Martin Chusid, American Institute for Verdi Studies,
New York University

This paper proposes that compositional norms are assumed or established by composers of opera as reference points against which the audience may gauge the dramatic force or importance of individual situations, ideas, actions, and characters. These norms operate for all parameters within a musical system, often reinforcing, sometimes balancing one another; but in 19th-century opera they are especially noteworthy in the realms of harmony, orchestration and melodic contour. In his massive opera Don Carlos, Verdi brilliantly characterizes the Grand Inquisitor, the individual monk representing Charles the Fifth, and the chorus of monks at the Monastery of St. Just. It is here suggested that to a great extent he does so with harmonic procedures that set their music apart from that of the other characters in the opera. In this regard the extraordinary confrontation between Philip and the Grand Inquisitor provides the focus for the analysis. During the discussion Schiller's version of the scene is compared with that of the opera and because it occurs after Posa's death it is judged to be less effective dramatically and less crucial to the development of the plot.

THE PRIMO OTTOCENTO DUET, AN EVOLVING ARCHETYPE

Scott Balthazar, University of Pennsylvania

Scholars of nineteenth-century Italian opera view the duet as a standardized structure which remains essentially untransformed from at least 1815 well into the 1870's. Julian Budden points to several novelties in the operas of Donizetti and Verdi, but stops short of recognizing their position in an ongoing pattern of stylistic development. A comparison of two duets by Rossini (from Tancredi, 1813) and Verdi (from Attila, 1846) that share the typical four-movement layout and develop similar dramatic situations illustrates fundamental changes in musical, poetic, and dramatic style.

Dramatically, duets gradually relinquish Rossinian alternations of interaction and introspection, particularity and generality, exposition and reflection--in short, the layout in two kinetic-static phases described by Philip Gossett--and embrace more uniform modes of communication. They also move away from formalized restatement and refinement of positions voiced in the preceding scena toward more continuous development of the dramatic narrative. The growth of dramatic continuity and progressiveness is reinforced by changes in both the treatment of musical articulation and tonal design, and the manipulation of poetic meter and end rhyme. These tendencies reveal an impulse around mid-century toward more continuous and dynamic operatic architecture, both within the lyric number itself and in its relationship with the preceding scena.

A PROBLEM OF TEXTUAL AND MUSICAL STRUCTURE IN VERDI'S OTELLO:
 DESDEMONA'S WILLOW SONG, "PIANGEA CANTANDO"

James A. Hepokoski, Oberlin College Conservatory

This paper emerges out of the context of the recent interest in accounting for the increasingly non-standardized verbal and musical patterns in middle- and late-Verdi operas. It specifically addresses Desdemona's Willow Song in Otello, Act IV, as a paradigmatic, but particularly complex, structure. Here the musical form, grounded in a text that is freely strophic and radically polymetric, seems most to resemble that of a French couplet (such as those one finds in some of the earlier operas), but one that has been thoroughly reworked and expanded in its final strophe, which, for example, appears to have two successive endings. Even more "progressive" are Verdi's constant interruptions and shiftings among three dramatic levels: the actual Desdemona-Emilia situation, the recitative surrounding the inset song, and the inset song itself. This represents a fully developed aesthetic of stratified discontinuity that departs in fundamental ways from the established traditions of ottocento opera.

Much within the song becomes clearer when one traces its compositional history through the available documents. Knowledge of its textual evolution, for instance, helps to explain the problems of the double-ending and the polymeter. The song is one of the most heavily revised passages in Boito's manuscript libretto, in which four different versions are copied out. Curiously, the immediate source for most of the final version is not the parallel passage in Shakespeare's Othello, IV.iii, but Shakespeare's own source, the English song "Willow, Willow, Willow," later reprinted in Percy's Reliques and known to Boito in translation. Moreover, an early version of the melody may be reconstructed from erasures in Verdi's autograph score. The variants concern principally a motive central to the entire song. The compositional history of "Piangea cantando" directs our attention to matters of central importance that may otherwise have remained concealed within the finished product.

THE CLASSIC PERIOD (AMS)

Bathia Churgin (Bar Ilan University, Israel), Chair

THE HORN CONCERTOS OF ANTONIO ROSETTI: MODELS FOR MOZART?

Sterling E. Murray, Westchester University

During the 1780s Mozart composed six horn concertos. Three were completed (K. 417, 447, 495), one was left in two movements (K. 412), one as a Rondo (K. 371), and two as fragments (K. 494a, 370a). It has been speculated that Mozart may have modeled these works on the horn concertos of the Bohemian composer Franz Anton Rüssler, known as Antonio Rosetti (1750-1792).

From 1773 to 1789 Rosetti was a member of the Hofkapelle of the Prince von Oettinger-Wallerstein. The Wallerstein Kapelle was noted for its exceptional horn players, and during his tenure there Rosetti composed twenty-five Waldhorn concertos for specific

court musicians. Rosetti's horn concertos also enjoyed a general popularity outside the Hofkapelle, and several were published in Paris.

This study tests the hypothesis that Mozart was familiar with the horn concertos of his Bohemian contemporary and may have been influenced by their style and construction in the creation of his own Waldhorn concertos. The problem is addressed through a consideration of both external and internal evidence. Drawing on various types of documentary data a connection is established between the two composers that would have provided opportunity for an exchange of ideas. The concertos of both composers are then scrutinized with special attention to structure, instrumentation and orchestration, and the idiomatic treatment of the solo instrument. The results of this stylistic investigation are presented with special reference to verifying degrees of stylistic similarity. Comments will be illustrated by taped performances from the works of both composers played on natural hand-horns.

A BIBLIOPHILIC FRIENDSHIP:
THE MARTINI-CHITI CORRESPONDENCE, 1745-1759
Anne Schnoebelen, Rice University

In the Civico Bibliografico Musicale in Bologna is preserved the correspondence between Padre Martini and Don Girolamo Chiti, maestro di cappella at the Roman church of San Giovanni in Laterano. It is the largest single group of letters in Padre Martini's voluminous collection, comprising 445 letters that span the years 1745 to 1759. The group consists mostly of Chiti's letters to Martini but also includes numerous drafts of Martini's responses. Fifty of these letters were published by Parisini in 1880, but until recently the contents of the remainder were largely unknown.

Martini's diligent quest for books and music is the main theme of these letters, as well as his continual search for biographical information about composers of past and present. Chiti was his chief Roman facilitator, and his entree into Roman libraries both private and institutional. In addition, Chiti wrote freely about Roman musical life in the 1740's and 1750's, repeated contemporary gossip, remarked on performance practices, on current musical taste in both church and theater, and reported the issues being debated between Roman and Bolognese composers. The names of Palestrina, Scacchi, Pitoni, Liberati, Tartini, Jommelli, Doni and many others figure in these discussions. Chiti also writes of his own personal library, his compositions and treatises, his relationships with patrons and colleagues, his fascination (shared by Martini) with canons, and other personal issues.

This correspondence, along with surviving letters and supporting materials found elsewhere, presents a lively and revealing portrait of these two men and of Roman musical life in mid-18th century.

NICCOLÒ JOMMELLI AND PADRE MARTINI:
THE ANECDOTAGE OF A RELATIONSHIP
Howard Brofsky, Queens College CUNY

In the spring of 1741, Jommelli was in Bologna for the premiere of his fifth opera, Ezio. He came in contact then with Padre Martini, and their relationship continued by means of letters and occasional visits by Jommelli to Bologna for the rest of Jommelli's life. Given the fame of these two men, especially in the eighteenth century, their association gave rise to a number of interesting anecdotes. In this paper I will seek to separate fact from fiction in recounting these various stories.

Jommelli's Neapolitan friend, Saverio Mattei, first reported the story of Jommelli hiding his identity while seeking lessons from Martini. Burney picked this up but misplaced it chronologically. Then in Prince Beloselski's De La Musique en Italie, we find a very negative view of the effect of Martini's teaching on Jommelli, one of the rare critical remarks about Martini in print during the eighteenth century. Finally, these and other anecdotes will be set alongside examples from the correspondence between these two men.

"FOLK MUSIC" AND "ART MUSIC" IN THE EIGHTEENTH CENTURY

Rose Daria Marota, Bryn Mawr, Pennsylvania

Aristocrats and educated musicians of nearly every century have shown some interest--often, admittedly, in brief and isolated instances--in what is commonly considered "folk music." In the eighteenth century, however, the contact between "folk" and "art" music plays a more significant role in the musical environment. "Folk music" appeared in a variety of contexts: peasant musicians were included in performances at court; publishers collected and arranged folk songs and dances; composers imitated folk repertoires and styles in operas, songs, and dances. Likewise, contemporaries expressed widely different opinions of "folk music" that were not always complimentary: Jean Jacques Rousseau admired the "natural" and "simple" style of folk melody; Emperor Joseph II encouraged the "national spirit" of Singspiele; on the other hand, Georg August Griesinger, one of Haydn's earliest biographers, criticized Scottish songs as "harsh, often shocking." It is clear even from this brief survey that the emphasis on "folk music" presents a most complex problem--one that is associated with many of the ideas and catch-words of the century. Nonetheless, modern critics often explain it simply as an attempt to appeal to an expanding middle-class audience. This paper will evaluate the importance of "folk music" in light of eighteenth-century cultural history, and based on a study of contemporary journals, diaries, and letters.

BINCHOIS, DUFAY, BUSNOIS (AMS)

Iain Fenlon (Harvard University), Chair

BINCHOIS AND ESCORIAL A

Dennis Slavin, Princeton University

Several chansons that circulated anonymously in 15th-century sources have been suggested as likely candidates for the Binchois

canon. Such judgments cannot rest on stylistic criteria alone--especially when those criteria are themselves developed from a corpus of works whose readings have not yet been subject to thorough source-critical investigation.

One of the most important sources for Binchois' secular music is the manuscript El Escorial, Biblioteca del Monasterio Cod.V.III.24 (EscA): at least 19 of the 62 works are by Binchois; many of the 34 anonymous works it contains may also be his. Despite the availability of a facsimile of EscA, and several published descriptions of its contents, adequate attention has not been paid to the physical characteristics of the manuscript and how they can inform our perception of the music it contains.

By focusing on the structure of EscA and the procedures of its two scribes, we can deduce how the manuscript was compiled. In addition, an analysis of those procedures for one of the scribes--including the versions of pieces he copied and the editorial policies he employed--suggests the possibility of a connection with Binchois himself. This connection would bear upon an argument for the superiority of EscA's versions of Binchois' songs, and reinforce the likelihood that works of his are among the manuscript's anonymous chansons. These anonymous works may now be analyzed critically: according to how they were transmitted, as well as on the basis of a better-informed understanding of the composer's style.

GUILLAUME DU FAY'S BENEFICES AND HIS RELATIONSHIP TO THE BURGUNDIAN CHAPEL

Alejandro E. Planchart, University of California, Santa Barbara

Guillaume du Fay's beneficial career is extensively documented, and its main outlines were presented as long ago as 1928 by Francois Baix. In the last three years, however, work in the Archivio Segreto Vaticano, the Archief van het Bisdom in Bruges, and elsewhere has revealed some fifty new documents concerning du Fay's benefices that give a more detailed and complete picture of his clerical career.

Interpretation of these documents in the light of those already known, and of the canonical tradition of Cambrai, as well as the currents of political and artistic patronage at the time leads to a number of revisions of the composer's biography.

1. Du Fay must have been born between April 1397 and March 1398, probably on 5 August 1397.

2. His degree in canon law cannot have been obtained in Bologna (as proposed by Wright) or Rome (as proposed by Fallows), for he did not have it by 1435, when he had left Rome permanently. It seems to have been granted to him by papal fiat in connection with his prebend at Cambrai.

3. His "official" connection with the Burgundian chapel, mentioned in two documents but dismissed by modern scholars as a misunderstanding on the part of the writers of these documents, was something of a "legal fiction," but its source was Duke Philip the Good himself, apparently in a vain attempt to persuade a reluctant cathedral chapter to pay du Fay's benefice even though the composer had never been present at any of the chapter meetings.

Other documents clear some biographical details of Du Fay's associates (e.g., the place and date of Arnold de Lantins' death) and give some information about some of his lost works, including the Requiem Mass.

The documents not only add a number of small but crucial details to du Fay's biography, but illuminate the entire process of the clerical careers of musicians in the early and middle parts of the fifteenth century.

RESPONDENT: Craig Wright, Yale University

"A VERY FINE TROOP OF BASTARDS?"

PROVENANCE, DATE, AND BUSNOIS'S ROLE IN BRUSSELS 5557

Flynn Warmington, Brandeis University

Sylvia Kenney's long accepted theory about the provenance of the manuscript Brussels, Bibliothèque royale, MS 5557 has recently been rejected. Having identified the coat of arms as belonging to Philip the Good and Charles the Bold, successive dukes of Burgundy, she argued that the early part of the volume was owned by Charles before he became duke in 1467. In his recent dissertation, however, Gareth Curtis has pointed out several ways in which the ducal arms differ from those in the manuscript; he concludes that the book was probably not made for either duke, but rather one of Philip's illegitimate offspring, whose numbers were legion. The present paper re-examines the question of date and provenance by investigating several aspects of the physical evidence of the source, including heraldry, decoration, and script. A heraldic study of the extended ducal family makes it fairly certain that the manuscript was made for a reigning duke after all. The first section, containing five English Masses, must have been copied considerably later than has been supposed, probably shortly after Charles's wedding with Margaret of York in 1468. Several features of the decoration eliminate Philip as a possible recipient and can be linked with the wedding. A terminus ante quem of 1471 for the English section is provided by a comparison of the costumes in the decorated initials with those in a series of dated, illuminated books made for the dukes.

Having re-established Charles the Bold's ownership of the volume, the question of Busnois's possible role in its preparation may be reconsidered. New evidence suggests that his motets are indeed autographs, as Edgar Sparks suspected. Study of the script of the Busnois motets yields a chronology that supports Sparks's stylistic chronology.

CONTEXTS FOR TONAL ANALYSIS (SMT)

Joel Lester (The City College CUNY), Chair

ANALYSIS AS HISTORY: SCHENKER'S VIEW OF THE MUSICAL PAST

William A. Pastille, Cornell University

Schenker considered his analytical method not only to be a theoretical technique, but also the fundamental tool in the study of music history. Contrary to popular belief, Schenker did not

claim his method to be a general theory of tonal music; rather, he saw it as describing only certain musical works: the masterworks. Furthermore, the masterworks represented standards against which all other musical artworks, past and present, were to be judged. Three of Schenker's analyses show this evaluative aspect of his method in action: his discussions of a chorale setting by Hans Leo Hassler, of Max Reger's Variations on a Theme of J. S. Bach, and of a brief passage from Stravinsky's Concerto for Piano and Wind Instruments. These examples also show the invariance of Schenker's approach over a wide range of conventionally accepted historical style periods. Schenker regarded such periods as illusions concealing historical reality. Since only analysis can reveal the reality of individual works, only analysis can penetrate the appearances of music history, which is made up of individual works. Analysis, for Schenker, constitutes the principal activity of the true music historian.

A SCHENKER ANALYSIS AND SOME OF SCHENKER'S THEORIES

Joseph Dubiel, Princeton University

Through the effort to interpret an apparent ludicrous error in the Meisterwerk analysis of Chopin's Eb-minor Etude, Schenker is shown to have valid analytical insights his normal graphic method cannot lucidly express, his theory is shown to have several components of markedly different generality, his Züge are shown to have their most consistent significance in the domain of rhythm, and his analytical work is emphasized as the point of his theory. Of particular importance for all this is Schenker's set of performance directions for the Etude.

ENHARMONIC EQUIVALENCE IN TONAL MUSIC: A LISTENER'S PERSPECTIVE

Raphael Atlas, New Haven, Connecticut

Theorists writing about tonal music commonly point out ways in which enharmonic relationships enrich the musical language. Accounts of situations in which these relationships are exploited, however, are generally unsatisfactory from a contemporary listener's perspective; theorists frequently misrepresent the experience of these relationships in musical time. Here I endeavor to develop a theory which represents this experience accurately, simply, and in a formally consistent way. The theory is based on the notion that, in a tonal passage, the degree-name of any given pitch is contingent on its context. The idea of context is formalized and a convention for its graphic representation is established. The resulting theoretical apparatus is applied to situations in which a listener comes to recognize distinct degree-names for a given pitch at different times, and also at one and the same time. Excerpts from works by Beethoven, Schubert and Brahms are introduced to illustrate to versatility of the theoretical apparatus, and also its limitations.

SECOND VIENNESE SCHOOL (SMT)
Mark DeVoto (Tufts University), Chair

DERIVATIONAL UNFOLDINGS IN THE SKETCHES FOR LULU:
THE CASE OF DR. SCHÖN
Patricia Hall, Yale University

This paper is a study of a compositional technique by which Berg made explicit the relation of his subsidiary rows to the source row of Lulu. In an article written shortly after Berg's death, Willi Reich first asserted that the music of Lulu was based on a single twelve-tone series, and that the other twelve-tone rows of the opera were derived through operations on this source row. Whether Reich's one-row hypothesis, or his generative operations, really relate to the music of Lulu, however, has since become a sharply debated question.

My paper aims to solve this problem by examining Berg's compositional sketches for Lulu, first to confirm the existence or nonexistence of passages which feature Reich's unfoldings, and second to discover how they function in the surrounding music. The paper centers on the sonata music of Dr. Schön, passages of which have often been discussed by theorists concerned with this issue.

PITCH ORGANIZATION AND TEXT SETTING AS DETERMINANTS OF
MUSICAL FORM IN WEBERN'S CANTATA I, OPUS 29
Graham H. Phipps, North Texas State University

The analysis presented in this study is based upon two premises drawn from writings of Schoenberg, Berg, and Webern: (1) that the musical organization of Cantata I is in some way predicated upon traditional pitch relationships; and (2) that its musical architecture reflects Webern's interpretation of the texts taken from Hildegard Jone's poetry. Webern's use of rhythm and timbre in this work, and its musical structure and symmetry, are perceived separately in terms of the fundamental premises of the analytic method, and elements which connect the movements are then observed.

The discussion of the first movement shows that Webern's use of two chordal sonorities, 4-9 and 4-23, each at absolute tonal levels, articulates the form of the movement and binds together words of the text in ways which reveal his interpretation of the poem. In the second movement certain applications are found--including both vertical complexes and motivic fragments--of Webern's concept of "dominant." Documentation from Webern's letters to Jone is shown to be relevant to the manner in which he uses aspects of both (1) the vertical complexes of the first movement and (2) the motivic figures of the second movement, with reference to absolute tonal centers in the third movement. This analysis may thus be seen as an application of Schoenberg's concept of "the tonality of a twelve-tone work."

MIRRORS AND METAPHORS: REFLECTIONS ON SCHOENBERG'S OP. 6
 Christopher Lewis, University of Alberta

The background structure of much late nineteenth-century music differs from that of classical common practice, even though the surface harmonic language is often derived from that of the earlier style. In Schoenberg's early, tonal music the post-Wagnerian harmonic principles which control the background clearly also create the unconventional, but fully coherent foreground. Among the ways in which this language differs from that of the common practice described by Schenker are the following: (1) the principle of monotonicity is abandoned; (2) a non-triadic sonority may be generated by structural harmony, rather than by line; (3) a given event may be simultaneously structural and elaborative on the same level; and (4) conflicting events may each be crucial aspects of the background.

In several senses, these compositional strategies create an added tonal dimension that requires a corresponding new analytic approach. The paper first draws a number of useful parallels between musical analysis and the theory of metaphor; these ideas are then applied to Schoenberg's Op. 6/nos. 1 and 7. In both "Traumleben" and "Lockung" the harmonic "normal" is formed by combination of two triads; from this normal, rather than from contrapuntal-harmonic elaboration of a Bassbrechung, Schoenberg derives the background which supports the design of the piece and the logic of the apparently eccentric foreground.

FRIDAY, OCTOBER 26, 9:00-12:00 A.M.

HISTORICAL AND THEORETICAL STUDIES OF LANDINI'S MUSIC, A SYMPOSIUM
 (JOINT AMS/SMT SESSION)

Session Discussants: Don Randel, Cornell University
 John Rahn, University of Washington

HARMONIC ORGANIZATION IN LANDINI'S THREE-PART BALLATE
 Raymond Knapp, Duke University

This study examines the remote-level harmonic organization of Landini's three-part Ballate, giving special attention to the structural role played by sonorities that contain only perfect consonances. Consistency in Landini's procedures is revealed through examination of these structural articulations, singly and in combination, and of the characteristic roles played by their individual voices, most particularly the tenor. From this study are deduced the basic principles of Landini's approach to harmonic organization, which in turn are shown to develop directly from his melodic and cadential syntax. In the course of this demonstration an intriguing parallel with tonal harmonic organization is established: the sonority based on 2 fulfills cadential and structural functions analogous to those of the dominant in tonal music. Finally, the Landini cadence itself provides significant support for the central thesis of this study: that Landini's remote-level harmonic procedures derive from the details of his melodic and cadential practice.

IN SEARCH OF LANDINI'S CADENCE: A REASSESSMENT OF SOME
COMPOSITIONAL CONVENTIONS IN TRECENTO POLYPHONY

Michael P. Long, Columbia University

The year 1984 marks the centenary anniversary of A. G. Ritter's introduction of the "Landini cadence" into music-historical literature in Zur Geschichte des Orgelspiels. The cadential formula in which the leading tone moves to the final in the uppermost voice by way of the sixth degree of the scale accounts for more than ninety percent of primary cadences in Landini's three-voice ballate. Definitions of the Landini cadence have traditionally stressed its ornamental quality, viewing it as a simple leading-tone cadence "embellished" by the "insertion" or "interposition" of the sixth degree. The use of such a cadence in its "unornamented" form, however, is not characteristic of the works of Italian composers prior to Landini. Analysis of compositions from the period ca. 1325-65 suggests a different hypothesis regarding the evolution of the Landini cadence, and its function in individual situations. This paper will outline a typology of Trecento cadences. It will be seen that the Landini cadence originated as a melodic formula which, in its earliest manifestations in two-voice madrigals, was often used to approach primary cadence points, albeit in a contrapuntal environment quite unlike that found in Landini's ballate. By shortly after mid-century the formula had evolved to include a characteristic rhythmic profile, and served not only as a means of cadential resolution, but as a generator of motivic material. The effect of modal integrity and closure which characterized Landini's mature works was achieved in part by providing a new counterpoint for this motive in final cadences. The stylistic change was dictated to some extent by factors relating to genre and textual considerations.

ECHOES OF ANTIQUITY (AMS)

Richard Crocker (University of California, Berkeley), Chair

MUSIC: A MULTIDISCIPLINARY PHENOMENON

Siegmond Levarie, Brooklyn College, CUNY

Music is the only natural phenomenon and human activity in which measure and value, quantity and quality, stand in an exact and spontaneously intelligible relationship to each other, so that sense impression can be measured and proportion can be experienced. Music manifests powerfully the universal principle of polarity; for all tonal action takes place in a field of forces created by complementary opposite tendencies (growth and limitation, multiplicity and unity, consonance and dissonance, etc.).

For the purpose of this argument, I shall elaborate on accomplishments of three different disciplines scattered across history, each of which was guided by conscious musical thought to new insights and discoveries: political science, architecture, and natural science.

Plato, who considered music sovereign in education, built his various political organizations on musical models. From music he

had learned the inherent incompatibility of elements comprising a system, be it tones within an octave or people within a state. In the creation of the new Gothic style around 1200, Alan de Lille, Abelard, and Jean Mignot all proceeded from visualized musical ideas. Finally, in the natural science, Johannes Kepler arrived at his famous third law, not by data gained from observing the sky, but deductively by maintaining that the laws of music revealed to man were the same by which God had organized His heavens.

NEW LIGHT ON THE FUNCTION OF "BORROWED NOTES" IN
ANCIENT GREEK MUSIC: A LOOK AT ISLAMIC PARALLELS
Nancy E. Sultan, University of Minnesota

The occurrence of "borrowed notes" in ancient Greek music must be included among the many problems scholars confront in studying the ancient fragments. In several relics an odd note will appear which does not belong to the tonos (modal system) established according to the Alypian tables for that piece, and although it is recognized that the note has been "borrowed" from another tonos, its exact function and the reason for its existence in a tonos other than its own has hitherto remained a great mystery.

Through a comparison with Turkish music, in which "single note borrowing" is a common practice, a new understanding of "borrowed notes" in ancient Greek music may be reached. Because Islamic (Turkish, Persian) and ancient Greek music are based on many of the same theoretical and ideological principles, a close parallel can be drawn between the way "borrowed notes" function in Turkish, Persian and ancient Greek musical relics. In Turkish art music, whose structure relies to a great extent on Greek theory, and which is much better documented, single notes are borrowed from one makam (modal system) and placed in another: (1) to support the tonal centers of the piece in which they appear, (2) to create a distinction or connection between makamat, (3) as pivots for modulation, (4) as models for improvisation, and, (5) simply to supply color and decor.

This paper attempts to show that "borrowed notes" in ancient Greek music may also serve one or more of these functions, and illustrates how Turkish use of "single note borrowing" can be applied to several of the ancient Greek musical relics containing borrowed notes. It is suggested that a thorough examination using Eastern theory will provide many new and important parallels which can be used in the study of "borrowed notes" in ancient Greek music.

NONSENSE SYLLABLES IN THE MUSIC OF THE
ANCIENT GREEK AND BYZANTINE TRADITIONS
Diane Touliatos-Banker, University of Missouri

Of the several ancient Greek theoretical treatises in existence, the treatise About Music by Aristides Quintilianus (1st-2nd century A.D.) and the treatise known as Bellermann's Anonymous (of uncertain date) incorporate discussions on the syllables τω, τα, τη, τε, (to, ta, ti, te). In ancient Greek

music these syllables were assigned to different pitches of the tetrachords and were used in the practice of solmization. According to Aristides Quintilianus these syllables were specifically selected for the vocal qualities that each would emit, and they possibly produced a gnostic, magical effect on the listener.

The Byzantine theoretician Manuel Bryennius, who draws greatly on Aristides Quintilianus, also mentions these same syllables and provides a bridge in their usage between antiquity and the Byzantine tradition where they reappear in the Kalophonic or Beautified style of Byzantine chant. In the Kalophonic style, the meaningless syllables beginning with t and r and followed by a vowel (TE , TO , TO , TI , PPE , PPP , PPO , PPI) were called teretismata. In the Byzantine tradition these nonsensical syllables were used for vocal effects in melismatic sections to display a coloratura style of chanting. Although these syllables are just one of many mnemonic solmization practices in the history of music, they are worthy of investigation for the possible link they might provide between ancient Greek and medieval Byzantine chant.

HOLY WOOD AND HOLY IRON
A LITURGICAL AND TYPOLOGICAL LINK TO ANTIQUITY
Edward V. Williams, University of Kansas

The belief is commonly held that Byzantine liturgical music was exclusively vocal and that instruments had no place in Greek services. The notable exception to this notion was the use of the wooden or metal semantron as a call to services. Mordant rhythms struck by a mallet on this Byzantine instrument of convocation can still be heard today on Mt. Athos and at other Greek foundations in the Levant.

The liturgical and musical roots of the semantron lie in the use of ceremonial trumpets in ancient Egypt and Israel. Symbolic images of this ancient trumpeting are perpetuated through comments from Byzantine writers on the semantron and its rhythmic music. This paper traces the origins of Byzantine semantia to trumpets in Pharoanic Egypt, to the silver trumpets sounded before 70 A.D. during sacrificial rites in the Jerusalem Temple, and to trumpet calls in monastic communities of early Christian Egypt. The Byzantine and contemporary role of the semantron is also examined as well as the rhythmic patterns struck on these wooden or metal beams.

The liturgical legacy of the semantron's calls to services is contained in the rhythms sounded in Russian bell ringing, a tradition that may have emerged in Kievan Russia as early as the first half of the tenth century. To the zvon ringing that once rocked Moscow on Russian Easter and other major feasts was transferred the aural typology of a tradition that reaches back more than three millennia to the raucous blasts of ancient trumpets. The wooden and iron fanfares struck on Byzantine semantia are links in the transmission of a venerable tradition of liturgical signals from trumpets to bells and from the ancient to the modern world.

NOTRE-DAME POLYPHONY (AMS)

Janet Knapp (Vassar College), Chair
 Session Respondent: Rebecca Baltzer

THE VATICAN ORGANUM TREATISE RE-EXAMINED
 Steven Immel, New York University

Scholars from Rudolf von Ficker onwards have regarded the musical examples and organum settings in the "Vatican Organum Treatise" (Ottob. 3025) as representative of a repertory earlier than that found in the extant Notre Dame sources. Although this conclusion rests on evidence such as the state of the notation, elements of style, and the concordance of some of its theoretical statements, new findings suggest that these criteria should be interpreted in a different way, as indicating a state posterior to, or at least contemporaneous with a relatively advanced stage of the ND repertory. I shall draw attention to a number of striking musical concordances between the Vatican Treatise and the ND sources, concordances that range from the use of a common melodic content to larger musical designs, and shall analyze the differences between the two states. The nature of the variants suggest that it is unlikely that the treatise transmits ND material in an embryonic state, but rather, that it preserves a compendium of already existing, clearly defined ND formulae. I shall analyze what can only be interpreted as the Vatican's adaptation and expansion of ornaments and melodic clichés characteristic of ND, its propensity towards re-use and transposition (resulting in numerous faulty or questionable readings), its simplification of formulae by the stripping away of extra tenor notes, and its frequent use of such advanced principles as isoperiodic structure to produce longer phrases. The Vatican Treatise produces what can be characterized as corruptions of ND material, but at the same time, there are occasional modernizations as well. As a consequence of this study the notion of a document that transmits a repertory linking the early 12th century to ND must be abandoned.

"NOTRE DAME" POLYPHONY, THE JOHANNES GRUSCH ATELIER, AND THE
 PRODUCTION OF MUSIC BOOKS IN MID THIRTEENTH-CENTURY PARIS
 Mark E. Everist, King's College, London

Two manuscripts of thirteenth-century polyphony (Firenze, Biblioteca Mediceo-Laurenziana Plut.29.1 and London, British Library Egerton 2615, fols.79-94^v) show striking similarities of mise-en-page and repertory. This paper demonstrates how both were produced by the same workshop in Paris in the middle of the thirteenth century. The Florence manuscript is known to have been partially decorated in the Johannes Grusch atelier, as elucidated by Robert Branner (Art Bulletin 54) and Rebecca Baltzer (JAMS 25). Significantly, this group of artists was also responsible for some aspects of the decoration of noted service books. The preparation of both types of manuscript is examined in the context of thirteenth-century Parisian book production. The picture of the workshop responsible for the two books of polyphony is enlarged by an examination of the organization of the manuscripts' contents;

this also raises questions of the relationship between the composition, copying, and dissemination of the music.

THE EMERGENCE OF MUSICA MENSURABILIS
Edward H. Roesner, New York University

It is widely accepted that the first coherent rhythmic language in European music, "modal" rhythm, arose in Notre-Dame organum and conductus in the 12th century, and that this usage emerged as a result of forces within the musical fabric itself. The implications of this thesis have been relatively little explored, however. Why a "modal"--i.e., patterned--rhythm? Why the particular modes described by the theorists? Did the factors that generated and directed the impulse toward rhythm work in the same way in all the compositional idioms of Parisian polyphony? This paper analyzes the workings of the impulse toward rhythm in sine littera discant, organum purum, and cum littera discant, and concludes that constraints intrinsic to each idiom shaped that impulse in substantially different ways. It offers a somewhat hypothetical model that demonstrates (a) why the flexible rhythmic flow in the discant sections of organum was perceived in patterned terms, (b) how the full modal system arose from that flexible usage, and by what route, and (c) that the six modes of Garlandia make up a closed system capable of accounting for all possible combinations of available values. The association of specific durations with the long and breve and the phenomenon of ternary measure were not part of the rhythmic practice from the outset. In the other idioms, the absence of a moving tenor in organum purum and the dominating presence of text in the conductus are among the constraints that caused the impulse toward rhythm to be realized somewhat differently, and without precise measure. It was not until the rhythmic system extrapolated from one idiom, sine littera discant, was imposed on the others, perhaps in the earlier 13th century, that musicians began to view all Parisian polyphony in terms of the modal doctrine.

LEONIN: POET AND MUSICIAN
Craig Wright, Yale University

Our knowledge of the composer Leonin has, to the moment, been limited to the information imparted by the mid-13th century English theorist Anonymous IV: Magister Leoninus was the best composer of organum; he wrote a Magnus liber organi which was in use until the time of Perotin whose works in turn were sung in the choir of Notre Dame of Paris into the mid-13th century. Attempts to identify Leonin and place him in a specific chronological and cultural context have been unsuccessful to the point that the New Grove suggests that Leonin was possibly "more legendary than real". With the aid of unpublished archival documents it is now possible to show beyond a reasonable doubt that the composer Leonin did in fact exist and that he enjoyed an association with the cathedral of Paris that extended for more than forty years, from at least 1159 until 1201. Magister Leonius, or Leoninus as he was called toward the end of his life, served during his early career as superintendent of the collegiate church St. Benoît on

the Left Bank, later established an association with the Augustinian canons of St. Victor, and throughout his life was active in the business affairs of the cathedral of Paris where he was likewise a canon. In addition, this ecclesiastic was a poet of some reknown. Surviving today in the Bibliotheque nationale and in the Vatican Library are several copies of his paraphrase of the first books of the Old Testament set in Latin verse, as well as a half dozen partly autobiographical poems. The present paper will outline the biography of Magister Leoninus and enumerate his poetic works, the sources in which they appear, and the types of versification they employ. Finally, it will begin an initial consideration of the relationship between Leonin's obvious familiarity with the ars metrica, as evidenced in his poetry, and the use of musical rhythm in the copula and discant sections of his Magnus liber organi.

ROMANTIC MUSIC (AMS)

Rufus Hallmark (Queens Collegé, CUNY), Chair

SCHUBERT'S JUDGMENT OF HIS C-MAJOR SONATA (D. 840):

SELF-CRITICAL, PRAGMATIC, OR "CULPABLY INERT?"

Thomas A. Denny, Skidmore College

Schubert's mastery of instrumental forms developed rapidly during the first half of the 1820's. Among the several unfinished, yet otherwise masterful, instrumental works which dominate this critical phase of maturation, the C-major piano sonata of 1825 might well be the richest biographical document. It uniquely pulls together most of the major critical issues involved with Schubert's work during this period--the inexplicably unfinished works, the idiosyncratic treatment of sonata forms in general and recapitulation in particular, and Schubert's alleged "finale problem."

The central thrust of this paper will be a reinterpretation of both the musical and biographical significance of the unfinished state of this work. The paper will focus on several problems specific to this sonata (e.g., the possibility and desirability of completing the unfinished movements; hypotheses regarding Schubert's reasons for interrupting composition; the evaluation of negative judgments of the finale) and examine them in a wider context.

The prevailing critical consensus, which (on the basis of its "flawed" finale and Schubert's presumed self-criticism of it) has isolated this work from other sonatas of the mid-1820s, will be challenged. Both internal and external evidence will be used to establish that this work is more typical than not, and that, at least in Schubert's mind, the sonata must have seemed essentially complete. In short, the C-major sonata must occupy a central place, rather than an anomalous niche, in our perception of Schubert's years of maturation.

SCHUMANN AND STERNDALE BENNETT
Nicholas Temperley, University of Illinois

In the late 1830s, William Sterndale Bennett was privileged to belong to a small, intimate circle of musicians based in Leipzig, of which Mendelssohn was the acknowledged leader. Bennett's relations with Schumann were particularly warm, as is shown by the bantering humor of their correspondence and the mutual dedication of major compositions. They conferred as equals; Schumann at this time by no means enjoyed the towering reputation that Mendelssohn had in Germany, let alone in England.

In their estimation of each other's works there is a marked contrast. Schumann poured lavish praise on Bennett's music in a series of published reviews, while Bennett could hardly bring himself to say anything in favor of Schumann as a composer. A number of reasons may be advanced for this surprising fact. Schumann was enthusiastic about many rising composers, not always judiciously so, and thought it his duty to encourage young talent and to avoid chauvinism. But there is other evidence that he sincerely regarded Bennett as one of the most important, original, and progressive composers of the time. Bennett, on the other hand, was reserved by nature, not at all given to fulsome compliments; yet he found words to express the deepest reverence for Mendelssohn's music. In both cases, then, the opinion was genuine: Schumann admired Bennett's music, but his admiration was not reciprocated.

Turning to the piano music that the two composers produced in this period, we find clear differences, some marked similarities, and a few cases of detailed resemblance that are beyond coincidence. In view of the two men's opinions of each other's music, one would expect any influence to have flowed from Bennett to Schumann, and this does indeed seem to be the case in some instances,

SCHUMANN'S F-MAJOR PIANO CONCERTO OF 1831
Claudia MacDonald, University of Chicago

Schumann completed the solo parts of the first movement of a piano concerto in F-major in the summer of 1831. In this form, i.e., without tuttis, he played it for his friends, wrote in his diary it was his best work and sent the exposition to Hummel. Hummel's copy is not extant; therefore the movement exists now only as a series of drafts and sketches scattered over thirty-six pages in Schumann's first sketchbook. On the basis of Schumann's three tables of measure numbers and his various instructions to himself in the score, as well as a consideration of the musical sense of the composition, it was possible to reconstruct the solo parts of the movement, 322 measures. After presentation of this reconstruction, a discussion will follow of Schumann's intense concern with the form and proportions of the movement, as shown by the detailed comparison he made of his movement with the first movement of Herz, Concerto in A major, and a less complete comparison with the first movement of Ries, Concerto in C-sharp minor. Further, the sketch will be shown to reflect stylistic hallmarks of these two works and other concertos known to

Schumann. Finally, the nature and significance of all major and some minor changes made by Schumann will be dealt with.

THE NOVELLO STOCK BOOK: A CHRONICLE OF
PUBLISHING ACTIVITY, 1858-1864

Victoria L. Cooper, University of Chicago

During the first half of the 19th century, England experienced an enthusiasm for amateur music making and a growing desire for performance editions of contemporary and traditional works. The music publishing firm Novello met these needs with the premise that large print runs created lower prices. Until now it was unclear what the publisher, Alfred Novello, considered a "large" print run and judgments were frequently based on insufficient data supplied by correspondence and advertisements. Indeed, the absence of this information limits studies of music publishers and society.

The Novello archives contain a stock book which chronicles the life of an edition from print run, through its sojourn in the warehouse, to its removal for sale. Records of this nature are quite rare and where they do exist they have not been evaluated in terms of the publisher and his relationship to public taste and music making. Indeed, although the existence of the Novello stock book was known, it had not been analyzed in light of this practical data. This paper examines the Novello records for the period 1858-1864 and interprets these patterns of depletion and reprinting.

Through the Novello stock book, not only may we better define a "large" print run, but we are now privy to the heretofore confidential decisions which held a publishing firm in financial balance. More widely, these records illustrate a crucial role of the music publisher as an agent of dissemination and taste.

FRENCH BAROQUE OPERA (AMS)

Mary Cyr (McGill University), Chair

PERFORMANCES OF RAMEAU'S STAGE WORKS AT BORDEAUX 1745-68;
IMPLICATIONS OF REDISCOVERED MATERIAL FOR LA PRINCESSE DE NAVARRE.
Lionel Sawkins, Whitelands College, England

Despite the centralization of the ancien regime on the capital and its nearby palaces, the Southwestern centres of Bordeaux and Toulouse at times rivalled Paris in the extravagance of their theatrical presentations. In particular, some notable performances of Rameau's stage works at Bordeaux employed the talents of leading designers such as Valois and Servanconi, while several of the singers who were to become the leading interpreters of the composer's works on the Paris stage were from the provinces of Guyenne and Lanquedoc.

Recent research on performances of Rameau works in Bordeaux helps solve a major problem in the preparation of practical editions for those works for which the sources exhibit a variety of orchestral scoring practices. Some posthumous copies represent primitive versions of the ordering of certain works, but doubts

have been raised about the authenticity of the revised scorings they contain. The rediscovery last year of the full score and performing material for the performances at Bordeaux in 1763 of La Princesse de Navarre (for which Voltaire wrote a new prologue) brings new perspectives on Rameau's scoring practice late in his career, obliges revision of some current ideas on his practice of self-borrowing, and brings to light three previously unknown dance movements by the composer.

THEATERS IN THE FRENCH COURT, 1680-1730
Barbara Coëyman, Pittsburgh, Pennsylvania

Productions of opera, ballet, and other musical-theatrical works played an integral role in the cultural life of the French courts of Louis XIV and Louis XV. In spite of this commitment to stage spectacle, with its potential for glorification of the French nation, political and financial exigencies prevented the court from erecting a permanent opera house from its establishment at Versailles in the early 1680s until the opening of the still standing opera in 1770. Instead, most indoor operas and ballets were staged either in small theaters originally intended for plays, or chambers temporarily remodeled to accommodate particular productions.

This paper examines performances of stage works by Lully, Delalande, and others as they were presented in several temporary court theaters in order to enhance our understanding of the staging of movement for the performers and impression of the production for the viewers within these relatively small architectural spaces. Architectural plans and elevations, libretti and scores, archival documents and contemporary accounts of performances, as well as actual sites of the Salles de la comédie in Versailles, the Grand Trianon, and Fontainebleau, the Salle des Machines in the Tuilleries, and galleries in Versailles and the Tuilleries were examined for features such as the dimensions of the stage and auditorium and how these areas were utilized in the performances in question, the acoustical and visual possibilities of such spaces, and the compatibility of these theaters with the music and dance of the period.

THE ROOTS OF THE OPERATIC RÉCIT IN
EIGHTEENTH-CENTURY FRENCH TRAGEDY
Leslie Ellen Brown, Louisiana State University

Numerous solo airs of the early to mid eighteenth-century tragédie en musique bear the label récit in the tables des airs à chanter of early printed editions, alongside other labels such as duo, trio, menuet, rondeau, and ariette.

Neither of the two types of récits commonly known to music theorists of the period (Furetière, Brossard, Rousseau) is sufficient for explaining the designation of some, but not all, of the solo airs as récits. The récit must instead be regarded first and foremost as a convention of the French spoken tragedy: a narrative, an account, a recital, or the relating of events.

Approximately forty percent of the tragédies en musique composed during the first third of the eighteenth century were

examined to determine both the musical style and dramatic function of the pieces marked recit, yielding thirty-one airs so labeled. While varying in musical vocabulary from the extended recitatif accompagn  to the simple binary air tendre, a few stylistic similarities come to light: an obbligato accompanying instrument or instruments, and the recits de basse, the doubling by voice of the continuo part.

In addition, four dramatic functions of the recit have been isolated: first, that which narrates events or a state of affairs; second, that which verbalizes a passion; third, that which instructs or moralizes; and fourth, that which persuades or arouses.

Thus, the issue of recits reconfirms the bond between spoken and lyrical tragedy in France during the first third of the eighteenth century.

FRIDAY, OCTOBER 26, 1:30 - 5:00 P.M.

WORKSHOP SESSION: ARTS AND HUMANITIES CITATION INDEXTM:
AN INTERDISCIPLINARY APPROACH TO BIBLIOGRAPHIC RETRIEVAL
IN MUSICOLOGY 1:30

Linda R. Sacks, Institute for Scientific Information

The multidisciplinary scope of the A&HCI will be outlined with a discussion of journal coverage and examples of current interdisciplinary articles dealing with music topics.

The depth of indexing will be illustrated with samples of types of items that can be retrieved, such as: book reviews, score reviews, record reviews, music performance reviews as well as regular articles, review articles and others. All relevant entry points will be pointed out. These include full bibliographic information for each journal article, language of article, author's address, full listing of references, etc.

Citation indexing will be explained with special attention to the value of cycling which helps to retrieve material which might be elusive.

INTERDISCIPLINARY STUDIES IN RENAISSANCE MUSIC (AMS)

James Haar (University of North Carolina), Chair 2:00 - 5:00 P.M.

A MAJOR ANGEL CONCERT IN FERRARA

Irving Godt, Indiana University of Pennsylvania

Although largely unknown to musicians and public, the fresco in Santa Maria della Consolazione is a remarkable treasure that depicts sixteen angel musicians, fifteen instruments and an unattributed superius with extraordinary fidelity to detail. Art historians have known the curious story of the church and its fresco for almost a century, but the fresco still lacks a secure attribution and has lacked a precise dating.

Musical scrutiny of the disparate painting styles, the state of the edifice, and the organological details, combined with our knowledge of the musical zeal of Ercole I d'Este (who participated directly in founding the church in 1501), makes it possible to shrink the probable period of the fresco's execution from fourteen years to a mere three (1502-1505). Refining the fresco's date or origin contributes, in its turn, to our concept of the Este music. The fresco depicts well-defined ensembles, possibly those of the Este court. All the playing positions are conventional except for the strange lateral position of the viola da gamba which would have been impossible were it not for an end-pin which appears in the picture at this unexpectedly early date. The presence of a violone connects the Este with that instrument two decades earlier. The presence of a harp moves the Este interest in that instrument back by two generations. The superius part from which one of the angels sings could possibly be a difficult puzzle canon; its firm terminus makes it worth future effort.

THE SIGNIFICANCE OF THE SCALE IN THE RENAISSANCE MOTET
Lester D. Brothers, North Texas State University

Around 1480 composers (Josquin des Prez, Loyset Compère) and artists (Filippo Lippi, Leonardo da Vinci, and Michelangelo) began to employ the scala (musical scale, visual ladder or steps) in order to enhance the specific symbolic content of certain works heretofore appreciated mainly for their technical virtuosity. Despite the fact that the scala has a long tradition in theological literature, extending from the third through the seventeenth centuries, it was only recently that Bojan Bujic pointed out connections with art and music. Nevertheless Bujic failed to grasp the significance of this in relation to music employing the hexachord. This paper will examine the symbolic potential of selected motets utilizing the hexachord as cantus firmus or ostinato (focusing initially on Marian motets of Josquin--"Ut Phoebi radiis", and Compère--"Virgo caelesti") placing them in the context of paintings incorporating significant references to steps or ladders (Leonardo, Lippi, and Michelangelo) and relevant contemporary theological literature (especially Domenico Benivieni's "La scala della vita spirituale sopra il nome di Maria"--Florence, c. 1495). Other uses of the scale in motets will then be taken up, along with several previously unexplained passages in the Mass repertoire. It is suggested that the meaning of compositions employing scales lies far beyond their significance merely as a demonstration of technical mastery, and that this may well account for the rise and even the longevity of the hexachord Mass tradition (c. 1480-1740).

A HYMENAEUS FOR BEATRICE
Vivian S. Ramalingam, Roseville, Minnesota

In 1970, Leeman Perkins first reported his discovery that the Mellon Chansonier was a wedding gift prepared by Johannes Tinctoris for Beatrice of Aragon, who was officially betrothed in Naples to Matthias Corvinus of Hungary in 1475. They were married in Hungary on September 15, 1476.

In a recently published article, Jaap van Benthem draws on traditional notions of medieval number symbolism to explain the unusual placement of the dedicatory motet (which stands nineteenth rather than the first in the manuscript), its relationship to the final motet, and references to Beatrice, to Mary, and to Tinctoris which are concealed in their notation.

The present paper seeks to demonstrate that the significant number 19 also governs the plan of the secular contents. Other reasons are offered for the choice of 19 as the key to the manuscript. By means of methods which have been developed in the field of comparative literature, the Mellon Chansonnier is shown to reflect in its contents and format the intellectual and cultural preoccupations of the court and the Academy at Naples, as well as the new interest in mathematical concepts as a proper subject for Humanistic speculation. It is suggested that the Mellon Chansonnier may have been intended as a Humanistic re-creation of a classical Hymenaeus: songs sung as the bride goes from the house of her parents to the house of her new husband, which are by turns ribald and devout, and which periodically invoke the name of the god.

CIPRIANO DE RORE'S VENUS MOTET;
ITS POETIC AND PICTORIAL SOURCES
Edward Lowinsky, University of Chicago

In Cipriano de Rore's motet Hesperiae cum laeta, Venus, wandering through Italy, comes face to face with a painting of Venus looking exactly like herself. Her chagrin that a mere mortal could recreate her beauty trait for trait is such that she bursts out into tears, exclaiming "What use is it to be a goddess?" The idea is no mere poetic conceit, for not only has it been possible to identify the actual painting and the author of the poem, but also the model for Venus and the ancient Greek sources of both the painting and the poem. Composer, painter, poet, and model all lived at the court of Ferrara in the 1540s. The paper is intended to show the living tissue in which a composition of the Renaissance may be embedded and to illustrate the vibrant enthusiasm which this age felt for antique culture.

ITALIAN THEATER MUSIC (AMS) 1:30 - 4:30 P.M.
Lowell Lindgren (Massachusetts Institute of Technology), Chair

THE CHURCH AND THE STATE IN SEICENTO ROME
Margaret Murata, University of California, Irvine

Public opera houses on the Venetian model never took root in seventeenth-century Rome. Moral opposition from Church reformers and conservatives has been cited as a chief cause of the Vatican's symbolic destruction of the Teatro Tor di Nona in 1697, even though the theater had been licensed as an opera house not quite thirty years earlier by a pope. The contradiction apparent in the first flourishing of opera in Rome under a papal family in the 1630s and 40s and the later fate of Rome's first and most famous house can be reconciled by examining Vatican policy toward other

types of theatrical productions and specific injunctions affecting plays and play-going, along with the circumstances that called them forth.

In the picture that emerges from such an examination--based on the year to year reports of the *Avvisi di Roma* and our knowledge of the works produced--the arguments over morality neither discuss the content of the dramas nor do they address intellectual and theological concerns about the falsity of theatrical representations. The documents support a thesis that in Rome, policies against the theater were not due simply to different aims of different regimes. Year after year, public performances, in contrast to private productions, exacerbated problems of temporal-civil governance peculiar to the political, aristocratic mix of the nobility resident in the city. The *Tor di Nona* did not fall for economic or moral reasons; it was a victim of the very social class that sponsored it.

RUNNING A THEATER IN 18TH-CENTURY FLORENCE

William C. Holmes, University of California, Irvine

A large, recently discovered collection of documents provides a wealth of information about the operation of an important 18th-century theater in Florence. The collection consists mainly of letters from and to the Marquis Luca Casimiro degli Albizzi (1664-1745), who from the time of the re-opening of the Teatro La Pergola in 1718 until his death was among those generally responsible for the artistic direction of that theater.

As recounted by the documents, Albizzi, in April of each year, began seeking singers for the following season. Ideally, the singers were engaged before the repertory was fixed. The repertory itself was drawn either from works successfully performed elsewhere or from recent (or older) librettos scheduled to be set to newly commissioned music. Difficulties with composers, not to mention difficulties with singers, often created situations which forced Albizzi to adopt surprising and unusual musical solutions in order to guarantee that announced performances of works would actually take place. How he met these difficulties forms the subject of this paper.

The documents from which illustrations will be drawn cover a period of more than 25 years, and furnish us with a comprehensive overview of the daily workings--artistic and practical--of an important theater. Such practices, among others, as the substituting of arias by singers and the extensive reworking of librettos are here documented, not merely in isolated cases, but continuously for more than a quarter of a century. The principal and unique value of the Albizzi documents is not that they present totally unknown information, but that they document with unparalleled consistency some of the daily, professional strands of operatic history over an extended period of time.

THE ROLE OF DIALECT IN EARLY OPERA BUFFA

Piero Weiss, New York City

Much has been written concerning the origins of opera buffa. As a recognized dramatic genre, we are told, it had to await the

purging of comic elements from the dominant operatic form; that is, it had to await the development of a true opera seria against which to measure itself. Chronologically, this is not wrong: both seria and buffa date from the first decades of the 18th century. But the cause-and-effect implication appears ill-founded, though it applies to comic intermezzi. The full-length Neapolitan comic opera, fountainhead of the genre that dominated Europe in the later 18th century, did not require opera seria as a foil, nor was it a repository of comic elements discarded from the old dramma per musica. Rather it was a new genre that represented, in Croce's words, a concern for reality and its faithful reproduction, after the long period of Baroque hyperbolism. But where do we find this "reality"? Not, certainly, in the plots; nor do the arias seem too different musically from those of opera seria (as Strohm has already observed). It was, rather, the use of local dialect that lent the Neapolitan operas their new sense of reality; or better, the manner in which the dialect was used in conjunction with the music.

After the necessary linguistic background is sketched in (the nonexistence at the time of a spoken national language, the universal use of dialects, the phenomenon of the linguaggio poetico), the paper will proceed to examine Vinci's Li zite ngalera, one of the earliest Neapolitan comic operas with surviving music, pointing out concrete examples in support of its thesis.

SENSIBILITY AND SOCIAL CLASS: PAMELA, CECCHINA, AND THE RISE
OF THE SENTIMENTAL HEROINE IN LATE EIGHTEENTH-CENTURY OPERA BUFFA
Mary Hunter, Bates College

This paper explores the relations between Samuel Richardson's novel Pamela and a number of opere buffe from the last third of the eighteenth century, including Goldoni's adaptation of Pamela as La buona figliuola (Piccinni, 1760), and its direct imitations such as Petrosellini's L'incognita perseguitata (Piccinni, 1764; Anfossi, 1773) as well as reworkings of the same themes in such operas as La finta giardiniera (librettist?/Anfossi, 1774; Mozart, 1775), La vera costanza (Puttini/Anfossi, 1776; Haydn 1779/1785) and Griselda (Anelli/Piccinni, 1793; Paer, 1797).

The main topic in these and similar operas is the (apparent) discrepancy in rank between the heroine and her well-born lover or husband, which gives rise to the action of the plot. One of the most significant aspects of these operas, as well as of Pamela itself, is the connection they make between the plot-action and the characterization of the heroine. In all these works the heroine's manifest and appealing sensibility validates and makes plausible the otherwise rather conventional intrigues and machinations of the plot. They are comedies of manners whose success depends on their demonstration of the heroine's intrinsic merit. Richardson's veristic portrayal of Pamela herself has long been noted; this paper in part describes analogous means of characterization in the subgenre of operas under consideration.

These "Pamela-like" operas are historically important both insofar as they exemplify an increased interest in characterization, and as they participate in the general blurring of seria-buffa distinctions characteristic of this period.

THE "NEW GERMAN" SCHOOL: BERLIOZ, LISZT, AND WAGNER (AMS)

Anthony Newcomb, University of California, Berkeley 1:30 - 4:30 P.M.

MUSICAL-DRAMATIC CORRELATIONS IN THE OPERAS OF HECTOR BERLIOZ

Jeffrey Langford, Manhattan School of Music

In a letter Berlioz wrote to Scribe in 1839 concerning the matter of appropriate operatic subjects, and elsewhere in his writings, he clearly regards certain dramatic situations as more suitable than others for effective musical realization. We can infer from this evidence that he favored the use of specific "scene-types" which he felt would produce a powerful musical-dramatic effect in his operas. A study of Berlioz' operas and other non-operatic music dramas (e.g. La Damnation de Faust) corroborates this hypothesis by revealing the existence of several kinds of dramatic situations that reappear from work to work regardless of differences in subject matter. These recurring dramatic motives suggest that Berlioz, who fashioned most of his own librettos, approached opera, not as a play set to music, but as a series of discrete vignettes based on these specific scene-types, each of which captured in a musical "moment" some small portion of the overall essence of the drama.

This principle of dramatic construction is complemented by an equally rigorous musical analogue. One finds that nearly every recurring dramatic situation is accompanied by a corresponding musical realization which is characterized by some unique rhythmic, melodic, harmonic, or orchestral feature. This paper traces some of these musical-dramatic correlations throughout several works and suggests the existence of a systematic operatic practice which seems to govern many of the structural and stylistic details common to so many of Berlioz's dramatic works.

RICHARD WAGNER, FRANZ BRENDEL, AND THE NEUE ZEITSCHRIFT FÜR MUSIK:
A MYTHIFICATION REVEALED

James A. Deaville, Northwestern University

The recently released, unexpurgated letters of Wagner to Theodor Uhlig as well as unpublished documents from the archives in Bayreuth and the Liszt-Nachlass in Weimar reveal that the traditional conception of Wagner's relationship to Franz Brendel and his Neue Zeitschrift für Musik needs revision. Contrary to current thought, Wagner regarded neither Brendel as spokesman nor the journal as organ for his own party, but rather accepted them only reluctantly and infrequently, in the absence of a more suitable publication. The prevailing perception has resulted from a complex accumulative mythification that has extended from the 1850s through the present day. The sources call for a correction

of this basic misconception, and furthermore suggest the need for a complete re-evaluation of Wagner's relationship with the "New-German" propagandists of Liszt's circle, for a revision in the traditional view of the oneness of Wagner's and Liszt's causes in the 1850s.

In this paper, I will summarily present and evaluate the documentary evidence for my conclusions and briefly consider fundamental resultant questions as well as apparent contradictions. Letters of Wagner, Brendel, and their "New-German" colleagues will serve to document the true nature of the composer's relationship to the editor, while Wagner's writings in the Neue Zeitschrift will be statistically examined in order to answer the question of his seemingly extensive collaboration there. I will investigate the reasons and forces behind the mythification, especially Richard and Cosima Wagner's roles therein, and will conclude by discussing the implications of these discoveries for Wagner scholarship and for research on the musical press of the 19th century.

"LES PRÉLUDES" AND "LES QUATRE ÉLÉMENTS": A REINVESTIGATION
Andrew Bonner, Brandeis University

The relationship of Lamartine's "Les Préludes" to Liszt's symphonic poem of the same name has long been in question. Peter Raabe and Émile Haraszti among others have claimed that this piece was originally conceived as an overture to a set of choruses written in 1844-45 on four poems by Joseph Autran, entitled "Les Quatres Eléments". Alexander Main has rejected this conclusion (Music and Letters, 1979), citing the lack of manuscript evidence and pointing out the striking formal resemblance of the work to Lamartine's poem. New evidence from the Goethe-Schiller Archiv, Weimar, seems to suggest that the theory of the earlier scholars comes closer to the truth. This paper will discuss the extant sources for the Autran choruses and "Les Préludes" and, on the basis of handwriting and paper evidence, will suggest a tentative new chronology for the gradual transformation of the piece from overture to symphonic poem. It will also discuss the way Liszt adapted the music to the new poetic model. This is perhaps the first instance of Liszt using the form of a poem to dictate the form of an instrumental work.

WAGNER'S UNFINISHED SYMPHONIES
John Deathridge, King's College, Cambridge

Wagner's public career as a creator of "music drama" and the "music of the future" (two designations he hated but nevertheless encouraged indirectly through his reputation as an avant-gardist) was accompanied by a private desire to write symphonies. His failure to realize his "symphonic ambition" (Egon Voss) is usually attributed to a lack of self-confidence in his technical prowess as a composer of purely instrumental music. The Symphony in C (1832) and the "Symphonie" that became the Siegfried Idyll (1870), however, show few signs of failing technique. Moreover, other

projected symphonies, and especially their position in Wagner's career, suggest that there were deeper reasons for his modest contribution to the genre.

This paper traces the history of the symphonies that Wagner never completed. First, the Symphony in E abandoned in the 19th measure of the slow movement in September 1834. Second, a projected Faust symphony that progressed little further than a theme for the second movement. Third, fragments marked "Symphonie I" and "Symphonie II" written during work on Lohengrin. Fourth, ideas and sketch fragments, most of which are unknown, for symphonies planned during the composition of Parsifal and after. The picture that emerges is less one of technical uncertainty and failed "symphonic ambition". Rather it reveals Wagner's deeply serious thought about the symphony after Beethoven and the outlines of a philosophy that explains both his need to write symphonies and his reluctance to finish them.

PROBLEMS OF TERMINOLOGY IN EIGHTEENTH-CENTURY CRITICISM (AMS)

George J. Buelow, Indiana University, Chair 2:00 - 5:00 P.M.

SESSION ABSTRACT

Eighteenth-century writers generally eschewed the rhetorical, highly-ornamented style of the previous century; in spite of a movement toward clearer syntax, however, their vocabulary remained charged with complexity and ambiguity. Thus the modern scholar must read even the most seemingly straightforward terms in the context of underlying associations, implications, and unspoken assumptions of the age. This panel was organized in the hope that a closer look at some of the modish terms of the eighteenth century can yield new insights into the musical thought of the period. The first two papers, on the terms "originality" and "baroque," show how eighteenth-century prejudices influenced the criticism of music from an earlier era. A study of sentiment and Empfindsamkeit traces a German philosophy of musical expression to its roots in France and England. Finally, an examination of the related terms "transport," "ecstasy," and "enthusiasm" reveals a developing romantic aesthetic.

"BAROQUE" AS A MUSIC-CRITICAL TERM

Claude V. Palisca, Yale University

For a long time it was believed that the word, "baroque," was first applied to one of the arts with reference to architecture in the Lettres familières écrites d'Italie en 1739 et 1740 of President Charles de Brosses. However it has been shown that these letters were not written until around 1755, after de Brosses' return to Paris, from notes made during his travels in Italy. The earliest application to an art may, therefore, have been to music rather than visual art.

Noel Antoine Pluche was the most illuminating early user of the term around 1746 in Spectacle de la nature, Volume 7, because he defined it. This antedates the better known definition in

Jean-Jacques Rousseau's Dictionnaire (1768). Meanwhile Wolfgang Leiner has contributed the information that the phrase, "distillateur d'accords baroques," applied to Rameau, came from a poem by Jean-Baptiste Rousseau in a letter of 17 November 1739. Recently Georgia Cowart (Origins of Modern Musical Criticism) discovered an even earlier occurrence in an anonymous satirical letter printed in the Mercure of May 1734, also aimed at Rameau.

From the 1730's on, evidently, the term was fashionable for describing certain kinds of music. What "baroque" meant to its earliest users can be inferred from the context of the passages containing it, from Pluche's and Rousseau's definitions, and from the music to which it was applied. An analysis of these usages, definitions, and contexts, and of the targeted music, helps clarify the denotations and connotations of this epithet in an anti-baroque age.

SENSE AND SENSIBILITY IN EIGHTEENTH-CENTURY MUSICAL THOUGHT Georgia Cowart, University of South Carolina

In eighteenth-century France, aesthetic theories of sentiment originated within a neo-Aristotelian, rationalistic framework, but gradually sentiment began to challenge reason as the primary criterion of taste. With the elevation of sentiment came a corresponding elevation of the status of music as an art to be appreciated through the senses rather than through reason. In the early part of the century, in France and in England, sentiment denoted information derived from the senses as well as a "sixth sense" (sometimes called "taste") that responded to such information. With the rise of the sentimental novel at mid-century, the term began to acquire emotional nuance.

The interplay between sense and reason became the subject of debate among German philosophers and musicians in the late eighteenth century. Baumgarten's Aesthetica proposed a new branch of philosophy based on a knowledge of beauty through sensory impressions rather than intellect, and critics discussed possible ways of incorporating the idea of sentiment into this new science of aesthetics. During this period the term empfindsam, a direct translation of the English "sentimental," became closely associated with the man of taste. Empfindsamkeit eventually came to represent all that was noble in man, and writers particularly valued music for its ability to awaken and refine this quality. Today Empfindsamkeit is erroneously, or at least inadequately, used to describe a group of stylistic tendencies rather than an actual philosophy of musical expression. An interdisciplinary study of the roots of this philosophy in the early eighteenth-century theories of sentiment is the purpose of the present study.

ORIGINALITY, GENIUS, AND PLAGIARISM IN ENGLISH CRITICISM George J. Buelow, Indiana University

"Originality" as the foundation from which all the arts come forth seems to us, imbued as we are with-nineteenth century

critical judgments for both the artis and their arts, as the sine qua non of all creative effort, whether as demonstrated in a musical score, an artist's canvas, a poem, a novel, etc. The aim of this paper is to prove that this was not true over the longest and most continuous history of all artistic endeavors by: 1) sketching in some detail of the origins in English aesthetic thought of the concept of "originality" which will show how this idea was new and distinctive in relation to the perceived goal of the arts in the 18th century and earlier periods; 2) tracing how the idea of "originality" entered into music criticism in the 18th century; and 3) proposing a thesis that explains why for the first time in the 18th century composers faced the charge of plagiarism and why George Frideric Handel became the foremost and ideal target for these charges.

TRANSPORT, ECSTASY, AND ENTHUSIASM
Gloria Flaherty, Bryn Mawr College

Terminology has long been an obstacle to our understanding of the eighteenth century. What a given word meant to one person at one time, changed radically among others at other times. Such problems have been further compounded in the twentieth century because the dictionaries, encyclopedias, and realia of the age have been so generally neglected by modern scholars.

This discussion concentrates on the clarifying of the words and concepts that have to do with transcending the self, flying high, communing with the all, achieving bliss, and orgasm. All of them happen to be words that can be used to show the development from enlightenment to sentimentality, to Sturm und Drang, to classicism, and on to romanticism. These occur in three major areas: 1) rediscovering antiquity, that is, the increased interest in Dionysian cult rites as well as in Longinus and matters pertaining to sublimity; 2) discovering archaic societies in Siberia and the Americas, that is, the role of music, dance, and narcotics in inducing trance-like states or other-worldliness; 3) uncovering the self, that is, the sexual exploration and experimentation that began to proliferate in the 18th century. Examples will come from theoretical treatises, works of applied criticism, and other kinds of philosophical as well as literary and anthropological works.

SPECIAL TOPIC (AMS)
2:00 - 2:40 P.M.

DATING THEINRED OF DOVER'S
DE LEGITIMIS ORDINIBUS PENTACHORDORUM ET TETRACHORDORUM:
A REVIEW OF THE EVIDENCE

John L. Snyder, Nicholls State University

Our understanding of a musical-theoretical work is influenced by what we know (or the assumptions we make) about its time and place of origin. Theinred of Dover's De legitimis ordinibus pentachordorum et tetrachordorum has been variously dated 1371, late twelfth century, and late thirteenth century; none of these

proposals, however, was made in light of all the available evidence. Indeed, the uncertainty surrounding the date of origin both reflects and contributes to the difficulty of understanding and interpreting the treatise.

The evidence bearing on this question comes from both within and without the treatise, and is both direct and indirect in nature. An unfortunate paucity of hard facts necessitates the construction of a web of circumstantial evidence.

Theinred mentions and criticizes Guido d'Arezzo, giving us a terminus post quem of about 1050. An entry in a monastic library catalogue of 1372 establishes a terminus ante quem. The contents of the treatise provide some bases for narrowing this broad time-span. Theinred's extensive discussion of the deficiencies of the Guidonian gamut vis-a-vis the chromaticism found in plainsong as he knew it, suggests that he wrote before plainsong had been completely brought within the Guidonian system. Theinred's unique notation for chromatic tones seems to have originated before the 14th century; his discussion of consonance is not too advanced for the 12th century, and would have been antiquated by the later 13th century. The treatise also contains a solmization scheme found mainly in 12th-century sources. Finally, Theinred's musical examples include one item which seems to have disappeared from English use early in the 13th century.

These observations are supported by external considerations, and on balance, the clues point towards an earlier rather than a later date for the treatise. The most plausible time frame seems to be the period ca. 1140-ca. 1180.

JAZZ IMPROVISATION AND POLITICAL MUSIC (AMS) 2:40 - 5:00 P.M.
Lawrence Gushee (University of Illinois), Chair

HOMER, GREGORY AND BILL EVANS? THE THEORY OF FORMULAIC
COMPOSITION IN THE CONTEXT OF JAZZ PIANO IMPROVISATION
Greg Smith, New England Conservatory

Repeated melodic patterns are an often noted characteristic of music improvised in the jazz idiom. Such patterns, to judge from comments by scholars and critics of the art, are accepted as a necessary and inevitable feature of the music. But a satisfactory account of their nature and their purpose has yet to be advanced.

The theory of formulaic composition, developed by Milman Parry and Albert Lord from studies of the Homeric texts and of Serbo-Croatian epics composed in this century, suggests an explanation for the melodic repetitions in jazz that could open a new perspective on the music. Like the repeated word patterns found in oral poetry, they may be a vital element in the compositional process. This theory has already brought new insights to plainchant; it has been adopted, too, in some studies of jazz. In the latter, however, the problem of applying to instrumental music a theory developed in the study of language has not been adequately considered, nor have the methods of Parry and Lord's research been scrupulously followed.

If, in imitation of the research model, criteria for isolating formulas are clearly defined and those criteria carefully applied to a sample passage of music, it becomes apparent that a process of formulaic composition analogous to that described by Parry and Lord must underlie the art of jazz improvisation. In the present study, improvisations by the late jazz pianist Bill Evans are used to test this theory.

CHARLES MINGUS AND HIS ORIGINAL FAUBUS FABLES:
THE MEETING OF ART AND POLITICS

Brian Mann, University of Nebraska, Lincoln

Charles Mingus recorded his Fables of Faubus in a purely instrumental version in 1959. In 1960, he recorded it again in its true form: a vocal-instrumental piece with an incendiary text attacking Establishment figures and racism in general. Though the work's expressive intent is rather heavy-handed, its expressive means are enormously sophisticated. A series of strains of disparate length jostle with one another in an opening instrumental-vocal exposition. The central portion of the piece is given over to a series of improvised solos, which are related in subtle ways to the main material, and which reflect a remarkable degree of planning. Ted Curson plays four trumpet choruses, of 20, 18, 16 and 18 bars, respectively. Each of these is accompanied with great care and a rich variety of rhythms from Mingus and his drummer Dannie Richmond. In the second and fourth choruses, Richmond and Mingus provide an eerie vocal counterpoint. Eric Dolphy then uses this four-chorus structure as the basis for his saxophone improvisations. Mingus plays two choruses parallel in structure to the first two choruses of the preceding sets. The piece concludes with an abbreviated recapitulation of the opening material. In sum, the work reflects both Mingus' conviction that his music could serve political ends, and that it must escape the trite forms into which so much contemporary jazz had lapsed. In freeing his music from these patterns, he may have turned to Ellington for inspiration, but the solutions were uniquely his.

A CENTURY OF JAPANESE POLITICAL PROLETARIAN MUSIC

William P. Malm, University of Michigan

This paper is a study of left-wing political music in Japan from 1884 to 1984. During the 19th century its four basic channels of distribution were music halls, street musicians, social/political organizations, and publications. Proletarian music organizations developed briefly between 1929 and 1939 but only flourished after World War II. Sudo Goro, founder of the Labor Music (Roon) movement, was elected to the Diet and Seki Akiko, director of the Singing Voice (Utage) movement, won the 1956 Stalin Peace Prize. Both groups cooperated in producing a political opera "Okinawa" in 1969 and both are active in 1984.

This paper reflects the conflicts of both musical and political styles and goals during Japan's modernization period. It will be accompanied by translated song texts and cassette examples.

CHROMATIC HARMONY (SMT)

James M. Baker (Brown University), Chair

HARMONY IN RADICAL EUROPEAN MUSIC (1905-20)

William Benjamin, University of British Columbia

This paper is concerned with the role of chromatic tonality in music commonly regarded as atonal. A starting point is the notion that, confronted with this music, listeners disposed to build on their adeptness at highly chromatic tonal music will simplify its complex collections by a process of extraction, whereby conventional chords are isolated and heard to dominate these collections, and that this process is reinforced when the isolated chords form functional progressions. A set of preference rules is developed which serves as a basis for extracting post-Wagnerian progressions in a number of short excerpts. Large-scale structure of works in this style is discussed, and it is maintained that they do not admit of reduction to simple piece-spanning patterns; instead, their coherence results from a motivic use of harmonic progressions linking particular tonalities. The problem is confronted of having to hear two or more harmonic progressions at once in order to grasp fully this music, and an attempt is made to solve it via a broad analogy to Renaissance music based on a *cantus firmus*. This analogy leads to concluding observations on the proper use of set theory as an adjunct to the approach adopted here.

HARMONIC LANGUAGE AND TONALITY

IN A PIANO SONATA OF SERGEI PROKOFIEV

Avo Somer, University of Connecticut

The second movement of the Piano Sonata no. 5 of Prokofiev provides an occasion to discuss some of the general principles of early 20th century tonality, and the ways in which these principles function within the structure of a single work. The movement is clearly based on a central triad, even though that triad enters into dissonant conflict with basic melodic elaborations already present in the background. Such a fundamental dissonant relationship, of course, finds itself reflected on the surface of the work; surface and background are seen to be congruent.

Of crucial significance to the definition of tonality in this music is the linear origin, or accountability, of all dissonance, no matter how disguised or obscured. Each work, furthermore, appears to establish its own coloristic or intervallic relationships between the consonant triadic structures and the melodic, elaborative, dissonant imagery--a local relationship which, however, is chosen from a fairly small repertory of possibilities. The coloristic relationship in the Prokofiev sonata, together with the contrapuntal middleground framework of the movement, is explored in some detail.

IMPLICATIONS OF FUNCTIONAL THEORY IN THE MUSIC OF MAX REGER

Marietta Stephens, University of California, Berkeley

Max Reger and Hugo Riemann, composer and theoretician, are two personalities whose musical ideas are inextricably linked. Reger, a one-time student of Riemann, was the primary exponent of Riemann's theories of functional harmony, connecting the theory with practice and creative expression; he developed implications of Riemann's system while extending tonality to its limits. Indeed, Reger's unique style only makes sense when analyzed in accordance with a theoretical system, such as Riemann's, which is flexible enough to include extreme chromaticism within tonality and emphasize organic connections between linear and vertical aspects of harmony.

Substitute triads, the mainstay of Riemann's system, while providing smooth voice-leading and chromatic surface effects, prolong large-scale harmonic motion and delay points of cadential arrival. Chords group around temporary tonal centers, as well as linearly conceived passages, also prolong cadence-forming progressions. Complicated chordal relationships result from these and other factors, but the elaborate surfaces decorate a basically simple structure in the background. In this paper I show how substitutes, temporary tonal centers, and linear passages in Reger's music both prolong a simple background structure and color the foreground.

CONTOUR AND TIMBRE (SMT)

Christopher Hasty (Yale University), Chair

CONTOUR AS AN INDEPENDENT PARAMETER IN SCHOENBERG'S
PHANTASY FOR VIOLIN WITH PIANO ACCOMPANIMENT, OP. 47

Michael Friedmann, Hartt School of Music

The intention of this talk is twofold: I would like first to introduce two analytic tools for the study of melodic contour, which I call Contour Adjacency Series (CAS) and Contour Class (CC). In addition, I am interested in the role of contour in Schoenberg's aesthetic, and will investigate the issue of the independence of contour as an associative device: is it a supportive parameter in the reinforcement of pitch structures, or does it provide a self-sufficient basis for musical association and connection?

CAS and CC are conceived hierarchically in a relation of general to specific, and both are subject to inversion, a powerful tool for similarity and contrast. Both methods of description imply the possibility of contour subsets when such speculations are supported by other aspects of the music.

SOUND COLOR DYNAMICS

Wayne Slawson, University of Pittsburgh

Although my theory of sound color as originally proposed [Slawson, Music Theory Spectrum 3 (1981), pp. 132-141] does not

deal with changing sound colors, the main ideas of the theory appear to be extendable to the control of transient sounds. Acoustic-phonetic observations suggest that diphthongs, liquids, and stops can be distinguished almost entirely by differences in the durations of formant transitions, suggesting that the definition of musical equivalence classes be based on the durations of glissando-like shifts in the frequencies of resonances. The class S applies to sounds in which resonance transitions are less than or equal to 40 msec. in duration; the class L, to resonance transitions greater than 40 msec. and less than 150 msec. S is analogous to stops in speech; L to liquids. The operations of sound color inversion and transposition may be applied to these transient sounds. For example, designating Lx as a transition from the sound color x of moderate duration, we can see that LuEE, when inverted with respect to ACUTENESS, becomes LiOO. Inversion with respect to OPENNESS of the same sound results in LawEE, and transposition with respect to OPENNESS produces LooAE. Extension of the theory of sound color to transients appears to favor certain systematic serial procedures, in particular the kind of combinatoriality that has been applied to sound color in the "steady-state" case.

SATURDAY, OCTOBER 27, 9:00-12:00 A.M.

JOINT AMS/SMT SESSION: WAGNER

Robert Bailey (Eastman School of Music), Chair

THE SYMPHONIC PROCESS IN SIEGFRIED AND GÖTTERDÄMMERUNG

Warren J. Darcy, Oberlin Conservatory of Music

Wagner's symphonic procedures in the latter portions of the Ring are closely wedded to the mythological structure of the drama. In many scenes the dramatic situation serves as a medium through which past events exert an influence upon those of the future. Accordingly, Wagner often structures a scene around two or more principal thematic ideas referring to the current dramatic situation, presented, developed, and recapitulated in symphonic fashion. Textual references to past events often evoke themes and tonalities associated with those events; however, these subsidiary themes and keys serve only a local, referential function, and do not participate in the symphonic process. Future developments are often forecast by an important new theme which appears, coda-like, towards the end.

Because Wagner wrote the poems of Siegfried and Götterdämmerung years before developing this symphonic procedure, their textual divisions do not always align with musical articulations; also, the intra-scenic structure is often much more complex than the tripartite exposition-development-recapitulation pattern might suggest. A typical scene contains an introductory section, which usually presents one or more of the principal themes; a formal exposition, itself often cast in ternary form; a series of dramatic-musical episodes, which constitute the development; and a final section which might function simultaneously as recapitulation and coda.

This procedure will be illustrated by an analysis of the closing duet of Siegfried, Act III, and three scenes from Götterdämmerung: the Siegfried-Brünnhilde dialogue from the Prologue; Act I, Scene 1; and Act II, Scene 2. In each case, emphasis will be placed upon the differentiation between "symphonic" and "associative" themes, and upon the interaction of four types of tonality: classical, associative, expressive, and directional.

THE F#-C COMPLEX IN DER RING DES NIBELUNGEN
Robert Gauldin, Eastman School of Music

The dark and sinister forces of the supernatural, magic, and fatalistic destiny play important roles in the music dramas of Richard Wagner. Examination of the musical settings employed in scenes of this nature reveals three devices that recur throughout the composer's output: the melodic-harmonic entity of the half-diminished seventh chord, the key of B minor, and the fixing of the tritone F#-C, already exploited by Weber, in the Wolf's Glen scene of Der Freischütz. The foreboding F#⁰⁷, which appeared as an invariant sonority throughout that opera, anticipated Wagner's use of "associative tonality," whereby certain crucial motives recur at the same pitch level, often influencing the choice of key for entire scenes.

Following his use of this device in Lohengrin (F# minor = Ortrude, and C major = King-Herald), Wagner applied it in a far more complex and devious manner to the tonal scheme of the Ring. Although occasionally mentioned in passing references to surface events by commentators on the Ring, it has gone largely unnoticed by those scholars dealing with the key plan of the cycle as a whole. This paper will undertake an exhaustive analysis of this relation over the course of the four music dramas, concentrating on the two forces that are opposed in the Ring, the ominous F# of Alberich's Curse and the redeeming C major-minor complex of Wotan's motivating plan to overcome it. Psychological justifications and text-source material will be included when appropriate. In particular, two passages will be singled out for closer scrutiny, the concluding scenes of Das Rheingold and Götterdämmerung, which share a number of similar dramatic and tonal relations.

FORMAL CIRCULARITY IN THE TRISTAN PRELUDE
Robert P. Morgan, University of Chicago

Although the Tristan Prelude contains to receive intensive study, recent analyses have tended to focus on tonal and motivic aspects while ignoring questions of form. This may reflect a reaction to the shortcomings of earlier formal analyses, especially Alfred Lorenz's "Die formale Gestaltung des Vorspiels zu Tristan und Isolde" (1923). Lorenz's conception of the Prelude as an arch form--ABCBA--with distinct sectional divisions, encompassing a well-defined principal theme (A), a contrasting section (BCB) and a full-fledged reprise (A), remains problematic at best.

One weakness of Lorenz's view is that it contradicts our instinctive response to the music as a continuous and unbroken development that builds to a point of culmination before relaxing --without interruption in continuity--in order to provide a transition to the first act of the opera. Yet as Lorenz observes of other commentators: "Divisions are mentioned only in passing; in general one is content with the realization of a huge dynamic intensification that collapses at the point of climax. But this only accounts for a general, essentially poetic impulse which, though basic to all dynamic processes, cannot in itself produce music."

This paper provides a response to the dilemma implicitly posed by Lorenz, formulating an approach designed to do justice both to the particulars of the Prelude's musical structure and to its unbroken "dynamic" quality as well. It brings into focus a conception of musical form significantly different from the traditional one that assumes the presence of unambiguous functional differentiations among formal units, based upon such traditional distinctions as statement/transition, exposition/-development, repetition/contrast, etc. In the Tristan Prelude such distinctions no longer apply (at least without distortion), as its structure is essentially "circular" in nature, consistently turning back on itself to allow old music to reappear in new guises. Indeed, the entire Prelude grows out of cyclic renewals of the same materials, intensified at each recurrence in leading to the main climax.

RENAISSANCE MUSIC (AMS)

William F. Prizer (National Humanities Center), Chair

CHARLES BUTLER: A KEY TO THE MUSIC OF WILLIAM BYRD

Jessie Ann Owens, Brandeis University

Scholars have been accustomed to discuss the music of William Byrd in modal terms. Yet, their inability to agree on a classification raises the question of the validity of the terminology. In fact, the only first-hand evidence we have from the composer--namely, the organization of his printed collections--suggests that he was not thinking along traditional modal lines.

A study of Byrd's printed vocal music reveals that he used four principal "scale types." The scale types, each with its own pattern of whole-steps and half-steps, can exist at as many as three different pitch levels of transpositions.

I found support for both these observations in the treatise The Principles of Musik (1636) by Charles Butler. For Butler, terms such as "Dorick" or "Ionik" designated genre, not tonal structure. He used "Air or Tone" to describe what I have called "scale type." To explain his ideas, Butler devised an idiosyncratic system of solmization that did not employ mutation and that indicated the key signature by the position of the "MI-clief." In Butler's formulation, each of the airs or tones would exist in as many as three different "MI-cliefs" or transpositions. Thus, he would have described a composition with a final on D and one flat in the signature as being in the "Re" tone or air with E as the "MI-clief."

The advantage of Butler's system is that it provides us with a ready way to describe the music using contemporary critical terminology. Freed from the constraints imposed by the language of either modality or tonality, we should be able to achieve a better understanding of the music of William Byrd and his contemporaries.

THE POLYPHONIC LAUDE OF INNOCENTIUS DAMMONIS
Jonathan E. Glixon, University of Kentucky

Ottaviano Petrucci's first book of laude (Venice, 1508), containing compositions by the otherwise unknown composer Innocentius Dammonis, is the only publication of the great printer entirely devoted to music of Venice, the city where he produced most of his music books. This collection is also the only extant body of non-secular Venetian music from this period, and makes up a large portion of the surviving corpus of Renaissance laude.

The texts and music of Dammonis' 65 laude are remarkable for their variety. Unlike nearly all other lauda collections, with or without music, this book includes texts from both of the major and usually distinct traditions, the Venetian and the Florentine, as well as items from the general Italian repertory and *unica*, among them some by the composer himself. While some of the compositions conform to the general impression of laude as simple, homophonic songs, most are considerably more interesting. Many are similar in texture to the frottola, and some show that Dammonis must have been aware of the more advanced compositional techniques of the day: there are through-imitative pieces, examples of complex, non-imitative polyphony, canons, a dialogue, and even one work with a soggetto cavato.

These laude are in all respects appropriate for performance by the musicians of the Venetian confraternities, or Scuole, which made frequent use of such music in processions and other celebrations. Dammonis himself was a priest at a church that provided music for several Scuole, and might have written the laude in this book for that purpose.

ON THE AUTHENTICITY OF OCKEGHEM'S MOTETS
Richard Wexler, University of Maryland

According to Tinctoris, Johannes Ockeghem was the leading composer of his generation. But considering Ockeghem's renown and his many years of service at the royal court of France, he left us surprisingly few works of the motet type. Modern scholars have made every effort to locate the motets by Ockeghem that are still extant in the surviving sources. In the process, certain compositions have become fixtures on a standard list of Ockeghem's works, even though the case favoring their authenticity proves to be extremely fragile. The more general texts and reference books mention these compositions with little or no qualification, the more credence the pieces gain, despite the fact that their inclusion on the works list originally depended largely on judgment and speculation.

There are only twelve compositions on the standard list of Ockeghem's motets, but if one excludes doubtful works, apparently non-liturgical works, and probable contrafacta from the dozen, then just four undisputed compositions belonging to the motet genre remain. In this paper, the bases for judging the authenticity of each of the twelve will be examined.

RESPONDENT: Alejandro E. Planchart, University of California,
Santa Barbara

THE RELATION OF PERFECT AND IMPERFECT TIME IN ITALIAN THEORY
OF THE RENAISSANCE

Anna Maria Busse Berger, Stanford, California

The question of how to relate perfect and imperfect time to one another is an important problem for any performer of Renaissance music. Even though no single solution is exclusively accepted today, most performers equate a semibreve of perfect time with a semibreve of imperfect time, thus making the breve of perfect time one semibreve longer than the breve of imperfect time. However, a detailed study of Italian theoretical treatises written between 1400 and 1600 leads to a different conclusion. The overwhelming majority of Italian theorists equate the breves of perfect and imperfect time, thus making the semibreve of perfect time one-third shorter than the semibreve of imperfect time.

The predilection of Italian theorists for making the breve rather than the semibreve or the minim the unchangeable note value derives most likely from Italian trecento notation in which the unchangeable breve was divided into smaller note values, all of them of variable duration. The heretofore unsuspected survival of this tradition until the late cinquecento casts a new light on the performance of Renaissance music transmitted in Italian manuscripts. In addition, the tradition uncovered here allows us to explain for the first time such notational peculiarities as, for instance, the use of the inverted C as a sign of both proportio dupla and sesquitertia.

SEVENTEENTH-CENTURY NATIONAL STYLES (AMS)

Ellen Harris (University of Chicago), Chair

ORATORIOS BY COMMAND OF THE EMPEROR: THE MUSIC OF CAMILLA DI ROSSI

Barbara Garvey Jackson, University of Arkansas

Oratorios by the Roman composer Camilla di Rossi were heard annually from 1707 to 1710 in the Imperial Chapel in Vienna, "set to music at the command of the Emperor," as surviving printed libretti show. Her extant work consists of four oratorios and one secular cantata. The style of the oratorios is very similar to that of her contemporary, Alessandro Scarlatti. Her writing shows a fine mastery of her craft and great dramatic expressiveness. The cast lists extant for some of her works show access to the best singers in the court. She also could ask for trumpets,

archlute (perhaps with Conti as the performer) and even chalumeaux (one year after they were first heard in Vienna), in addition to strings for her large-scale and demanding works. As is true for many other oratorios of her time, her works use four or five soloists, but not choruses. As a woman composer, she was not an isolated figure in the period between 1670 and the 1740's in Vienna and Northern Italy; at least eight women composers of oratorio are known for this era, although surviving music has been found so far for only four. This paper will discuss the known works of Camilla di Rossi and discuss her place among oratorio composers of her day, bringing to light again these hitherto unknown but fascinating works. Taped excerpts will accompany the paper.

THE AUTOGRAPH SCORES OF FRANCESCO CAVALLI: A CASE STUDY IN
THE IDENTIFICATION OF EARLY MUSICAL AUTOGRAPHS
Peter Jeffery, University of Delaware

The paper presents an interdisciplinary approach to a long-standing problem--the identification of autograph scores of Renaissance and early Baroque composers. In many cases where MSS of the 15th through 17th centuries have been put forward as apparent autographs, the attributions have subsequently proved impossible or unsustainable. The simplistic and unsound arguments often made by musicologists are compared with the more sophisticated methods of identifying handwriting used by people in other fields: criminal investigators, archivists and historians, psychologists, and specialists in Renaissance literature. Though their methods differ and are not always applicable to musicology, all agree that the two essential criteria for handwriting identification are (1) authenticated or unquestionable samples of the subject's handwriting, and (2) a basis for distinguishing handwriting traits that are truly personal from those that are typical of the style or period.

For applying the procedures of other disciplines to the musicological problem, a perfect opportunity is offered by the 30 opera scores of Francesco Cavalli, long believed to contain autograph material. Authentic samples of his handwriting, certified by contemporary notaries, survive in abundance, and penmanship manuals of the period enable us to distinguish accurately between personal idiosyncrasies and the standard handwriting of the time. By carefully sorting out the copyists' hands and utilizing information in the printed libretti, the dating and chronology of the scores can be largely reconstructed. When his corrections are examined in the light of contemporary scribal practices, his conception of the music is clarified, and is seen to be firmly rooted in contemporary theoretical concepts and in the ideals of the Seconda prattica.

THE ITALIAN MOTET IN RESTORATION ENGLAND:
 THE CASE OF CARISSIMI'S LUCIFER
 Katharine T. Rohrer, Columbia University

This paper argues that the mid-seventeenth-century Italian motet, a genre hitherto dismissed as a stylistic backwater, was the single most important stimulus for change in Restoration vocal music. From the Italian motet, rather than from contemporary Italian opera, French sacred music, or Jacobean anthems and airs, stem both the reinvigorated declamatory style of Restoration song and the new sectional contrasts in the verse anthem. The popularity of the motet in this period was also responsible for the flourishing of English sacred song, of which Henry Purcell's The Blessed Vergin's Expostulation is the best-known example.

This claim is supported by the survival in English manuscripts of well over 200 motets by composers such as Carissimi, Grandi, Graziani, and Sances, forming a repertory far larger than that of any other continental genre. The significance of the motet in Restoration musical culture will be demonstrated through the transmission history of Carissimi's motet for solo bass Lucifer caelestis olim hierarchiae princeps praeclarissimus, for which the evidence is particularly rich. Though mainly known through its publication in the second book of Henry Playford's Harmonia Sacra (1693), source studies show that this piece had been circulating for the previous twenty years and was known to such eminent Restoration musical figures as Henry Purcell, John Blow, George Jefferies, Henry Aldrich, and Samuel Pepys. The fascination exerted on English composers by Lucifer and other frequently transmitted motets will be illustrated by specific examples of stylistic influence in a variety of Restoration sacred and secular vocal works.

MUSIC AND TEXT IN THE SEVENTEENTH-CENTURY SPANISH THEATER:
 THE SPANISH STYLE AT COURT AND IN THE CORRALES.
 Louise K. Stein, University of Chicago

In the second half of the seventeenth century, both court and public theater were flourishing in Madrid, and music was an essential ingredient in the success of both types of theater. The songs in the comedias that were performed in the public theaters were drawn from a pre-existent repertory of well-known songs. In contrast to this, the music of the court plays was newly composed for the first performance of each opera, zarzuela, or fiesta cantada. Court performances of these elaborate mythological plays were given at the Alcazar and Buen Retiro palaces, with Italianate scenery and stage effects, and with the participation of the best court musicians. Music became a central feature of court productions, and by the end of the century the texts of many zarzuelas were little more than flimsy vehicles for the extended musical scenes.

Most of the attention that has been paid to Spanish theatrical music has been focused on isolating elements of foreign influence. But an examination of the entire extant repertory of

Spanish seventeenth-century theatrical music reveals that a native Spanish style did exist, and that it can be defined as such. Specific examples from the extant repertory of songs will show that certain compositional techniques assured that the Spanish style would triumph in the public theaters through the first decades of the eighteenth century, and in the court productions to the end of the Hapsburg epoch. Furthermore, the aesthetic premises of the Spanish theater did not allow for a complete adoption of any foreign musical style and the Spanish composers and dramatists largely misunderstood the Italian style and paid little attention to the French style until the very last years of the seventeenth century.

AMERICAN MUSIC OF THE EARLY TWENTIETH CENTURY (AMS)
Vivian Perlis (Yale University), Chair

THE MANUSCRIPTS OF PORGY AND BESS
Wayne D. Shirley, Library of Congress

Manuscripts of Porgy and Bess in the Library of Congress give a history of the composition of the work and suggest solutions to textual problems which come up in performances of the work. The typescript libretto shows DuBose Heyward's original conception of the opera, and the recasting which Gershwin did to make the work more feasible for the musical stage. Individual sketches throw light on the process of composition of the score, and suggest some of the ways in which Gershwin's studies with Joseph Schillinger were put to work in the composition of the opera. The manuscript short score both shows the composer at work and reveals a fact important to those attempting to perform or edit Porgy and Bess: the published vocal score of the opera is in fact based on the manuscript short score, a source predating the manuscript orchestral score. Thus in spots where the published vocal score and the manuscript orchestral score differ, the orchestral score may be taken to represent Gershwin's final intentions when, as is the usual case, the variant in the published version can be traced back to the manuscript short score.

The short score does contain one scene found neither in the published vocal score nor in Gershwin's orchestral score: a scene of reconciliation between Bess and Serena intended to form the opening of Act III of Porgy and Bess.

COPLAND'S "HOMAGE TO IVES": THE SKETCHES FOR NIGHT THOUGHTS
George D. Parish, Radford University

Night Thoughts, written for the Van Cliburn Competition, is one of the last of Copland's major piano works and is stylistically different from both his twelve-tone works and his more accessible earlier compositions. Two versions of the work exist in sketch form: "Various Sketches," the earliest form of the piece, and "Finished Version," which is very close to the published score. A study of these sketches reveals much valuable information not obtainable from a study of the score or the few written comments about the composition.

Early on, Copland seems to have thought of this composition as a tribute to Ives. Although he writes in 1982 that his "Homage to Ives" was intended as "a general tribute rather than in the form of any reference to specific musical materials or quotes," the earliest drafts of the piece show clearly many of the processes encountered in the music of Ives.

The paper is concerned particularly with the processes of textural layering and interruption and continuation. The first of these processes is most evident in the increasingly exact rendering of the layers of the opening six measures. This passage was apparently the first one written and appears in each successive sketch in a more precise form. Interruption and continuation is seen in all the early drafts but is particularly vivid in the early sketches. Excerpts from the sketches and the printed score are compared to analogous instances in the music of Ives to illustrate the exact nature of Copland's "homage." Further, the connection between these two great representatives of American music is made vivid in ways that transcend general stylistic comparisons and narrow nationalistic relationships.

COLIN MCPHEE'S ROAD TO BALI

Carol Oja, Brooklyn College

Colin McPhee (1900-1964) is best-known for his work in Bali during the 1930s. He was a path-breaker among Western composers in exploring the potential of Eastern musics--a movement that has become significant since World War II. Although McPhee's musical training at the Peabody Conservatory and in Paris was anything but ethnological, while living in New York in the late 1920s he happened upon newly released recordings of Balinese gamelan music that changed the course of his life. He was so enthralled by the gamelan's scintillating timbres that he pursued the music to its source and lived in Bali (with a few interruptions) from 1931 to 1938. This paper will attempt to reconstruct McPhee's life in New York in the late 1920s to discover how his curiosity in Balinese music was aroused. McPhee's own correspondence, examples from his music, writings by his contemporaries, and slides of art work from the period will be drawn upon.

McPhee's artistic and social circle was captivated by anthropology and exotica, whether of far-off South Sea islands or nearby Harlem nightclubs. Central to that circle was the author and critic Carl Van Vechten, who was obsessed with black Americans. At Van Vechten's celebrated parties, McPhee mingled with the poet Langston Hughes, the writer/anthropologist Zora Neale Hurston, and the Mexican painter Miguel Covarrubias, who vividly depicted Harlem life in caricatures for The New Yorker and Vanity Fair and was himself to sail for Bali in 1930. During this period McPhee also married Jane Belo, who already had made amateur anthropological expeditions to Egypt and Cuba. In McPhee's music, a respect for the authentic use of folk material is evident as early as 1938 in the Sea Shanty Suite (written three years before he went to Bali).

THE "JUNGLE MUSIC" OF DUKE ELLINGTON
Mark Tucker, University of Michigan

When Duke Ellington opened at Harlem's Cotton Club in December of 1927 he had been an active bandleader for nearly a decade. His professional experience embraced a wide range of functions, from fancy dress balls in his hometown Washington, D.C. to New York cabarets and New England dance halls. Now at the Cotton Club Ellington faced for the first time some of the challenges and conventions of black musical theater. Produced for an almost exclusively white clientele, the Cotton Club shows had, in Lena Horne's view, a "primitive naked quality that was supposed to make a civilized audience lose its inhibitions." As leader of the house orchestra, Ellington often was required to furnish original music for acts with a "jungle" or "African" setting.

During Ellington's nearly five-year stint at the Cotton Club his approach to the "jungle music" assignment underwent gradual change. At first he relied on brass players like James "Bubber" Miley and Joe Nanton to produce savage sounds on their horns using mutes or "growl" techniques. Other common "jungle" characteristics included parallel harmonic movement ("Jungle Jamboree," "Jazz Convulsions"), heavy accents ("Jungle Blues"), and eerie orchestration (the opening of "The Mooche"). But as Ellington matured as a composer the "jungle style" became less a series of exotic sound effects and more a fully realized compositional idiom. In the late 1930s Ellington's new versions of earlier pieces like "East St. Louis Toodle-0o" and "Black and Tan Fantasy" show him tapping the expressive potential of the "jungle style." And in 1940 his recording of "Ko-Ko" marks the complete transformation of theatrical convention into musical innovation.

RESPONDENT: Warren Susman, Rutgers University,
Department of History

REPORTS AND PANEL DISCUSSION:
FIFTY YEARS OF AMERICAN RESEARCH IN SLAVIC MUSIC (AMS)
Malcolm Hamrick Brown (Indiana University), Chair

Research in the music and music history of Slavic countries by American scholars has gained both greater visibility and legitimacy in the eyes of the broad musicological community coincidentally with the increased attention in recent years to nineteenth-century music in general. Nevertheless, the total number of scholars who specialize in this area remains disproportionately small in the perspective of the position enjoyed by Slavic music in American as well as European musical life. This panel, planned in the wake of informal discussions at AMS Louisville, expects to accomplish two primary and closely related objectives: (1) to provide an opportunity for critical self-examination to the American community of Slavic music specialists and, at the same time, (2) to acquaint the AMS membership at large with the scope and character of American scholarship in the field. Each panelist's subject is "research and research problems," with attention to the following specific areas:

- SLAVIC ETHNIC MUSICS, Barbara Krader, Berlin, West Germany
 SLAVIC CHURCH MUSIC, Miloš Velimirović, University of
 Virginia
 RUSSIAN MUSIC--WHAT HAS BEEN DONE, Malcolm Hamrick Brown,
 Indiana University
 RUSSIAN MUSIC--WHAT NEEDS TO BE DONE, Richard Taruskin,
 Columbia University
 THE SPECIAL CASE OF SOVIET MUSIC--PROBLEMS OF METHODOLOGY
 Laurel Fay, Ohio State University

RESPONDENT: Margarita Mazo, Ohio State University

RHYTHM AND FORM (SMT)

Lewis Rowell (Indiana University), Chair

ANOTHER THEORY ABOUT TONAL RHYTHM

Marjorie Hess, Princeton University

This paper proposes a theory of the phrase rhythm of classical music in the context of a method of Schenkerian reduction which assigns precise rhythmic and metric values to pitches at every level. The method is developed by Peter Westergaard as part of the theory of tonal rhythm presented in Part Three of his textbook, An Introduction to Tonal Theory. An important consequence of Westergaard's method, which provides the focus of this discussion, is the identification, in an analysis of a classical piece, of a "phrase-level" of structure, whose time-spans consist not of prolongations of single chords, but, irreducibly, of motions from one chord to another. In analyses of classical phrases in which Westergaard's method--basically a time-constrained version of elementary diminution techniques--is employed to generate the surface from a hypothesized phrase-level, the locations of the chord pairs, background and foreground, do not usually correspond. The second chord, the goal of the phrase, often arrives early on the phrase-level with respect to the surface. My examples, from the second and third movements of Haydn's "Frog" quartet, op. 50 no. 6, and the first movement of the "Quinten" quartet, op. 76 no. 2, are chosen because of this discrepancy. In the course of discussing these examples I will propose that locating the pairs of chords on the phrase-level explains the listener's sense of the rhythmic propriety of these and other classical phrases--his sense that the phrases either end on time or, for a particular musical effect, don't. My analyses will focus necessarily on the surface remnants of the phrase-level occurrences of the goal chords, which, according to the theory, constrain the lengths of the phrases.

RHYTHMIC COMPLEXITY IN THE SHORTER PIANO PIECES OF CHOPIN

William Rothstein, University of Michigan

Edward T. Cone, in his book Musical Form and Musical Performance, refers to the "rhythmic problem" in nineteenth-century music, namely the ubiquity of "hypermeasures" of four

bars. Each of the best composers of the time devised means of solving the problem, means which differed from one composer to the next. This paper examines the techniques that Chopin used in his shorter pieces to modify or conceal the four- and eight-bar rhythms which underlie most of his music. It also traces the gradual development of these techniques, demonstrating a trend toward increasing complexity.

Various rhythmic devices are explored, using as examples selected etudes, mazurkas, and nocturnes. A particular favorite with Chopin is the phrase or grouping overlap, in which the end of one melodic unit is simultaneously the beginning of the next. In some of his later works the density of overlaps is such that melodic punctuation is reduced to a minimum. This technique is compared with analogous procedures in Wagner's music of the same period (the 1840's), and the role of Chopin's often idiosyncratic articulation is also discussed in relation to his phrase rhythm.

TOWARDS A MODEL OF LARGE-SCALE CONTINUITY IN CYCLIC COMPOSITIONS:
A STUDY OF BEETHOVEN'S OP. 130/133

Stefania M. de Kenessey, New School for Social Research

The issue of large-scale continuity in cyclic compositions remains a relatively neglected area of music theory. The problem of coherence is particularly pressing in Beethoven's String Quartet in Bb major, op. 130/133, a work that has six sharply contrasted movements and two historically legitimate endings, the original *Grosse Fuge* and the present finale.

This paper argues that op. 130/133 forms a connected whole. Its unity lies in the domain of pitch and is motivically derived from the introduction to the first movement, where the initial unison descent Bb-A-Ab-G is complemented by the solo ascent F-F#-G. This asymmetrically subdivided chromatic hexachord F-Bb, understood as a pitch-class collection, also provides the overall structural framework for the composition, and is projected slowly through the succession of movements of the quartet. The work's fundamental pitch continuity also clarifies the function and the identity of the final movement.

The analytic model, stated in more general terms, offers a new approach to cyclic compositions: it bases the coherence of various movements on a thematically derived pitch-class collection which unfolds gradually through the piece at a background level. In this formulation, the concept promises to work equally well in diverse settings and has broad theoretical and methodological ramifications.

SATURDAY, OCTOBER 27 1:00 - 2:00 P.M. WORKSHOP SESSION

ARTS AND HUMANITIES CITATION INDEX™:
 AN INTERDISCIPLINARY APPROACH TO BIBLIOGRAPHIC RETRIEVAL
 IN MUSICOLOGY
 (See Friday afternoon)

SATURDAY, OCTOBER 27, 1:30-4:30 P.M.

ITALIAN RENAISSANCE (AMS)
 Bonnie Blackburn (Chicago, Illinois), Chair

RORE'S SETTING OF PETRARCH'S "VERGINE BELLA":
 A HISTORY OF ITS COMPOSITION AND EARLY TRANSMISSION
 Mary S. Lewis, Brown University

The lack of sketches, drafts, and autographs of any sort has hindered our understanding of the composition and transmission of sixteenth-century music. Frequently we must work only with manuscripts of uncertain data and origin, and with printed editions whose links to the composer are often conjectural, as we seek to trace the history of a work, and to establish an accurate reading of its text and music. Such appears to be the case for Cipriano de Rore's monumental madrigal cycle in which he set the eleven stanzas of Petrarch's canzona to the Blessed Virgin, "Vergine bella." However, this paper will show that it is possible to evaluate the surviving sources of "Vergine bella" in terms of their chronology, interdependence, and relationship to the composer. In particular, I will (1) examine the earliest editions of "Vergine bella" in relationship to each other and to the manuscript Wolfenbuettel 293, (2) establish a sequence of dates for the composition, revision, and transmission both of "Vergine bella" itself and of a larger repertory of which it was a part, (3) present a hypothesis regarding the relationship of the surviving printed and manuscript sources to Rore's lost autograph, and (4) describe briefly the compositional changes Rore made in the first part of the cycle. Wolfenbuettel 293 will be shown to have unexpected importance for the music of Rore, Willaert, and other members of the Venetian school.

THE ORGAN AND LITURGY IN RENAISSANCE ITALY:
 A NEW ORGAN BOOK FROM BERGAMO
 Gary Towne, University of California, Santa Barbara

The importance of the organ in sixteenth-century liturgy is well known but the instrument's exact role is unclear. The complexity of many liturgical pieces implies that the organ was used only for solos or in alternation with chant, yet transcriptions of vocal polyphony suggest an accompanimental role. Speculation has surrounded these various hypotheses, but a previously unknown rubricated organ book of around 1550 discovered in Bergamo gives new insight into such problems.

Item 1143 in the Archive of the Misericordia Maggiore in the Biblioteca Civica in Bergamo is a small musical manuscript entitled Antiphonarium per Organo. Though catalogued as eighteenth-century, it is clearly earlier since the flyleaf bears memorandum dated 1550 in the hand of the book's copyist, Joannes Baptista de Fogliaris. The book contains mostly two-voice pieces on chant cantus firmi for the Office and the Mass from Paschaltide to the feast of Saints Peter and Paul. Archival documents suggest that the choir sang the cantus firmi of these organ works. The settings maintain a clear distinction between cantus firmus and counterpoint, and each preserves the form of the original chant. The book's music and rubrics help clarify performance practices for liturgical music at Santa Maria Maggiore. Finally, documentary and internal evidence imply that the music represents a student's early work. Thus, the manuscript expands the organ's place in our view of Renaissance liturgy and clarifies Renaissance compositional method as well.

SECOND THOUGHTS OF A MAESTRO DI CAPPELLA:

FRANCESCO CORTECCIA'S REWORKINGS OF HIS HOLY WEEK MUSIC

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

Throughout his tenure as maestro di cappella at the Florentine Cathedral and Baptistery (1540-70), Francesco Corteccia was responsible for selecting the polyphonic music to be sung at various services in those churches. In discharging his duties he not only chose pieces from the international repertory, but also composed a good deal of music himself. Apparently profiting from his daily contact with some of the greatest music of his age, Corteccia rethought and reworked a good many of his unpublished earlier works throughout the course of his long career. In some cases his revisions consisted merely of making simple melodic and rhythmic changes that enabled him to incorporate textual emendations required by Tridentine reforms of the liturgy. In others, however, his revisions resulted from aesthetic considerations that reflected his ever more sophisticated perceptions of what constituted good and proper textual declamation.

Nowhere are Corteccia's methods of updating and improving his early works more in evidence than in his music for the Tenebrae services of Holy Week. Although this collection was not published until 1570, a year before his death, Corteccia had earlier claimed that most of it was composed before 1544. Many of these pieces can be found in two hitherto unknown manuscript sources from 1559 and 1562, and it has also proved possible to recover fragments of readings from 1554-55 in a third source, which is a palimpsest. In this paper I shall examine a few of these Holy Week pieces in the various versions that have come down to us and by comparing them with those of the printed collection, I shall illustrate the methods Corteccia is employed as he modernized and refined the works of his youth.

MARCO DALL'AQUILA AND STYLE CHANGE IN
 ITALIAN LUTE MUSIC AROUND 1520
 Arthur J. Ness, Daemen College

A crucial period in the development of lute music is the latter half of the 14th century and the beginning of the 15th, when players began to use bare fingers instead of a plectrum in sounding the instrument. This new playing technique permitted solo polyphony to replace the lute's usual function as single-line ensemble instrument.

The internationally admired lutenist-composer Francesco da Milano (1497-1543) is usually cited for disseminating the new idiom, but, I shall argue in my paper, it was the Venetian lutenist and publisher Marco dall'Aquila (ca. 1480-after 1537), who actually must be credited with firmly establishing the stylistic and technical elements of this newer style. In the 1520s and 30s he was often mentioned together with Francesco, Giovanni Testagrossa and Albert de Rippe (and even Josquin and Willaert) as one of the foremost composers of the time. His substantial output of about 100 works includes lute dances, intabulations and abstract pieces, some of which may have been published at Venice as early as 1505. Thus, he was active a generation before Francesco, during the crucial years that separate the Petrucci lutenists, whose pieces (publ. 1507-11) are essentially dominated by the 15th-century plectrum style, and the deluge of newer music by Francesco and others which first appears sporadically in 1536 and reaches flood-stage after 1546.

The principal source for Marco's music is Fascicle II of Ms. Ms. 266 in the Bavarian State Library (copied ca. 1539 in south Germany or Switzerland). Using "seriation," a new technique in manuscript studies, I would like to show how works in this fascicle may derive from three now lost "books" that seem to span Marco's entire creative output. Several of his works will then be examined in light of the effect of the new playing techniques on his musical style. As the first noted Renaissance musician to exploit idiomatic lutenistic sonorities in extended works, he left a most significant legacy.

THE USE OF CHROMATIC SIGNS (ACCIDENTALS) IN
 THE INTABULATIONS OF JOSQUIN'S MOTETS
 Robert E. Toft, Queen's University, Ontario

One of the major problems in Renaissance music scholarship has been to establish a precise understanding of the structure and development of pre-tonal polyphony. Scholars working toward this end have long been plagued by the ambiguities of pitch notation in the sources of vocal music from this period. During the Renaissance, chromatic signs were left largely unspecified in vocal sources; consequently singers were expected to be familiar with the rules governing the application of chromatic signs and to make the appropriate alterations at the time of performance. Although the principles behind this art were discussed in contemporary theoretical treatises and manuals, the explanations are far too cursory to yield a comprehensive understanding of the

practices in current use at any given time or location. Tablatures, owing to the nature of the notation, are the only sources of Renaissance polyphony which specify all pitches unambiguously.

This paper establishes the range of 16th-century practices in relation to the intabulations of Josquin's motets from 1508-78. It demonstrates that both singers and instrumentalists worked within the theoretical framework that survives in late 15th- and 16th-century treatises and that the precepts and conventions discussed in these treatises were by no means immutable. The study emphasises the inherent flexibility which pervades 16th-century practices, particularly with regard to the level of dissonance desired in the performance of vocal music. The paper centers on three areas: the treatment of cadences, imitative passages, and vertical and melodic dissonance. The author has developed this approach further than previous scholars through the comparative study of vocal sources, tablature sources and Renaissance theoretical literature.

ETHNOMUSICOLOGY IN THE INTELLECTUAL HISTORY OF MUSICOLOGY (AMS)

Bonnie Wade (University of California, Berkeley), Chair

Ethnomusicology and musicology have frequently shared common research concerns, approaches, and goals during the histories of the two disciplines. During the 19th century and the first half of the 20th century, discrete purviews for critical examination, such as Western, non-Western, or folk musics, had yet to be clearly distinguished and relegated to one discipline or the other. Discoveries and developments in one discipline often affected the other profoundly, and many early scholars worked variously in both fields. Similar patterns of change in ethnomusicology and musicology further derived from common sources inherent in European and American intellectual history and therefore reflected many of the developments central to anthropology, historical writing, and other fields from the same period.

The papers in this panel will examine several of the most significant contributions by early ethnomusicological studies and concepts to musicology and the writing of music history. The different papers will attempt to elucidate both broader problems embraced by the two disciplines and more specialized areas in which the emergence of new ethnomusicological approaches also effected considerable change in musicology. The historical developments prior to 1950 represent a period during which the intellectual histories of ethnomusicology and musicology often pursued parallel courses. Several panelists will also extend the scope of their papers to issues essential to the emergence of ethnomusicology as a separate discipline after 1950. Thus, the various approaches articulated by the papers will also illustrate differences between the two disciplines, but will suggest further that recognition and understanding of common origins and concerns demand a reexamination of any presupposed irreconcilability of these differences.

ON THE CULTURAL ROOTS OF ETHNOMUSICOLOGY

Bruno Nettl, University of Illinois

After identifying a mainstream or central core of ethnomusicological thought in the period between 1890 and 1930, this paper will show how its methods and approaches were shaped by, or at least related to, important cultural and musical values that dominated German and Central European thought at and before this time. The ethnomusicological "mainstream" is the so-called "Berlin school," which began with C. Stumpf and E. M. von Hornbostel and continued in the work of their students, and other scholars intellectually associated with them. The characteristics of their work to be examined include their attitude towards origins and history, their conception of musical style and repertory, and their approaches to description and analysis of music. These characteristics are related to a view of society that stems from romantic nationalism, social Darwinism, the conception of non-Western cultures as utterly different from the Western in many respects, and an attitude that supported colonialism and missionary activity. They are also related to late 19th-century approaches to music theory, whose characteristics include interest in harmony and neglect of rhythm, emphasis on control of music through composition and notation but little interest in performance practice and improvisation. The concluding observation is that the strengths and weaknesses of contemporary ethnomusicology derive in good part from the cultural and musical values held by its most influential early scholars.

THE EUROPEAN DISCOVERY OF MUSIC IN THE ISLAMIC WORLD
AND THE NON-WESTERN IN 19TH-CENTURY MUSIC HISTORY

Philip V. Bohlman, University of California, Berkeley

The proliferation of studies in music history during the 19th century issued from many of the same sources that engendered new concepts of nationalism, historical progress, and the relation of "the Other" to Western culture. These concepts increased recognition of musical influences that originally emanated from cultures quite unlike modern Europe or the Classical world. Further 19th-century speculation that non-Western cultures may have been most influential during the nebulous historical realm supplanting the Classical civilizations provided implicit justification to discuss historically musical cultures flourishing in close proximity to Europe.

This paper will examine the discovery of music in the Islamic world by 19th-century music historians. The impact of this discovery will be discussed in relation to both specialized studies of the area and major works in which substantial reevaluation of musical epochs was effected thereby. The earliest works investigated here resulted from the direct encounter of European music historians, such as Guillaume Villoteau, with the Islamic world at the end of the 18th century. Kiesewetter's Die Musik der Araber (1842) transformed earlier ethnographic works through its philological approach, thus becoming a standard for

subsequent music histories, many of which, for example Ambros's Geschichte der Musik (1887), devoted extensive sections to the music of Islam. The European discovery of music in the Islamic world thus generated a new perception and evaluation of non-Western music and provided a prototype for the incorporation thereof into the major surveys of music history well into the present century.

THE EVOLUTION OF SCHOLARLY TECHNIQUES
IN ANGLO-AMERICAN FOLK MUSIC, 1900-1980
James Porter, University of California, Los Angeles

Interest in the traditional music of the British Isles and the Anglo-Celtic-American musical traditions was largely confined, until the beginning of the twentieth century, to the amassing of songs and instrumental tunes from various regions within those broad geographical boundaries. After 1900, the work of scholars such as Cecil Sharp and Percy Grainger in England, Gavin Greig and the Rev. J. B. Duncan in Scotland, and Phillips Barry in the United States began to theorize on the origin, nature and spread of indigenous musical idioms. Sharp's rather idealistic view of the "folk," however, contrasts markedly with Grainger's and Barry's emphasis on the creative personality and style of the individual performer who stands at the center of a local tradition. While the positivistic tradition of collection and synthesizing a great body of song tunes from the British-American record has culminated in Bronson's Olympian thesaurus of ballad tunes (1959-72), most younger scholars have turned to studies of individuals in order to uncover the reasons for change and transmission in local idioms. The reasons why individuals make music within a circumscribed idiom is a question relatively unexplored, and biographical studies by scholars such as Abrahams, Glassie and Ives in the United States have concentrated on probing issues of conservatism and innovation as the individual performer accounts for them. Other recent studies have stressed the importance of values, both musical and social, and psychological factors in determining the nature of a style.

FOLK MUSIC RESEARCH IN HUNGARY
Stephen Erdely (Massachusetts Institute of Technology)

The study of folk music in Hungary grew out of the activities of amateur collectors of the nineteenth century into a scholarly discipline through the fields and literary researches of Zoltan Kodaly and Bela Bartok during the first half of our century. The major task of the two composer-folklorists was to sift out of the numerous hybrid and alien forms Hungarian folk music and define its major tune families, genres and styles. This required working methods different from those already announced by comparative musicologists. Kodaly and Bartok had to observe the forms and functions of Hungarian musical folklore in their natural settings, and learn from first hand experiences what constitute indigenous or borrowed traditions. Thus, they became field workers par excellence.

As seen today, they have contributed to contemporary musical thought in several areas.

(1) As composers, Bartok and Kodaly became leading figures of twentieth century music. The musical language of their work is highly personal, at the same time, exemplary of the numerous ways folk music can become the material of artistic elaboration.

(2) As scholars, they laid the foundation of a new, national school of ethnomusicology with emphases on rigorous musical documentation, analyses, classification and comparative studies.

(3) In accordance with the prevailing scholarly interests of their times, their aim was to find the roots, indigenous forms and historical styles characterizing Hungarian and eastern European folk songs. Comparative linguistics, ethnology, literary and national history offered them the points of departure. Kodaly, Bartok and their early followers--Antal Molnar, Laszlo Lajtha, Bence Szabolcsi, to mention a few--turned the evasive substance of orally transmitted musical tradition into a graspable subject, thus bringing a vast treasure of musical literature within the realm of musicological studies.

ROUSSEAU'S CONCEPT OF SISTÈME MUSICAL AND THE
COMPARATIVE STUDY OF TONALITIES IN THE NINETEENTH CENTURY
Steve Blum, York University, Canada

In his critique of "Musicologie et Ethnomusicologie Aujourd'hui" (IMS, Cologne, 1958), Constantin Brailiou drew attention to the fundamental importance, in the history of ethnomusicological thought, of Rousseau's concept of musical system. Recognizing that different musical systems are "founded on entirely different principles" which may or may not prove compatible in particular circumstances, Rousseau realized that a change of system is likely to entail the sacrifice of certain possibilities in order to obtain others. The idea that a music develops in one direction at the expense of earlier values and procedures was by no means a novel one; Rousseau's originality lies in his attempt to explain the differences between ancient and modern music as results of two mentalities or ways of thinking. A musical system sustains and is sustained by a way of thinking musically. Each system is systematic in its own sense.

Alexandre-Etienne Choron, who may have coined the term tonalité, used this term as a synonym for Rousseau's système musical. After outlining Rousseau's thought on this subject, with brief consideration of important antecedents (Mersenne and Pascal), this paper examines several debates that arose from further consideration of Rousseau's ideas. Among the principal protagonists in these debates were Villoteau, Momigny, Choron, Fetis, and Lammenais.

VALUES AND PARADIGMS IN JEWISH MUSIC RESEARCH
Kay Kaufman Shelmay, (New York University)

In his recent book The Study of Ethnomusicology (1983), Bruno Nettl suggests that "further examination will give interesting insights into the ways in which cultural values affect a discipline that sometimes claims to be above cultural constraints". Likewise, Thomas Kuhn, in The Structure of Scientific Revolutions (1970), suggests that shared values do much

to provide a sense of community in scholarship and should be given attention as important factors in theory choice.

This paper takes as its unit of analysis scholarship in the field of Jewish music from the late nineteenth century until 1940. Jewish music research often cuts across both musicology and ethnomusicology with historical and ethnographic studies, and inquiry about communities of diverse cultural backgrounds including those of Europe. Jewish music research from the late nineteenth century has also been characterized by a trend now known and discussed in anthropology as "insider research", with the great majority of scholars of Jewish descent. Therefore, this case study seems well suited to test the relationship between shared values and paradigms since here individuals of common ethnic, religious, and often, geographical origins, are working in a related area.

The paper will define and survey research by prominent scholars of Jewish musical studies before World War II, focusing particularly on the career of A. Z. Idelsohn (1882-1938), quite typical of his period.

After Kuhn, the paper will suggest that shared values can determine common paradigms even though all members of the group do not apply them in the same way. This interpretation may account for what appears particularly paradoxical in Jewish music research--its intense innovation contrasted with striking conservatism.

TURN-OF-THE-CENTURY EUROPE (AMS)

Marie Rolf (Eastman School of Music), Chair

JAVANESE INFLUENCE ON DEBUSSY'S FANTASY

Richard Mueller, University of Chicago

Debussy's Fantasy (1890), a conventional three-movement piano concerto composed shortly after Debussy heard Javanese music at the Universal Exposition, was not performed or published during Debussy's lifetime. Whatever Debussy's assessment of the work may have been, revisions of an early engraving reveal dissatisfaction with a passage in which Javanese elements are set off with a special prominence.

The result of the Javanese influence on the Fantasy is not merely the use of novelties of substance and organization, it is the compositional emphasis placed on familiar elements discovered afresh in gamelan music. But unlike the idée fixe of Printemps, the pentatonic ostinato of the Fantasy bears striking affinities with the Javanese melodies of Gautier's transcriptions. Indeed, when the remarks of Debussy and Godet, contemporaneous descriptions of Javanese music, information provided by ethnomusicological studies, and other compositions linked to Java are considered together, the stamp of Java is seen to be clear and unmistakable. Moreover, the handling of Balinese material in Colin McPhee's well-documented landmark, Tabuh-Tabuhan (1936), sheds light on the characteristic treatment of Javanese elements found in the Fantasy. The foreign nature of Javanese music must be taken into account when assessing its influence: Debussy's

initial interpretation and treatment of authentic Eastern music was limited by his previous knowledge and experience.

A SOCIOLOGY OF THE APACHES, "SACRED BATTALION" FOR PELLÉAS
Jann Pasler, University of California, San Diego

In Paris at turn of the 20th century, an anti-public sprang up in response to the growing estrangement between artists of all kinds and the public of theaters and concert halls. Symbolist writers were preaching elitist doctrines: the poet can speak only to a few; in no case should he lower himself to pleasing the masses; his art should require effort in order to understand it. Debussy himself said there was need for a new public, one which wanted to understand rather than to impose its ideas and tastes. To fill this need, the artists looked to one another. Not only did they gather in cafes and in the salons of their patronesses, but they also formed groups that met regularly to present each other's most recent creations. These groups were almost invariably interdisciplinary. While serving as an alternative to the larger public, they played a significant role in encouraging innovation, in broadening each other's interests and understanding, and in providing a context for interaction and mutual influence among artists of different disciplines.

This paper will explore the formation of one such group, the Apaches, and show how it is both representative of the period and yet distinctive. This group of musicians, poets, painters, and critics, including Ravel, Florent Schmitt, Leon-Paul Fargue, (and later Stravinsky), began meeting in 1902 to defend Pelléas et Mélisande from the ridicule of its public. Attending each performance en masse until the opera was widely acclaimed, they discovered ideas and values that nourished them and secured their association for over fifteen years. The Apaches provided an ideal opportunity to study the forces that underlie the works of its members as well as the social, cultural, and artistic ramifications of the single work of art that brought them together.

"A DIRECTION MORE MY OWN": THEMATIC FORM AND SCHOENBERG'S
D-MINOR QUARTET, OP. 7

Walter Frisch, Columbia University

By Schoenberg's own acknowledgment, the D-Minor String Quartet, op. 7 (1904-05), represented a critical stage in his early career. He claimed that it combined all the "technical achievements" of his time and pointed in "a direction more my own" than his previous works. This paper argues that the achievement consists in creating a large form that is almost wholly thematic--based less on harmonic relationships than on the successive transformation and development of themes, and on their simultaneous combination in counterpoint.

Schoenberg had been moving toward this kind of form in the programmatic Verklärte Nacht, op. 4 (1899), and Pelléas und Mélisande, op. 5 (1903). In op. 7 (and later in the Chamber Symphony, op. 9) he turned to an "absolute" structure that

maximizes thematic manipulation. The standard four movements (in his ordering, allegro--scherzo--slow movement--finale) are telescoped into one continuous structure that has the normal elements of a single sonata movement (exposition--development--recapitulation--coda). Schoenberg adapted this plan from such nineteenth-century works as Schumann's Piano Concerto, Liszt's Piano Sonata, and the tone poems of Strauss.

The extensive sketches for op. 7 reveal that the seamless continuity and thematicism were hard won. Although Schoenberg conceived the work essentially going forward from beginning to end, he plotted the more stable sections (the individual "movements") before the transitions and developments. He created many relationships retroactively, by altering an earlier theme to anticipate a later one.

The sketches and the finished work demonstrate a blurring of the boundaries between exposition and development, between stability and instability. In this above all lies Schoenberg's "own direction," which was soon to lead him to abandon the forms traditionally based upon the distinction.

THE CUBIST METAPHOR:
PICASSO IN STRAVINSKY CRITICISM.
Tom Gordon, Bishop's University, Quebec

They knew each other. They collaborated on Pulcinella. There were many coincidences of biography. But most importantly, each was, in his own art form, the single most revolutionary, yet comprehensible innovator of this century. In the popular press, Stravinsky and Picasso were represented as the apex of high-brow modernity. Each furnished a metaphor for the other.

But this metaphor was more than the colourful concoction of journalese. It has a parallel history in serious musical criticism. Sympathetic critics like Jacques Riviere, Boris de Schloezer, and Andre Coeuroy explored the resemblances between Stravinsky's post-Sacre works and Picasso's cubism. European biographers, including Robert Siohan and Leon Oleggini, examined the personal relationship between the two, hypothesizing about its importance. The composer's eldest son recalled the metaphor in 1948, developing its tenet that Stravinsky and Picasso shared a commitment to "perpetual renewal." The composer's sanction of the metaphor is implicit in its appearance in Theodore Stravinsky's apologia. His cultivation of the metaphor can be documented in Stravinsky literature and biography during the period 1914 to 1930.

This paper examines the cubist metaphor in its popular, but especially its critical applications. It traces Stravinsky's cubist connections through his relationship with Jean Cocteau, C. F. Ramuz, and Picasso himself. Finally, the metaphor will be examined on four specific points of resemblance between the composer and artist: formalistic orientation; the rejection of convention; the fusion of criticism and creation; and the disjunction of traditional continuities of time and space. It will be shown that the cubist metaphor is more than a journalistic flourish. It speaks of a conscious esthetic and technical conjunction in the works of Picasso and Stravinsky.

14TH-CENTURY STUDIES (AMS)

Marion Gushee (University of Illinois), Chair

THE EFFECT OF MONASTICISM ON THE
DEVELOPMENT OF 14TH-CENTURY ENGLISH MUSIC

William John Summers, Dartmouth College

No single complete music manuscript remains from 14th-century England, nor is there a major repertory which has survived in fragmentary form. Despite this, the partial remains, approximately 70 fragments, indicate a repertory of considerable musical, temporal and geographical diversity. Though these partial sources pose formidable problems in dating and localization (Bent, 1972), over one half of them can be provisionally assigned monastic origins (Summers, 1978, 1980). The music contained in these manuscripts is virtually all sacred, with the bulk composed on texts from the Mass and Office. The smaller motet corpus differs considerably from contemporary practices found in 14th-century continental sources, and also exhibits strong connections with the liturgy (Lefferts, 1979, Harrison, 1980).

This paper contends that the essential elements of 14th-century English sacred music were shaped by the place of music in monastic worship. To support this claim the monastic sources are reexamined in detail for indications of plainsong use and liturgical function within the monastic houses known to have produced them. Special attention is also given to the role of the abundant but clearly misunderstood "sequence" in these same sources. A topography of use is established for this music. Where concordances permit, fragments which are presently assigned no place of origin are provisionally integrated into this topography.

The admittedly insular character of English 14th-century music can no longer be considered outside of its ecclesiastical and liturgical context. This study strongly suggests that as a prerequisite to establishing an accurate assessment of the musical practices of this century, the impact of monasticism on this large but fragmentary repertory must be determined.

TEXT AND CONTEXT IN 14TH-CENTURY ENGLISH POLYPHONY

Peter M. Lefferts, University of Chicago

The most unsettling gap in our current knowledge of polyphony in later medieval England concerns its compositional milieu and performance contexts. Christopher Hohler has recently argued for the view that London and the Court were the centers of production and reception for the polyphonic repertoire, which might then have been disseminated to rural monasteries and country towns via the schools at Oxford. This paper will argue, instead, that evidence provided by the texts of motets of English provenance suggests that the motet, at any rate, was cultivated for England's larger abbeys and monastic cathedrals, and that on balance these institutions were likely points of origin as well. The motet was

a sacred genre, and in a typical collection there was probably provision of a motet for all major feasts of the Temporale and Sanctorale, though it is not yet established whether the motet had a precise role in the liturgy, either as an interpolation or as a direct substitute for ritual plainchant.

A RE-ASSESSMENT OF THE FOLIGNO FRAGMENT
Janet M. Palumbo, Princeton University

Prompted by Ernest Sanders' identification of an English source for a polyphonic Gloria found in both the Foligno and Grottaferrata fragments, this paper examines a late-fourteenth-century point of contact between continental Ordinary settings and the English repertory of Mass movements notated in score. The three incomplete Foligno Glorias and their stylistic relationships to the French, English and Italian Mass repertories of c1400 will be considered in the light of this recent discovery.

The English origin of Foligno's Gloria No. 1 is corroborated by the ambiguities of notation in the continental versions. Reconstruction of the original layout of Foligno clarifies stylistic features of the two remaining Glorias. The probable origins of these Glorias will be discussed on the basis of their musical style and notation.

Foligno No. 1 is the earliest known example of an English-score piece to have entered the continental musical tradition through continental scribes. A remaining question is whether this is a uniquely early case of the transmission of English polyphony in homophonic style on the Continent or whether it represents a more significant exchange between the insular and continental music cultures of c1400 than has previously been supposed.

PERFORMANCE OF MONOPHONIC FORMES FIXES IN THE 1390'S:
EVIDENCE FROM THE LAI SECTION OF MACHAUT MS E (F-PN FR. 9221)
Lawrence Earp, University of Wisconsin

The MS F-Pn fr. 9221 (E) is the only one of the large deluxe MSS containing the complete works of Guillaume de Machaut for which the original owner is known: John, Duke of Berry. Art historians have agreed that the MS dates from the early 1390s, some fifteen years after Machaut's death.

Margaret Bent reported at the Minneapolis AMS convention in 1978 on the close relationship between this MS and F-Pn fr. 1585, Machaut MS B. Large portions of the music section of MS E were copied directly from MS B. The subject of this paper is a section of works not copied from B, the section containing the rarest of the formes fixes, the lais. This group of pieces was assembled from diverse exemplars. For one lai, "Loyauté que point," only MS E offers a viable solution to performance questions, while the other Machaut MSS are incomplete in this regard. Certain other lais were copied using a disposition of text and music not found in the other Machaut sources. Since the scribe of E did not tend to alter the notation of the pieces he copied, it seems that these pieces were rewritten in a prior source, and in a way that solves some performance problems. For instance, alteration in perfect

time, a difficult part of the mensural system for unskilled performers, is avoided.

Finally, the authenticity of the two lais unique to MS E is considered. These are the works that, in spite of their monophonic MS disposition, were discovered to be polyphonic by Richard Hoppin, Margaret Hasselman and Thomas Walker.

An active interest in performing this simple, largely monophonic form in the 1390s, already adumbrated by Craig Wright's discovery of a lai in a Dijon MS compiled in the early fifteenth century, is thus further corroborated. MS E provides a few more examples that give us a glimpse of what David Fallows, in the New Grove, refers to as "a larger tradition that happens to have been lost." Alongside the complexity of the polyphony of the ars subtilior, it would seem that the simplicity of the lai found its adherents.

THE BAROQUE ERA IN VENICE:
SOCIAL, POLITICAL, AND INTELLECTUAL CURRENTS
IN RELATION TO MUSIC AND ITS DISSEMINATION (AMS)
Ellen Rosand, Rutgers University, Chair

IN MEMORIAM JAMES MOORE (1946-1984)
Fred Hammond, University of California, Los Angeles

THE LETTER AS CONVENTION IN SEVENTEENTH-CENTURY VENETIAN OPERA
Beth Glixon, Rutgers University

As opera became established in seventeenth-century Venice, librettists constantly faced the problem of either devising new plot elements or, more commonly, rearranging preexisting ones into new configurations. Certain conventional characters, scenes, and dramatic devices soon became established. This paper examines one such convention--the reading aloud of letters.

The operatic letter had many literary precedents both in dramatic and non-dramatic genres. Although it occurs in Roman comedy and in the sixteenth century commedia erudita, the letter perhaps found its most frequent use as a dramatic convention in Spanish plays by Lope de Vega and others. In its simplest form, the operatic letter was identical in function to its real-life model: it served as a direct means of communication. Frequently, however, librettists relied on the misdelivery or misinterpretation of a letter to add complications to a plot.

Operatic letters usually involved a recitative setting within a larger context of recitative. Composers often employed harmonic juxtaposition or other methods to set off the letter from the surrounding music. As regards the body of the letter itself, many composers seem to have been concerned with presenting the text as clearly as possible, putting more emphasis on structure than on the meaning of individual words.

While librettists undoubtedly continued to turn to the letter because of its versatility as a dramatic device, it was also one of the means by which contemporary aspects of life were portrayed in works set in remote periods of time.

GIULIO CESARE IN EGITTO: FROM SARTORIO (1677) TO HANDEL (1724)
Craig Monson, Washington University

J. Merrill Knapp and Reinhard Strohm have pointed out several inter-relationships between Francesco Bussani's Giulio Cesare, first set by Antonio Sartorio in 1677, and Handel's setting of Nicola Haym's reworking of the same text. The full extent of Handel's indebtedness to the 17th century Giulio Cesare tradition becomes apparent from a collation of the libretti from all the 17th century revivals with Handel's autograph score (London, Royal Music Library MS 20.b.3). Haym and Handel drew not only upon Bussani's original, but also upon the libretto for a Milanese revival in 1685, which provided additional aria texts and a direct model for Handel's much admired "Vision of Parnassus" in Act II. Of the best-known dramatic highlights of Handel's version, only Caesar's soliloquy on the beach in Act III still eludes discovery in an earlier Italian performance.

In working with Act I Handel went through several stages of revision, beginning with a version heavily indebted to the Venetian text for recitative, aspects of plot development, choice of characters, and the words for several arias. The successive reworkings become increasingly less dependent on the Venetian model, though in some scenes the final version for the 1724 performance involved scrapping a previously worked-out conception and a return to Bussani's original to start again from scratch. Handel seems to have arrived at his various dramatic solutions by the time he had reached the early scenes of Act II, for the rest of the opera proceeds with fewer "second thoughts."

A comparison of Sartorio's and Handel's musical settings of the text offers a number of intriguing parallels between the two works. Furthermore, an aria from another, later Handel opera suggests that Handel may actually have known Sartorio's Giulio Cesare.

LA SCIENZE DI PARADISO
WRITINGS ABOUT MUSIC BY A SEVENTEENTH-CENTURY CENSOR
Eleanor Selfridge-Field, Center for Computer-Assisted
Research in the Humanities

In 1687, a priest who served the Venetian Inquisition as a book censor initiated a monthly journal of political, social, and cultural news. Pallade veneta, as he named it, was consciously modelled on the Mercure galant. It survived as a printed source for only 17 months, but anonymous manuscripts, compiled weekly, indicate that it was continued privately until 1751.

Although Pallade veneta has consistently escaped the notice of cultural historians, it proves to be a rich source of information about all facets of musical life in the later half of the Baroque era. More than 400 documents concerning genres, institutions, patronage, musicians, composers, and methods of performance have been culled for publication. The emphases are such that many new perspectives on Venetian music are introduced. For example, oratorio carries weight equal to or greater than opera and the musical life of the ospedali and convents easily

eclipses that of San Marco. Novelty and the pursuit of perfection are constantly underscored.

The contents of these documents cannot be evaluated properly without some consideration of their raison d'être, which was to serve the propaganda network of the Counter-Reformation. A general description of this musical commentary, with examples, and an assessment of its place in the overall development of musical criticism are provided.

HISTORY OF THEORY I (SMT)

Benito V. Rivera (North Texas State University), Chair

EULER'S MUSIC THEORY

Mark Lindley, Regensburg, Germany

Leonhard Euler (1707-1783) was a figure of prime importance in the history of mathematics and physics. Apart from his fundamental work in acoustics, he published a music theory book discussing certain aspects of precompositional thought in greater depth and detail than any other writer. He also planned a composition tutor and wrote a number of articles and letters on music.

Euler regarded listening to music as a quasi-mathematical matter independent of any particular cultural tradition. The composer's art is to make each level of the composition from the individual chords to the entire piece just enough more complex than the previous one so that the listener is stretched up to the delight of perceiving a more elaborate order than he otherwise could.

Focusing on harmony and tonal structure, Euler established a quantitative measure for greater and lesser "degrees of suavity" indices of complexity which could be applied to intervals, chords, modes, and compositions, provided they are conceived in just intonation.

This paper will explain Euler's gradus suavitatis and related concepts for chord successions, keys, modulations and the totality of key relationships in a composition. It will clear up some current misunderstandings; review his correspondence with Tartini (hitherto unexamined); criticize his work; and place it succinctly in relation to the Pythagorean tradition, the theories of Rameau and the Paduan school (some of which he influenced strongly), Vico's scienza nuova, and modern precompositional thought and information theory.

SCIENCE AND PSEUDO-SCIENCE IN ENLIGHTENMENT MUSIC THEORY:

D'ALEMBERT'S CRITIQUE OF RAMEAU

Thomas Christensen, Yale University

The Elémens de musique theorique et pratique suivant les principes de M. Rameau, by the renowned Enlightenment scientist and philosophe Jean le Rond d'Alembert, is recognized as one of the most lucid presentations of Rameau's music theory. D'Alembert effectively synthesized Rameau's complex and often desultory ideas into a concise, clearly ordered expose. Far from being simply a

disinterested account of Rameau's thought, however, the Elémens was a highly personal statement by d'Alembert. I will argue that in Rameau's theory of harmony d'Alembert saw a paradigm of a rationally structured scientific system corresponding to his peculiarly anachronistic Cartesian philosophy.

Recognizing correctly that Rameau's theory was burdened with a quantity of pseudo-scientific nonsense, d'Alembert purged it of specious geometric "demonstrations", acoustic "proofs", and the like. Left with the empirically derived core of Rameau's theory, d'Alembert tried to recast it within a rigorously deductive model inspired by his own work in geometric mechanics. The result, unfortunately, was not in full accord with Rameau's true thought. What d'Alembert discarded as specious or inconsistent frequently were musically perspicacious insights by Rameau. By excluding these from his Elémens, d'Alembert produced a sterile and at times distorted picture of Rameau's thought, even if it was scientifically "correct."

A number of differing examples will be offered as illustrations. D'Alembert's notion of chord generation, while acoustically more accurate than Rameau's, will be seen as less plausible musically. Similarly, d'Alembert's attempts to explain all motion of the fundamental bass by a reduced number of logically deduced rules led to a highly impoverished account of musical practice.

PRECEDENTS FOR KIRNBERGER AND KOCH:
THE EMERGING THEORY OF FORM IN THE EIGHTEENTH CENTURY
Nola J. Reed, Salem College

The study of musical form had its first flowering late in the eighteenth century, in the writings of Johann Philipp Kirnberger and Heinrich Christoph Koch. These two writers, and in particular the latter, presented studies of musical structure in which the form of a work was seen to result from the combination of melody, harmony, and rhythmic structure. Studies of musical structure early in the century focused on these aspects independent of one another; by the time of Kirnberger and Koch, however, they were seen in a new perspective as components of musical form and design.

The monumental change in the theoretical emphasis placed upon these aspects of music did not occur suddenly; it was, instead, a gradual development through the works of many theorists and composers. Foremost among them was Joseph Riepel, whose Anfangsgründe zur musicalischen Setzkunst (1752-1768) was highly influential in the later eighteenth and the nineteenth centuries. Four characteristics of Riepel's work are examined in this study and are shown to have existed separately in the writings of earlier theorists: (1) his practical, non-speculative approach; (2) his emphasis on the primary importance of melody; (3) his analysis of small and larger pieces; and (4) his use of musical terms to describe musical events. These aspects of Riepel's theory are central to the theories of musical structure later propounded by Kirnberger and Koch. Riepel's influence upon these later writers is then examined, as are significant differences between their theories.

MUSIC SINCE 1945 (SMT)

Robert Morris (Eastman School of Music), Chair

LINEAR CONTINUITY IN GYÖRGY LIGETI'S

TEN PIECES FOR WIND QUINTET (1968)

Charles Morrison, University of British Columbia

Linear continuity contributes significantly to perceived directness and overall cohesion in György Ligeti's Ten Pieces for Wind Quintet (1968). The means by which this continuity is achieved, however, vary from piece to piece. In the first part of this paper, four examples are given which illustrate the types of linear connection found throughout the work. In one example, the outer pitches of a continuous two-note oscillation in a particular instrument yield a bilinear structure leading, ultimately, to a primary cadence. In another example, the pitches of a complete piece are shown to unfold according to four twelve-note orderings. These orderings reveal linear and wedge-like patterns providing a sense of motion directed toward goals. The assumptions of expectation of a certain pitch class at the end of one piece, the denial of it, and its arrival at the beginning of the subsequent piece are illustrated in a third example. Finally, the fragmented instrumental parts of a particular piece are shown to reveal extended linear continuities through a device I have called "unison transfer."

The second part of the paper deals with the details of linear pitch organization in the first and tenth pieces of the quintet. Outer-voice prolongation, lateral voice-crossing, and large-scale intervallic inversion provide linear continuity in the first piece. In the tenth, a highly disjunct bassoon part is divisible into four registers, and the pitches of each register, viewed linearly, reveal a common tendency toward, and ultimate arrival on, a specific pitch class. Linear connections between the first and third pieces, and between the ninth and tenth, are also discussed.

CRITERIA FOR GROUPING IN MILTON BABBITT'S MINUTE WALTZ

Susan Blaustein, Harvard University

Martin Brody, Wellesley College

This study is concerned with three current approaches to post-tonal music: (1) analysis focused on segmentation; and the investigations of (2) nested pitch structures, and (3) array structure in twelve-tone music. We propose to examine the results of combining these approaches in the analysis of a short, but whole, work, Milton Babbitt's Minute Waltz or $3/4 + 1/8$.

Criteria for grouping is the issue around which our analysis is organized. We have developed the following five criteria: array structure, linear connections, discontinuities, harmonic detail, and metrical accentuation. In our preliminary analyses of the Minute Waltz no one of these yielded unambiguous and satisfying results with respect to segmentation. By overlaying the five analyses and counting the coincidences between their grouping boundaries we can begin to measure the points of greater

and lesser congruence among their interstices. The conflict between cues for grouping, as observable in the superposition of our diverse analyses, may then be understood insofar as it effects progress through the piece by delaying closure. Thus we come to associate closure in the Minute Waltz with the dissolution of non-congruence between various possible groupings. This notion of closure corresponds to our intuition of the special continuity in this work, which seems to move between points of relative ambiguity rather than to points of arrival.

SUNDAY, OCTOBER 28, 9:00 - 12:00 A.M.

SCRIPT AND PRINT IN THE RENAISSANCE (AMS)

Daniel Heartz (University of California, Berkeley), Chair

THE ORIGINS OF WHITE NOTATION

Graeme Boone, Harvard University

It is a commonplace of music history that white notation arose unannounced and unexplained in the earlier fifteenth century. Musicologists have long discussed the possible reasons for this mute revolution; a widely accepted explanation holds that, with the dissemination of paper as a support, the acidity of the ink caused the note heads to erode when black notation was used, and therefore white notation had to be invented.

In this paper, we will re-examine the problem from the standpoint of the general evolution of writing trends in the fourteenth and fifteenth centuries. It will be shown that the shift of black to white notation runs parallel to a shift in handwriting style and function, and that this shift explains the notational evolution in two comprehensive ways: both as an evolution in taste (a new trend) and as a new development in the hierarchy of writing styles, related to the distinction between "book" and "cursive" hands in their various manifestations. Examples from a number of manuscripts will be used, in which black and/or white notation are to be found, accompanied by handwritings distinct in both style and function; such manuscripts include Bologna Q 15, Chantilly 564, Florence Pan. 26, Oxford canonici 213, and many others--an ensemble, in fact, which includes the majority of the principal extant sources of the earlier fifteenth century.

Ultimately the inference will be made that at a certain point in that period, notation was a matter of choice, and that that choice depended upon the intended function of the score. Examples in which one scribe changed musical and/or text hand to fit the occasion--notably, on the basis of recent research, those of Oxford 213 and the codex Reina--will be used to support this conclusion. Viewed from the standpoint of handwriting trends of the time, the shift to white notation seems not only logical, but characteristic.

THE PARKER-TALLIS PSALTER COLLABORATION: THE UNTOLD STORY
Ann E. Faulkner, University of Chicago

The recent rediscovery of a mid-16th century draft manuscript of a psalter that has long been ascribed to Matthew Parker and Thomas Tallis on the basis of circumstantial evidence, makes the positive identification of that psalter possible both as to authorship and date.

When the Tallis tunes, along with other Tallis vernacular service music, were edited for the Early English Church Music Series, (v.12 & 13), text underlay was a major problem. In fact, scholars have long wondered how two such talented men could have combined to produce a metrical psalter which was so unworkable. Comparison of the manuscript texts with those of the printed edition led to a study of 16-century type composition procedures. This, in turn, solved the text underlay mystery. Confirmation of Matthew Parker as the author makes the manuscript an important theological document as the arguments, collects, and directions for use give us a fascinating picture of the 1556-7 attitudes of the man who was soon to become the architect of the Elizabethan liturgical edifice. It also argues for the use of congregational singing in England much earlier than had previously been supposed. As many of the conclusions as possible were field tested in several simulated situations to verify their workability.

GIROLAMO SCOTTO AND THE WORLD OF VENETIAN PRINTING
Jane A. Bernstein, Tufts University

One of the most prolific music printers of the Renaissance, Girolamo Scotto was active as publisher, bookseller, and composer in Venice from 1536 until his death in 1572. He and his contemporary, Antonio Gardano, were the major figures of music publishing in southern Europe, printing music by most of the leading composers of the day. Scotto issued more than four hundred editions containing a huge repertory that ran the gamut from mass and motet to madrigal, chanson, and instrumental music.

Drawing on a number of previously unexplored notarial documents from the Venetian archive, this paper will focus on the commercial aspects of the Venetian printing trade in general and Scotto's relationships with other publishers in particular. Contracts dealing with Scotto's marketing of books throughout the entire Italian peninsula, as well as different types of printing contracts will be discussed. In addition, the interests that the Scotto firm had in various retail stores and the role that Scotto played as a publisher-underwriter for other printers will also be examined.

Unlike many other major music printers of the sixteenth century, Girolamo Scotto also published a substantial number of non-musical books that amount to more than half his total output. These volumes deal with a variety of subjects including philosophy, medicine, vernacular literature and history, theology, and classical literature. The specialty which earned him praise from contemporaries was concerned with the Latin translations and commentaries of Aristotle.

In short, Girolamo Scotto has been grossly underrated as a music printer who pirated editions from his "rival," Gardano. He was, instead, an important and influential figure who should be counted among the giants of sixteenth-century Venetian publishing.

THE ATTAINGNANT KEYBOARD PRINTS (1531): A NEW EVALUATION
Nathan A. Randall, Princeton University

The importance of the seven volumes of keyboard music published by the Parisian music printer Pierre Attaignant in 1531 has long been recognized. Prior studies have largely taken for granted the details of their actual production, their position within the context of Attaignant's printing business. In consequence, substantial internal evidence has been overlooked, evidence which suggests much about the relationship between the prints and the broad picture of sixteenth-century French keyboard performance.

The comprehensive nature of the repertory has powerful implications in this regard: shadows of the importance of improvisation and of the existence of a now-lost manuscript tradition are clearly discernible. Hertz's bibliographic evidence that the seven prints were produced consecutively, combined with recognition of their chronological position relative to Attaignant's royal privileges, suggests that the printer's decision to undertake the project may have rested more on commercial and legal considerations than on strictly musical ones.

A close analysis of the type-founding and printing processes reveals that the degree of technical difficulty required to produce keyboard score was significantly greater than that required to produce Attaignant's more usual part-books or even the lute tablatures. The problems which he encountered and the fact that other keyboard prints are not known to have issued from Attaignant's press suggest that the original seven were not commercially viable owing to the high costs of production relative to the demand for them. This hypothesis may help to account for the virtual absence of other printed French keyboard sources from the sixteenth century.

BAROQUE PERFORMANCE PRACTICE (AMS)
Etienne Darbellay (Université Laval, Quebec), Chair

CONCERNING PROPORTION AND PSEUDO-PROPORTION
IN SEVENTEENTH-CENTURY RHYTHM
Paul Brainard, Princeton University

Between a modern time-signature like 2/4 or 3/4 and any counterpart that we might look for in music from 1300 to 1600 lies a wide gulf of meaning. That gulf was in all essential respects already traversed by the time Bach and Handel were writing their earliest compositions. Among the chief symptoms of this seventeenth-century "leap" in rhythmic conceptions is the dissolution of the system of mensural proportions. It is a subject on which much has been written, especially since the early 1950's, but about which we nonetheless still lack a full (let alone a clear) historical accounting.

The present paper will undertake, first, a necessarily brief review of some of the elements that figure in or constitute our chief evidence for that change in the conception of time-beating and time-signatures whose outcome Robert Donington has called "our modern uni-proportional notation." Second, it will explore the practical implications of this evidence, using musical examples ranging from Monteverdi to Handel.

METER AND PERFORMANCE IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES

George Houle, Stanford University

One of the important elements in the evolution from mensural to modern notation was a change from considering tempo and rhythm according to a tactus beat, to a perception of the beat as a component of the musical measure. Meter was a topic discussed by most theorists of the seventeenth and eighteenth centuries. From them we learn their perception of metrical organization, the measure of a model of metrical structure, and how this structure was made vivid to the listener.

The emergence of measure notation, its time signatures and associated performance practices, may be understood as part of a baroque performance style intended to produce metrical clarity. Included in the study are such seventeenth and eighteenth century concepts and practices as notes inégales, keyboard fingerings, string bowing, and wind tonguings. The introduction of accent or stress, and the matching of word accents to the notation of the measure also became recognized as part of the essential style of this music. These are all elements in the evolution of the musical measure into a vivid, expressive entity.

Some of our ideas about the complete freedom of performers in interpreting notated rhythms of the seventeenth and eighteenth centuries may need to be revised in light of a fuller understanding of the baroque measure. Clarity of meter does not mean rigidity, but rather an enhancement of rhythmic flow.

STYLE BRISÉ, STYLE LUTHÉ, AND THE CHOSÉS LUTHÉES

David J. Buch, Central Michigan University

The terms style brisé and style luthé have been used by modern authors to describe a particular instrumental style, originating in the 17th-century, and associated with the lute and later with the keyboard. While some authors have erroneously believed that these terms (and the concepts associated with them) were used in the period, most writers have defined these terms with serious inaccuracies, both in regard to compositional intention and performance practice.

This paper is an investigation of both modern and 17-century terms and concepts associated with lute style. Historical evidence suggests that this music was conceived polyphonically and written for the lute in a manner reminiscent of 16th-century intabulation of vocal music—with an implication of complex textures through a partial realization of polyphony. German writers used the terms luthé and Brechung to identify a type of

arpeggiation and broken intervals and chords, while Francois Couperin made a brief mention of les choses luthées without indicating exactly what he meant. Another French musician, Ferrine, wrote that the particular style of the lute was marked by arpeggiation and broken intervals as well as a type of rhythmic style characterized by a longer first "part" of the beat in the measure.

Contrary to scholarly opinion, this repertory was not generally characterized by rubato rhythms and avoidance of melodic, harmonic, bass, and textural accent (although this description does apply to the unmeasured prelude). This music was most likely performed with the clear rhythmic character of the dances that make up the majority of genres in this repertory. The lute's continuo role may have provided some of the unusual idiomatic features of the style as well.

THE STRING TREMOLO IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES
Stewart Carter, Wake Forest University

When Biagio Marini wrote "tremolo con l'arco" in the violin parts of his sonata La Foscarina (Opus 1, 1617) he became the first composer to use this term in a work for bowed string instruments. The effect to which Marini referred, however, was not the modern tremolo, but the "slurred tremolo," described by Carlo Farina (Capriccio stravagante, 1626) as "a pulsating of the hand which has the bow, imitating the manner of the organ tremulant." This style of articulation became a fairly common feature of north Italian violin music, first with Venetian composers, and later among those associated with Bologna and Modena.

The above definition of "tremolo" was not universally accepted, however. Francesco Rognone (Selva di varii passaggi, 1620), in his discussion of the viola da braccio, offered two further meanings: the first was essentially a main-note trill; the second, left-hand vibrato. The modern tremolo--rapidly repeated notes, played with separate bow strokes--was known in the early Baroque, but it was called stile concitato ("excited style"). Modern scholars frequently have confused the latter effect with the slurred tremolo, thereby compounding the terminology problem.

In the late eighteenth century Leopold Mozart (Violinschule, 1756) used the term in reference to vibrato, while Gluck specified the slurred tremolo in his operas. The modern meaning of the term began to prevail in the early nineteenth century, but the slurred tremolo persisted as late as 1843 in Berlioz' Grand traité d'instrumentation.

HAYDN AND BEETHOVEN (AMS)

Karl Geiringer (University of California, Santa Barbara), Chair

TOWARDS REVIVING THE EARLIEST PERFORMANCES OF HAYDN'S THE CREATION

A. Peter Brownm, Indiana University

Perhaps no composition by Joseph Haydn had such an immediate impact as his oratorio The Creation. During the first decade of its existence, it was performed more than forty times in Vienna and its environs; many of these renditions were conducted by the composer. Thus, a performance tradition established by Haydn came into existence.

Most modern performances are based on the authentic first edition through the text established by Mandyczewski for the old Breitkopf & Härtel Gesamtausgabe. Haydn, however, never used the text of the first edition for his own performances. Based on a reexamination of contemporary documents and the composer's own performance materials today housed in the Gesellschaft der Musikfreunde, the Wiener Stadtbibliothek, the National Szechenyi Library, and the Stiftung Preussischer Kulturbesitz, this paper will examine how the oratorio was rendered by Haydn himself. As time permits, such topics as forces, scoring, dynamics, ornamentation, bowing and articulation, and tempo will be examined.

RESPONDENT: Robert N. Freeman, University of California, Santa Barbara

ANTON REICHA, BEETHOVEN, AND THE SINFONIA EROICA

John A. Rice, University of California, Berkeley

Preliminary sketches for the Sinfonia Eroica, in the "Wielhorsky Sketchbook" of 1802, suggest that the Marcia funebre was not part of Beethoven's earliest plans for the Symphony. Sketches for the march appear only in the "Eroica Sketchbook" of 1803, meaning that the idea of writing a funeral march in the French style probably occurred to Beethoven in late 1802 or early 1803. It was during this same period, in late October or early November 1802, that the Bohemian composer Antonin Reicha arrived in Vienna, after three years spent in Paris. Reicha and Beethoven, born the same year, had been close friends in their school-days in Bonn--"like Orestes and Pylades" says Reicha in his memoirs. He says furthermore "after a separation of eight years we met again in Vienna and discussed what new things we were doing." Reicha, fresh from the French capital, may have had something to do with Beethoven's artistic development during the crucial months following the "Heiligenstadt Testament." The Marcia funebre is one of the movements in which it may be possible to hear some of the effects of Beethoven of Reicha's own music.

BEETHOVEN'S C-MAJOR PIANO CONCERTO, OPUS 15:
THE AUTOBIOGRAPHY OF AN AUTOGRAPH
Geoffrey H. Block, University of Puget Sound

Extant autograph scores of Beethoven's works published with opus numbers during his first decade in Vienna are rare. The largest of these manuscripts, the full-score autograph of the C-Major concerto from 1800, is also a major compositional document of Beethoven's first period. The present paper will review the genesis of this concerto before examining the symbiotic relationship between the full-score autograph and its sketch antecedents, especially two substantial drafts from 1795. Selected idiosyncratic features of Beethoven's compositional process within the autograph score that can be determined from a study of ink hues and textures, spacing, and parallel passages (i.e., those passages which occur more than once in a movement) will also be examined.

Several distinctive compositional characteristics emerge. Perhaps most prominently, parallel passages within the autograph are almost without exception the most revised, despite extensively developed sketches for these passages. It can also be shown that the extensive revisions in these recurring passages led to uniformity rather than to variety. Although Beethoven often began a parallel passage differently from its antecedent, he would most frequently return to the version he composed before the attempted new version. Finally, it can be confirmed that Beethoven did not discard his earliest ideas until the last possible moment, and that when he did discard a sketch idea on the full-score autograph, it was often the last idea to be rejected. Where the process from sketches to autograph score can be accurately traced in detail, the strains of Beethoven's indecision can be observed at first hand. Ideas that have been seemingly discarded in a much earlier version, even passages from an early sketch, regularly reappear to disturb a smooth and straight progression of Beethoven's developing musical thought.

"ER STERBE!": SOURCES AND SKETCHES FOR THE
GREAT QUARTET IN LEONORE

Philip Gossett, University of Chicago

The Quartet in Act II of Leonore (and, in a slightly revised version, Fidelio) is the dramatic climax of the opera. In it, Pizarro reveals his identity to Florestan and attempts to kill him, Leonore interposes herself and admits she is Florestan's wife, the trumpet is heard, announcing the arrival of the minister, and Pizarro and Rocco rush off leaving husband and wife alone. For Beethoven, the music could not simply accompany this scene: it had to organize and give expression to the dramatic action.

The extant sketches for the Quartet appear to be essentially complete, so that it is possible to follow the process by which the musical form was achieved. Beethoven's search for a rhetorically appropriate opening gesture suggested the use of an initial orchestral motive; its character in turn depended upon his choice of melodic line for Pizarro. The major sectional divisions

of the composition followed the dramatic structure and the "parole sceniche" of the text. The conjunction of this dramatic structure with musical repetitions and tonal shifts gave the Quartet its characteristic formal qualities. From inchoate beginnings, Beethoven fashioned a piece in which music and drama were one.

As elsewhere in Leonore, however, much of what Beethoven sought was already present in a specific Mozartean model. Ample evidence can be adduced, both from Beethoven's sketches and from analytical observations, that this model played a central role in giving the great Quartet its form and its rhetoric.

RESPONDENT TO BEETHOVEN PAPERS: Joseph W. Kerman, University of California, Berkeley

MUSIC OF THE DANCE (AMS)

Ingrid Brainard (The Cambridge Court Dancers), Chair

THEATRICAL DANCE IN VIENNA CA. 1750: NEW SOURCES ON THE WORKS OF HILVERDING AND STARZER

Bruce Alan Brown, University of California, Berkeley

Jean-Georges Noverre's assertion, made in 1772, that he had been the first to ennoble theatrical dance was immediately challenged by Gasparo Angiolini, who claimed credit not for himself, but for his teacher and predecessor in the Viennese theatres, Franz Hilverding. Starting in 1742, this "true restorer of the art of pantomime" had, according to Angiolini, substituted the natural actions of characters from different lands and occupations for the lazzi of Harlequin and Pulcinella, banished masks from the dancers' faces, and given new warmth and dramatic cogency to the ballo serio. Hilverding's fame was such that he and Joseph Starzer, who wrote the music to nearly all of his early ballets, were lured away from Vienna in 1758 by lucrative appointments at the Russian court; their works were widely admired and imitated in Italy as well.

These two artists are known today almost exclusively from works produced near the ends of their careers. Important sources documenting the revolution in ballet they caused have thus far been ignored by Viennese theatre historians: orchestral parts to 36 ballets from the 1750s (preserved in Turin), and detailed descriptions of several of the same works in the Journal encyclopedique, published in Liege. These enable us to compare directly the gestures and actions seen on stage with Starzer's "musique tres bien caracterisee." The manner in which the subjects of these ballets are treated, and the categories into which they are grouped: de nations, de metiers, d'invention, and de tables (i.e., tableaux) indicate that Hilverding was thinking much along the same lines as Noverre, well before the appearance of the latter's Lettres sur la danse in 1760. Certain of the pieces are also significant for more than just ballet, as with a 1755 series depicting the times of day--very possibly the the inspiration for Haydn's symphonic trilogy of 1761.

"LES CLOCHES D'OXFORD": ENGLISH COUNTRY DANCE AT
THE FRENCH COURT IN THE LATE SEVENTEENTH CENTURY
Carol Marsh, University of North Carolina, Greensboro

French influence on English music and dance during the Restoration has been well documented. Well known is the fact that English country dances were introduced to the French court in 1684, where their popularity was immediate and where they evolved in a different direction from their English models. Two manuscripts by the French dancing master Andre Lorin which date from the 1680's (one of them a presentation copy for Louis XIV) preserve eleven contemporary English country dances. They are notated in a unique system which prescribes specific steps for each measure of the dance. (In the English sources the steps are for the most part left up to the dancers).

The existence of these manuscripts has been known for some time to dance historians. Yet no detailed comparisons between the versions of the English dances which they contain and the original English sources (various editions of Playford's Dancing Master) have been made. Such comparisons raise a number of interesting questions which will be discussed in this paper: 1) to what extent (if any) have the English dances been altered to suit French taste? 2) since the French versions require slower tempos than those taken by present-day interpreters of English country dances, are the latter too fast? 3) what relationship do Lorin's versions have to the contredanse collections of Feuillet (1706) and Dezais (1712)? 4) what light can Lorin's notation shed on the interpretations and performance of contemporary court dance?

THE THUILLIER CONTREDANSES

Sarah B. Reichart, Princeton, New Jersey

In 1773 the London dancing-master Thuillier compiled a set of fifty-five French contredansses which includes twenty-two labelled contredanse francaise, fifteen labelled contredanse allemande, and eight with the combined title contredanse francaise et allemande. How do these dances differ?

The basic format for all contredanses is eight persons in a square, with a two-part dance structure of entree and refrain. Many figures are familiar from modern square dances. The contredanse francaise uses French theater steps; the regaudon is required. Most French tunes have the gavotte half-measure upbeat (2/4 or 6/8) and a rondeau structure. The contredanse allemande originated with the introduction of German figures into the contredanse in 1764. These dances use the as d'allemande throughout instead of French steps; the tempo is faster. German tunes have no upbeat and lack the French repetition pattern. The contredanse francaise et allemande combines these national elements in various ways: using French and German tunes in conjunction, giving a choice of steps and tempo, or using German figures with French steps (as in St. Aubin's Bal pare of 1773).

Marie Antoinette married the Dauphin in 1770 and became queen of France in 1773. The first dance in Thuillier's collection, a contredanse francaise et allemande, is dedicated to her. The alliance between the Hapsburg monarchy and the French crown is celebrated in this fusion of dance styles.

LA MARIÉE: GENESIS OF A SOCIAL DANCE
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Thanks to Feuillet notation, the first comprehensive system of dance notation, a large body of social and theatrical dances from the 18th century has been preserved for study and reconstruction. Of the 313 different choreographies known at the present time, approximately half are ballroom dances for one couple. Although the choreographer and the source of the tune is known for some of these dances, virtually nothing is known about either the circumstances of their creation, the relationship between the origins of the dances and the sources of the music, or the social context in which these dances were performed. This paper will examine these questions on the basis of one of the most popular social dances in 18th-century France, la Mariée.

La Mariée, or "the bride", was choreographed by Louis Pecour and published in 1700 in the first collection of dances in Feuillet notation. It seems to have been well received immediately, judging from the fact that a "Nouvelle Mariée" and a "Seconde Nouvelle Mariee" also by Pecour, were published later in the same year. The lasting popularity of the original Mariée, and to a lesser extent its offshoots, may be seen in the fact that it appears in five other dance sources from the 18th century, the latest being from 1765. The tune for the dance is by Lully and was used in several of his ballets dating from the 1650s and 60s. By drawing upon the performance history of the music during and after Lully's lifetime, information about Pecour's career as a dancer and choreographer, and new research into theatrical and social dancing at the court of Louis XIV, this paper will establish the probable date of choreography of the dance, the circumstances of its earliest performances, its transition from stage to ballroom, and its subsequent history as a ballroom dance.

TWENTIETH-CENTURY TOPICS (SMT)

John Clough (SUNY, Buffalo), Chair

HINDEMITH'S TWELVE-TONE EXPERIMENTS: A DOCUMENTATION

David Neumeier, Indiana University

Most writers on Hindemith's late music agree that he made some kind of stylistic accommodation with the mannerisms of post-Webern serial music and this observation is usually couched in rather pessimistic terms. Hindemith did in fact make a systematic attempt to employ serial techniques, in a limited way, in his music in the mid-1950s. The stylistic adjustments he was obliged to make, however, were far fewer and less drastic than has been supposed, and he did not find it necessary to abandon the compositional theory expressed in his Craft of Musical Composition, vols. 1-3, and A Composer's World.

The reconciliation of his tonal theory with Schoenberg's atonal method was one of the last steps in a direction Hindemith had been heading since the late 1940s, toward a notion of Gesamtonalität. Documents on which this argument is based include Hindemith's personal copies, with marginalia, of books by

Schoenberg, Rufer, and Krenek, scores of Schoenberg's Fourth String Quartet and Webern's *Symphonie*, op. 21 (several exemplars with extensive analytic notations), and sketches for Hindemith's Tuba Sonata (1955) and *Pittsburgh Symphony*, III (1958).

THE ANALOGUE OPERATOR AS THE BASIS OF A GENERAL
THEORY OF SEGMENTAL INVARIANCE IN THE TWELVE-TONE SYSTEM
J. Randall Wheaton, Yale University

As one of the principal resources of the twelve-tone system, segmental invariance has played an important role in numerous twelve-tone compositions. Following the pioneering work of Babbitt, Lewin, and others, Beach has systematically approached this property by determining the mapping relations for (1) pairs of equivalent pitch-class (pc) sets, and (2) for self-mapping pc sets in a twelve-tone row. Although the invariant segments in a row's transformations are thus determined vis-a-vis the basic set itself, these constitute but a small portion of the segmentally invariant associations that will be of interest in a typical analysis.

Taking Beach's work as my point of departure, I offer here a universal theory for segmental invariance that is applicable to an entire row complex. A set of equations is developed that makes it possible, knowing only the relations between the basis set and each transformation, to determine the invariance potential and positions of invariant segments of any cardinality in any pair of row transformations.

The utility of the theory is twofold: first, knowing the invariance potential for any combination of transformations allows one to determine the extent to which a composer has exploited this resource; and second, the theory makes it relatively simple to solve many precompositional problems that would otherwise be quite intractable without recourse to a computer.

LINEAR ASPECTS OF PITCH-CLASS SET RECURRENCE
Alan Chapman, Occidental College

This paper is part of the author's work in de-emphasizing pitch-class set recurrence as an analytic criterion for atonal music. It examines the relationship between melodic processes in atonal music and the recurrent pitch-class sets, and successions of sets that result, showing that atonal harmony is not necessarily "free," or is at least not free of linear factors.

The first part of the paper deals with melodic motions which prolong, that is, generate successive forms of, a given pitch-class set. Voice-leading considerations are included and the sequential possibilities of these melodic motions are examined. The second part is an exploration of the generation and harmonization of three characteristic atonal scales. The third part of the paper establishes the existence, and describes the nature, of four distinct types of linearly generated pitch-class set series.

HISTORY OF THEORY, II (SMT)

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BERNHARD ZIEHN'S "SYMMETRIC INVERSION": A SIGN OF
TONALILITY IN TRANSITION
Catherine Nolan, Yale University

The concept of symmetric inversion was originated and developed by the German-American theorist Bernhard Ziehn (1845-1912). Symmetric inversion is, in essence, a mirror of pitches around a central axis of symmetry. Though Ziehn himself provided little information on what he felt was the significance of symmetric inversion, it emerges in his mature writings that he saw its potential to break down traditional functional tonality.

Normal tonal-harmonic syntax is generally distorted when a composition is symmetrically inverted, except under controlled conditions which necessitate the use of chromaticism. Ziehn's own examples of symmetric inversion are based on an ultra-chromatic harmonic language, but because of the limitations of the technique in the tonal idiom, symmetric inversion was an anachronism in Ziehn's time, and its significance lay more in its anticipation of future trends in theory and composition. Symmetric inversion augured both the breakdown of functional tonality and the creation of new systems based on its underlying principles, and was thus clearly a sign of tonality in transition.

GOTTFRIED WEBER AS STUFENTHEORETIKER

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Current studies of nineteenth-century music theory tend to class theorists with respect to the 18th-century struggle between the figured-bass tradition and the Rameauian basse fondamentale. The figured-bass side is represented by the Viennese Fundamental Bass and is placed in opposition to German harmonic theories. The basic distinction is that the former is sensitive to context, while the latter prefers harmonic explanations to melodic ones. This classification, however, neglects large areas common to the two approaches.

At the heart of this overlap is the term Stufentheorie, a term which has been applied to the theories of the Viennese Simon Sechter, as well as to those of Gottfried Weber, a German harmonic theorist. Recent studies have demonstrated that Sechter's use of Stellvertreter, in addition to concepts of modulation and tonicization, infuse elements of Funktionstheorie, governed by local context, into his system. This line of reasoning yields fundamentally the same results when applied to Weber's Stufentheorie. Contrary to the current opinion of Weber, his theories contain well-developed notions of secondary dominants and modulation. The misconception results from focusing attention on his Roman numeral designations, at the expense of his real theories. The elements of Funktionstheorie present in Weber also add a new perspective to the influence of his concepts on the a priori Funktionstheorie of Riemann.

MODE IN CONTEMPORARY SOVIET MUSICAL ANALYSIS
Ellon D. Carpenter, University of Pennsylvania

The concept of mode constitutes one of the fundamental ideas in Soviet music theory today. The general Russian definition of mode, that of a system of pitches unified by a central pitch or pitches, differs little from Western interpretations. Yet the emphasis on mode in both the pre-revolutionary and Soviet eras and the theories advanced concerning its origin, evolution, embodiment, constitution, function, type, and application distinguish Russian music theory significantly from Western theories of music.

The broad use of mode in contemporary Soviet music theory originates from its traditional use in Russian folk and sacred music and from its later adaptation in art music. Since the 1830s, when Glinka first successfully merged the modal flavor of folk music with the forms of serious art music, theorists, beginning with Prince V. F. Odoevsky, investigated the theoretical properties of mode in native Russian music. In the early twentieth century B. L. Yzvorsky first advanced a broader concept of mode applicable to a wide spectrum of Russian and Western music. Subsequently, Soviet theorists, such as Y. N. Tiulin, Y. N. Kholopov, and many others established mode as a fundamental theoretical construct and developed and widened its interpretation and application through various analytical and theoretical systems. This paper investigates the specific role that mode plays in contemporary Soviet analysis. The early research into mode, the definition of mode as interpreted by Soviet theorists, the general analytical approach to mode, and several analytical systems involving mode will be discussed.