

ABSTRACTS

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THURSDAY 26 OCTOBER, 2:00 PM-5:00 PM

AMS SESSIONS

BERLIOZ, SCHUMANN, AND LISZT
D. Kern Holoman (University of California, Davis), Chair

SCHUMANN, MIGNON, AND THE HARPER:
NEW MUSICAL LANGUAGE FOR THE LIED
Robert Shay, University of North Carolina, Chapel Hill

Schumann's late songs seem far removed from the ebullient masterworks of 1840, his so-called Liederjahr. Their inconsistency with his earlier style has led some scholars to question whether these songs reflect the waning of his musical inspiration due in part to mental deterioration. Careful examination, however, of several of these lieder--Schumann's settings (1849) of the famous songs of Mignon and the Harper from Goethe's Wilhelm Meisters Lehrjahre--suggests that what we see in these works is not regression, but rather concern for the advancement of musical language in a way appropriate to the lied.

Working from my analysis of Schumann's Wilhelm Meister lieder, this paper shows his point of departure to be a decision that regular periodicity no longer served lied composition. Initially, Schumann appears to be declaiming these poems irregularly, with little concern for poetic meter. Closer investigation, however, reveals his ability to provide a proper poetic reading while placing poetic feet in nontraditional positions within the measure or phrase, resulting in a rhythmic counterpoint between the melodic line, the accompaniment, and the rhythmic foundation provided by the musical meter. Examples of this process show Schumann creating a new, highly dramatic idiom for the lied; he enhances words or phrases easily within a style not governed by regular phrase structure. Supporting this analysis are Schumann's unsympathetic reviews of other composers' settings of the Wilhelm Meister texts, recorded in the Neue Zeitschrift für Musik as early as 1836. Clearly aware of the significance of this poetry, he waited until his later years to produce in his own settings a music of equal importance. The implications of this study suggest that it may indeed be necessary to include Schumann among those who forged a new musical language in mid-19th-century Germany.

AESTHETIC IDEALS AND STRUCTURAL GOALS:
SCHUMANN'S D-MINOR SYMPHONY AT MID-CENTURY
Linda Correll Roesner, New York, New York

This study, based on the autograph scores of 1841 and 1851, explores the reasons why Schumann returned to his D-minor symphony in 1851--ten years after he had all but abandoned it--by examining the symphony against the background of the aesthetic ideal that dominated 19th-century musical and artistic thought from mid-century on: the concept of the total unification of the work of art. The rigorous, ostentatiously cyclic organization of the D-minor symphony is viewed as an early attempt on Schumann's part to realize this ideal, and the symphony's structure as the key element that may have reawakened the composer's interest in the work. Clues to Schumann's reinvolvement with the symphony are

sought in the works that occupied him immediately prior to his 1851 revision: the two sonatas for violin and piano Op. 105 and 121, the G-minor piano trio Op. 110, and the E-flat-major symphony Op. 97, which was being readied for publication. Each of these late works embodies a sophisticated and subtle approach to the total integration of the musical material. In the process, "traditional" sonata structures are deliberately subverted: although present on the surface, in reality they have little to do with the structural unfolding of these works. In many respects the radical structure of the 1841 version of the D-minor symphony foreshadowed Schumann's later approach to large-scale instrumental form. But in the ten years that separated the two versions of the symphony Schumann's musical language had undergone a profound change. In conclusion the paper addresses the question of why Schumann preserved the musical idiom of 1841 in the 1851 version of the symphony when he might have undertaken a more comprehensive revision, one that reflected his own mid-century stylistic position.

PREACHING AND PRACTICE IN BERLIOZ'S ORCHESTRATION TREATISE

Hugh Macdonald, Washington University

Berlioz's *Grand traité d'instrumentation et d'orchestration modernes* is widely regarded as a classic textbook once studied by many who might wish to emulate its author's famed skill in orchestration. But Berlioz's aims in writing it were never clear, even to himself. The series of magazine articles from which it originated were intended to counterbalance Kastner's too great (in Berlioz's opinion) concentration on technical matters and a widespread misunderstanding of the expressive character of individual instruments. By expanding the articles into a full-blown treatise in 1843 and by issuing an enlarged second edition in 1855 Berlioz partially obscured his purpose. This paper examines certain contradictions in the functions and utility of the book, and examines two further questions: how can it be described as "modern" when it constantly invokes Gluck as the supreme model? and how far do Berlioz's own scores illustrate (or contradict) the precepts and principles it pronounces?

A NEW PIANO CONCERTO BY FRANZ LISZT:

ITS HISTORY AND SIGNIFICANCE

Jay Rosenblatt, University of Chicago

Recent research by the author and other scholars in the field has identified a new and hitherto unsuspected work for piano and orchestra by Franz Liszt. A copyist's manuscript in the Goethe-Schiller Archive in Weimar was thought to be a rejected movement from the Concerto No. 1 (both share the key of E-flat), but careful analysis of the music and the makeup of the manuscript itself reveals it to be a self-contained work in one movement. Further, as a result of the author's research, the major part of the autograph has been identified for the first time in collections in Leningrad, Nuremberg, and the aforementioned archive in Weimar. The work appears to have been completed in 1839 at about the same time as earlier versions of the first and second concertos.

The new concerto is a striking work in one continuous movement that shows adventurous formal experimentation, harmonic use,

and thematic transformation. Consideration of this new work in conjunction with the contemporary versions of the first and second concertos reveals that, as early as 1839, Liszt was experimenting with techniques that he would develop further in his symphonic poems. Each of the three concertos displays a unique approach to the use of one-movement forms, and they all utilize thematic transformation (albeit in an elementary way). The autographs also verify that, at this time in his career, Liszt was writing his own orchestrations.

CHANGING STYLES IN EIGHTEENTH-CENTURY OPERA AND BALLET
Wye Allainbrook (St. John's College, Annapolis, Maryland), Chair

METASTASIO THE PROGRESSIVE

Marita P. McClymonds, University of Virginia

The librettos of Pietro Metastasio so dominate Italian opera seria in the eighteenth century that the genre has become inextricably linked with his name. So close is this association that upon the head of this poet alone have subsequent centuries heaped all the blame and censure for its perceived flaws and excesses with but few attempts to sort out what was inherent in the genre and what the poet himself contributed to it. Metastasio's fame would have been secure if based only on his early successes of the 1720s and the rapid ascendancy of his librettos to a primal position in Italian theaters of the 1750s. That this position eroded only gradually and finally gave way to no less than the revolutionary librettos of the Napoleonic era of the 1790s strongly attests to their underlying agreement with both prevailing societal values and established theatrical custom.

Metastasio's apparently unassailable position as the conservative purveyor of the status quo undoubtedly rests on the prototypical libretto of the 1750s, which has come to represent the "Metastasian" norm, and against which later innovations, modifications, and "reforms" were measured. What has escaped the attention of most scholars is the degree to which Metastasio's own works persistently strayed from the norm throughout much of his productive career, and the degree to which these anomalies were either removed in subsequent revivals, or contributed to the relative lack of success of a particular libretto. Without this insight we have consistently overlooked Metastasio's progressive tendencies and failed to realize that he should in fact be credited with having initiated many innovative practices that only found favor some twenty to thirty years later.

With particular attention to musical and dramaturgical implications, Metastasio's most significant progressive tendencies will be identified and located within his oeuvre. Subsequent methods that Italian theaters used to submerge such tendencies within his librettos will then be traced to the point where they begin to reappear later in the century.

A TALE OF TWO SISTERS:

SOPRANO OPERATIC ROLES AT MANNHEIM AND MUNICH, 1760-1781
Paul Corneilson, University of North Carolina, Chapel Hill

Dorothea Wendling (1736-1811) and her sister-in-law Elisabeth

Augusta Wendling (1746-1786) performed the chief soprano roles at Mannheim during the 1760s and 70s. In addition to comic operas, opere serie by Jommelli (Cajo Fabrizio), Traetta (Sofonisba), Majo (Ifigenia in Tauride and Alessandro), Holzbauer (Adriano in Siria), Piccinni (Catone in Utica), and J. C. Bach (Temistocle and Lucio Silla) premiered at the court opera during this period. Mozart met Dorothea and Elisabeth while visiting Mannheim in 1777-78 and later composed for them the roles of Ilia and Elettra in Idomeneo, which premiered at Munich in 1781.

This paper investigates the contributions of these two women to the history of opera in their performances at Mannheim and Munich. Dorothea, the prima donna, possessed one of the most expressive voices of the day; her singing was admired by Mozart, Wieland, Schubart, and Heinse. While Dorothea was cast as a lyric soprano, Elisabeth excelled in bravura roles. A fine actress, Elisabeth was especially noted for her fiery declamation. An examination of the music written specifically for Dorothea and Elisabeth sheds light not only on their distinct vocal abilities but also on the prevalent operatic tastes at Mannheim. By comparing the music of two sopranos at the same court, I explore an important aspect of opera production in the third quarter of the eighteenth century.

NEWLY RECOVERED BALLETS BY GLUCK AND STARZER IN THE
SCHWARZENBERG ARCHIVE AT ČESKÝ KRUMLOV: A FIRST REPORT
Bruce Alan Brown, University of Southern California

Gluck the ballet composer is known only by Don Juan and Sémiramis; even dance specialists are generally unaware that he wrote dozens of repertory ballets for Vienna's French and German theatres. With the discovery in the Schwarzenberg Archive at Český Krumlov of performance materials for two further dance dramas of Angiolini and Gluck's Viennese period (Alexandre et Roxanne [1764] and Achille [ca. 1765]), as well as for some 150 other ballets by Gluck and his colleagues, a reconsideration of this side of the composer's output is in order.

Previous attempts to link Gluck's name to ballets have started from attributions in musical sources; this one is premised on a reconstruction of the Viennese repertory, from contemporary documents and descriptions. On the basis of these, the manuscripts in Český Krumlov--of which hardly a one bears the choreographer's or composer's name--can be attributed with a fair degree of certainty.

The Schwarzenberg collection spans a full quarter-century, and includes some of the most acclaimed works by Gluck's predecessor Joseph Starzer (e.g. Le turc généreux [1758]). For the first time one can see clearly both the continuities between their treatments of the genre and Angiolini and Gluck's innovations (in relation to Parisian, as well as Viennese, practice). Of particular interest are the ways in which composers accommodated pantomime and dance within the same work (as seen from movement plans, motivic organization, and verbal descriptions), and Gluck's increasing preoccupation with the chaconne and passacaille during the years before he began his siege of the Paris Opéra.

SOME REPRESENTATIONS OF OPERA SERIA IN OPERA BUFFA, 1765-1790
Mary Hunter, Bates College

Although the presence of "seria elements" in opere buffe of the later 18th century has frequently been noted, their functions and effects have only rarely been discussed--largely in the context of defining operatic subgenres, and using the opposed paradigms of parody and assimilation.

This paper does not seek to undermine these twin paradigms, but rather attempts to bring their somewhat fuzzy outlines into sharper focus by examining a series of conventional uses of seria-like material that I have found in opere buffe from the last third of the century. I shall deal with a series of cases that progress from specific and local use of seria material to rather general reference to a seria mode or gesture. They include obviously funny quotations of the well-known Metastasian aria "Vo soicando un mar crudele" and a group of arias clearly derived from another Metastasian aria, "Se cerca se dice," where the "tone" varies according to the dramatic situation. I also discuss the frequent and usually parodistic use of lofty language and elevated musical discourse in moments of insanity, and the convention of the surprisingly seria-like suicide or despair scene for an otherwise buffoonish character, which can be exquisitely ambiguous in tone. Exquisite ambiguity is a mode we may easily associate with Mozart, and perhaps especially with Così fan tutte; discussion of these conventional seria borrowings and references in operas by Mozart's contemporaries will not tell us whether, for example, "Come scoglio" is "really" parody, but it will establish some relevant points of comparison.

CEREMONIAL MUSIC IN THE EARLY BAROQUE

Margaret Murata (University of California, Irvine), Chair

ORLANDO DI LASSO'S MAGNIFICAT "PEREGRINI TONI"

David Crook, Princeton University

The Catholic liturgy does not prescribe the singing of the Magnificat to the tonus peregrinus. Yet Lasso's Magnificat based on his own motet "Deus in adiutorium" was designated "peregrini toni" when published in Munich in 1587. It is the only Magnificat by Lasso--or, it seems, any other Catholic composer of the 16th century--to be labelled in this way. It is also distinguished by the fact that it was given three different tonal assignments by contemporary musicians: the tonus peregrinus by Lasso himself; the seventh tone by his son in a posthumous edition of 1610; and the ninth tone in a letter written by Lasso's student Leonhard Lechner in 1593. Of these three designations, Lasso's own is certainly the most interesting. But it is only one of several intriguing tonal assignments supplied to Lasso's forty so-called "parody" or "imitation" Magnificats. In nearly all of his sixty remaining Magnificats, the question of tonal assignment is moot, since the canticle tone itself is present as a cantus firmus or imitative subject. But according to what rationale were Magnificats ad imitationem--which abandon the canticle tone and draw their melodic and contrapuntal material from preexistent compositions--assigned to particular tones?

This paper examines the ways in which Lasso solved this problem of tonal representation, and shows the extent to which Lasso's procedures are at variance with contemporary theoretical descriptions of tones, modes, and polyphonic Magnificat composition, as well as contemporary practice. In addition, it resolves hitherto unexplained anomalies in some modally-ordered collections of the 16th century.

MUSIC IN THE MIRROR OF POLITICS: THE MESSA, MAGNIFICAT ET IUBILATE DEO A SETTE CHORI CONCERTATI CON LE TROMBE (1621)
OF GIOVANNI VALENTINI

Steven Saunders, University of Pittsburgh

The seven-choir Messa, Magnificat et Iubilate Deo of Giovanni Valentini, organist, and later Kapellmeister to the Hapsburg Emperor Ferdinand II, command attention on several counts. Cast on more expansive a scale than any music yet to appear in print, they anticipate several better-known contributions to the Austrian colossal baroque, and provide a rare glimpse into the functions, conventions, and ideology of early seventeenth-century ceremonial music.

Drawing on newly discovered archival sources, on contemporary accounts of Hapsburg court ceremony, and on the two surviving partbooks, this paper establishes the occasions for which the works were composed, and shows that the institution that performed them, Ferdinand II's music chapel--believed since the time of Köchel to have been dissolved during the Thirty Years War--was, in fact, one of the largest musical organizations in Europe. Valentini claimed to have forged "a new way of combining trumpets with voices and instruments" in these works, an assertion somewhat surprising in view of the spate of sacred compositions with notated trumpet parts that appeared in the second decade of the 17th century. Yet his "nuovo modo di concertare le Trombe" was a unique synthesis, shaped by music's liturgical function, its role as courtly representation, the musical traditions of the court's field trumpeters, and the symbolism of religion, politics, and kingship. Indeed, the works' admixture of musical gestures connoting things military and royal with styles more conventional in seventeenth-century sacred music mirrors the increasing identification of the goals of imperial foreign policy with Catholic confessional interests at the court of Ferdinand II.

TEXTUAL SYMMETRIES AND THE ORIGINS OF HEINRICH SCHÜTZ'S MUSIKALISCHE EXEQUIEN

Gregory S. Johnston, University of British Columbia

Heinrich Schütz's Musikalische Exequien (SWV 279-81), written for the funeral in 1636 of Prince Heinrich Posthumus von Reuss, has been heralded not only as "one of the finest inspirations of his genius" (H. J. Moser) but as a work "which occupies its own distinguished place in the course of German music history" (S. Köhler). It has also been the subject of musicological inquiry and controversy for more than fifty years as scholars continue to debate a variety of topics ranging from the validity of contemporary documents bearing on the work to critical interpretations of its music and text. It is the purpose of the present paper to

shed light on some of these matters by first examining aspects of symmetry in the enigmatic opening "movement" of the Exequien, described by Schütz as a "Concerted motet or German burial Missa." By demonstrating the existence of multiple textual symmetries in this movement and by relating these symmetries to the the systematic organization of biblical and chorale texts on Posthumus's coffin, built according to the Prince's detailed specifications a year in advance of his death, it becomes evident that it is the disposition of the texts on the coffin which determines the order of the texts in Schütz's Kyrie-Gloria paraphrase. Based on this observation and other supporting evidence, it becomes possible to identify Heinrich Posthumus as the person who commissioned Schütz's music, to narrow the time frame within which the Musikalische Exequien was composed, to posit a close creative collaboration between Schütz and his patron, and indeed to name the Prince as the principal creative force behind the ingenious formal design of the Exequien's opening movement.

PSALTERIUM CAROLINUM: MUSIC AS PROPAGANDA IN 17TH-CENTURY ENGLAND
Susan Treacy, Luther College

Copies of the "King's Book" mysteriously appeared in public on January 30, 1649, the execution day of Charles I. Eikon Basilike, purportedly written by Charles, consisted of 28 meditations, each followed by a psalmlike prayer, in which the king attempted to justify his reign. The book became a best-seller, enjoying 35 editions within the year, and had the calculated effect of raising Charles to martyr status while helping to pave the way for the Restoration.

Among many published spinoffs of Eikon Basilike were some verse settings of portions of the book. One was Psalterium Carolinum (London, 1657), in which Charles's prayers, versified by Thomas Stanley, were set to music by John Wilson, Professor of Music at Oxford. Wilson's music is for three voices and continuo, a configuration used in published psalm settings by his contemporaries William Child and the Lawes brothers.

Genre was a concern of contemporary literary theorists, and also of at least one music theorist, for in his Principles of Musik (London, 1636), Charles Butler mentions poetic and musical genres in discussing the modes. Elizabeth Skerpan has suggested ("Rhetorical Genres and the Eikon Basilike," Explorations in Renaissance Culture 11 [1985]:99-111) that the political and social effectiveness of Eikon Basilike was strengthened by the use of the epideictic, forensic, and deliberative genres and of martyrology as a genre. This paper contends that the Royalists Wilson and Stanley, by imitating in Psalterium Carolinum musical and poetic genres designed to raise religious affections, furthered devotion to Charles the Martyr.

SIXTEENTH-CENTURY STUDIES

Jessie Ann Owens (Brandeis University), Chair

PUBLISH OR PERISH: FINANCIAL AGREEMENTS AND THE ROLE OF THE COMPOSER IN THE PRODUCTION OF 16TH-CENTURY VENETIAN MUSIC PRINTS
Jane A. Bernstein, Tufts University

In recent years, 16th-century music printing has with good reason attracted the attention of Renaissance scholars, for the advent of music printing had a profound effect on the history of Western music. Yet before we can discuss the full impact caused by the shift from script to print, we must explore exactly how the commercialization of music took place, and how it affected 16th-century composers. One of the most important aspects in the production of a music book was the contractual agreement made between the music printer and other parties. These financial arrangements were more complicated than has been suggested. Contractual agreements for the publication and sale of music books varied greatly from one title to another in 16th-century Venice. They ranged from the independent production of "best-selling" didactic works to the fee-for-job vanity publications. The most complex arrangement, the formation of temporary and semi-permanent partnerships in the issuing of music books, was apparently more common than has been assumed.

These contractual agreements also raise several questions concerning the composer and his relationship to the new technology. Drawing upon contracts, privileges, and other archival documents, as well as the music publications themselves, this paper will delve into the influences that the printing industry had upon the composer and the role that the composer played in the production of a music print.

MODELING PROCEDURES IN THE ITALIAN COUNTER-REFORMATION MOTET

Michèle Fromson, Mills College

When Italian musicians set a well-known motet text during the late 16th century, they commonly modeled their new motet on an older setting of the same text. Usually, they segmented the text in the same way, chose similar declamatory rhythms, and used the same mensuration; however, they might also borrow individual melodic lines, successions of chords, and distinctive changes of texture or voicing. Sometimes they emulated an existing formal plan by imitating its opening or closing sections, its overall length, the size of individual sections, or the polyphonic elisions between adjacent sections. On rare occasions composers imitated the formal proportions of their models but expanded or reduced the overall length by a third or half.

My paper will begin by illustrating the diverse techniques that Counter-Reformation musicians used to emulate one another's motets. Later, these techniques will be compared to those advocated by Pietro Pontio for composing a parody mass, which was often called a *missa ad imitationem*. Finally, the paper will link modeling procedures commonly found in the motet with the techniques that 16th-century educators like Erasmus, Vives, and Ledesma recommended for imitating a Ciceronian oration.

"SES AMOURS ET LES MIENNES TOUT ENSEMBLE":

THE CYCLIC STRUCTURE OF ANTHOINE DE BERTRAND'S PREMIER LIVRE

Jeanice Brooks, Catholic University of America

During the mid- to late 1570s, the popularity of the poetry of Pierre de Ronsard among musicians was so great that a number of composers published entire volumes of chansons on the poet's

texts. The Ronsard collections of Anthoine de Bertrand, while representative of this trend, differ strikingly in many respects from those of his contemporaries. Bertrand's Premier livre des amours (1576) is constructed cyclically; the sonnets chosen by the composer are presented in the order in which they were published by Ronsard, in a species of narrative tracing the history of an unhappy love affair. The chansons are grouped by mode as well, demonstrating that the plan for the book was conceived before its composition. Bertrand's ordering by mode, his avoidance of certain tonal types, and his use of others in connection with certain text groups furthermore lead to the conclusion that a system of modal ethos was governing the composer's choice of tonal structures. The question of ethos was discussed by virtually every theorist of the 16th century, but it is extremely difficult to see how these theoretical descriptions relate to compositional practice. Anthoine de Bertrand's Premier livre is thus of particular interest not only as a fascinating sort of musical sonnet cycle, but also as an example of one composer's interpretation of theories of modal "effects".

"I'M SORRY, I'LL SAY THAT AGAIN":

REINTERPRETATION AS A STRUCTURAL PRINCIPLE IN MONTEVERDI

Geoffrey A. Chew, Royal Holloway & Bedford New College,
University of London

Late-16th-century Italian pastoral poets achieved many of their most striking effects by drawing on a long-standing tradition of philosophical paradox. They used the traditional subject matter of Italian pastoral (neoplatonic commonplaces concerning love) as a pretext for displays of rhetorical antinomies and ambiguities characteristic of the genre. One particular strategy requires that the conclusions are paradoxically both true and false; at that point, a retrospective reinterpretation of the logic is demanded. This essentially rhetorical procedure is well exemplified in Guarini's "Ah dolente partita," where the second half of the poem is of equal weight with the first, and functions as a reinterpretation of it. (Reinterpretations are not, of course, invariably symmetrical in this way.)

For analogous rhetorical reasons, reinterpretation was also a popular strategy in tonally unified music of the period, although it does not always function precisely as it does in the texts. If a tonal goal is prepared on a "foreign" degree of the scale, it risks contradicting the underlying tonality because of the "false" division of the modal octave it introduces; however, if at some point it turns out to be illusory, some retrospective reinterpretation of the musical logic becomes necessary. There are various possibilities. Procedures of this type are, for example, sometimes analogous to modulation, and some of them (e.g., *romanesca* settings) are characteristically similar to Schenkerian interruption structures; however, in cycles of madrigals (e.g., in Monteverdi's Fifth Book), a looser type of association may be set up between the alternative systems based on octave division. A comparison between musical and textual reinterpretative strategies in particular permits the construction of a theory of the interrelationships among the different tonal types of late-Renaissance music which seems more comprehensive than any so far suggested,

and which is contained within a wider theory of Renaissance rhetoric. The discussion will be based primarily on a number of Guarini settings by Monteverdi.

SMT SESSIONS

COMPUTER APPLICATIONS IN PEDAGOGY

J. Timothy Kolosick (University of Arizona), Chair

A NETWORK-BASED DISCOURSE MODEL FOR INTELLIGENT TUTORING SYSTEMS IN MUSIC THEORY

Paul E. Dworak, University of North Texas

In an intelligent tutoring system (ITS), a discourse model controls the interaction that takes place between the instructional software and the student. For the courseware author, this model is generally the most difficult component of an ITS to develop. This paper describes a two-dimensional network of knowledge states that simplifies the design of an effective discourse model. In this network, every node represents a context of training objects that define each skill level addressed by the curriculum. Contexts may include text windows that present instructions or hints to a student, graphics windows that display musical scores as examples, and answer windows that accept student responses. Contexts representing skills that require multiple behaviors may refer to and expand the subcontexts that train the individual performance abilities. An ITS using such a discourse model individualizes instruction by presenting the student with precisely the type and amount of training that s/he needs to develop each skill.

A HARMONY-BASED HEURISTIC INFERENCE ENGINE FOR USE IN AN INTELLIGENT TUTORING SYSTEM

John Wm. Schaffer, University of Wisconsin, Madison

Recent advances in artificial intelligence research have made possible the development of Intelligent Tutoring Systems based on domain-specific, knowledge-based representational strategies. Harmony Tutor is a series of three self-exploratory tutorials originally developed to investigate the potential for creating intelligent tutorials utilizing such developments within a micro-computer-based environment. It is essential that any well-designed knowledge base contain sufficient information to effectively represent the complete knowledge of the domain being tutored. It is also important, however, that appropriate heuristic control strategies be employed in order to effectively utilize and access the representative knowledge. Using a three-tiered heuristic model, these three tutorials are able to fulfill the basic criteria deemed essential to such a system.

The purpose of this paper is to examine the heuristics and structure of the knowledge base used in the Harmony Tutor. The paper focuses on the design of a three-tiered heuristically controlled knowledge base containing two-levels of knowledge structure triggered by a forward-referencing inference engine operating on a reverse-looping design structure.

While the particular knowledge base being discussed in this paper is designed specifically for the Harmony Tutor, the three-tiered model is sufficiently flexible to allow for its use in numerous musical applications.

A COMPUTER-AIDED APPROACH TO TEACHING ANALYTIC LISTENING

Richard D. Ashley, Northwestern University

This paper presents a new approach to helping students develop skills in analytic listening, based on a cognitive learning theory and using a sound-and-graphics-based computer system. This project, which is supported by the U. S. Department of Education's Fund for the Improvement of Post-Secondary Education (FIPSE), takes a multifaceted approach to developing analytic listening skills. Students' activities include learning by rehearsal, where the student comes to understand the structure of the work, and to learn the work thoroughly by ear, using only the piece in its aural form and a graphic interface; and using networks of concepts in a pictorial form to help see musical relationships. Examples of each kind of exercise are given, including a live demonstration of the computer system. Future plans are discussed, such as the ways in which new approaches to tutorial interaction with the student may be implemented in computer systems for analytic listening.

RHYTHM IN TONAL MUSIC

Joel Lester (The Graduate Center and the City College,
City University of New York), Chair

THE CONCEPT OF THE STRUCTURAL ACCENT: PROBLEMS AND POTENTIALS

Candace Brower, University of Cincinnati

The concept of the structural accent was first introduced by Edward Cone to explain why a musical phrase is typically heard as having one strong accent at the beginning and another at the end. Since then, most theorists have associated the structural accent specifically with beginnings and endings of tonal motion. However, psychological evidence has shown that beginning and end accents are heard even in sequences of identical pitches, calling into question the association of the structural accent with tonal motion. This paper offers an alternative explanation resulting in a two-dimensional model of the experience of directed motion, the horizontal component being the result of momentum created by the need for closure, while the vertical component is the result of processes of tension and release. According to this model, the primary accent of a phrase is the rhythmic accent, or accent of climax, which occurs at the point where the process of increasing tension shifts to that of relaxation. The beginning accent is seen as less significant, arising primarily as a result of perceptual processes rather than musical ones.

The paper will discuss the contributions of elements such as meter, harmonic rhythm, contour, tempo, and dynamics to tension and release, showing how the rhythmic structure of a piece can be diagrammed by plotting tension as a function of time, resulting in rhythmic "waves". The model will also be used to illustrate differences in treatment of rhythmic structure, drawing on examples from Beethoven, Mozart, and Chopin.

PATTERNING BEYOND HYPERMETER

David H. Smyth, Louisiana State University

Edward T. Cone's term "hypermeter" has gained wide acceptance, but analysts fail to agree about some of its most fundamental properties. This presentation centers upon an analysis of the first movement of Beethoven's String Quartet in E-flat, Op. 127. Passages that project clear hypermetrical organization are not regarded as problematic; rather, it is the disruption of hypermetrical regularity that concerns us. Why do periodicities and accentual patterns break down where they do? How and when are they restored? What is the function of irregular passages which stand between hypermetrically regular ones? The analysis suggests that patterning of a higher order may subsume local irregularities. The position and duration of hypermetrically regular passages can be related to the overall formal design, and to the quartet's musical rhetoric. This example reveals some basic problems and limitations of hypermetrical analysis, and indicates a direction in which solutions may be sought.

A CALCULUS OF ACCENT

John Roeder, University of British Columbia

Recent writings by Wallace Berry and William Benjamin describe musical accent not simply as the momentary emphasis of a time-point in relation to its context, but as "the intensity peak of a shaped pattern of activity" and "a point from which reactive events recede and toward which preparatory events incline." It follows that our perception of the weight of an accent--which bears crucially on analysis--depends both upon its musical context and upon what moment we are at in the piece.

This paper presents a calculus of accent in a model of musical streams related formally to the constructs of Tenney and Lewin. The algebraic definition of accent in this model precisely captures the "peaking" process that Berry and Benjamin discuss. It specifies the weight of an accent within a given musical stream and quantifies how our evaluation of an accent varies over time. Along with accents of climax, other ostensibly different types of accent--agogic, discontinuity, and image-shift--are also unified in this model as manifestations of a single phenomenon. The model attributes an important accentual function to passages which are pitch-structurally redundant. And it generalizes naturally to describe the formation of accent when pitch, dynamics, or other musical properties are changing continuously, as in some electro-acoustic music.

JOINT AMS/SMT SESSION

MUSIC SINCE 1945

James McCalla (Bowdoin College), Chair

PHRASE AND SECTION STRUCTURE IN CAGE'S SONATAS AND INTERLUDES

James Pritchett, University of Wisconsin, Madison

While John Cage's chance compositions remain controversial, his earlier work has won broader acceptance among musicians and

the general public. In particular, his Sonatas and Interludes for prepared piano (1946-48), perhaps the culmination of his pre-chance period, has seen many performances and recordings in recent years. Nevertheless, little scholarly attention has been paid to this work, and there has been some confusion about its structure. It is well known that the sixteen sonatas and four interludes represent examples of Cage's unique "rhythmic structure," in which a single set of proportions governs both the lengths of large sections of each piece and the lengths of the phrases within those sections. Both these large and small scales of structure in the Sonatas and Interludes have been poorly understood, however. There has been no convincing account of the precise proportions used to construct the pieces, and these has been a tendency to write off the phrase structure as unimportant or even nonexistent.

In this paper, I shall present a new approach to analyzing these rhythmic structures, based on Cage's writings and on markings in the manuscript score. Beyond determining the actual proportions used in all twenty pieces of the cycle, I shall show that the Sonatas and Interludes represent Cage's first use of fractions in his structural schemes, and how this development altered his treatment of the section structure. In addition, I shall show how Cage, far from treating the phrase structure in a cavalier fashion, is instead keenly aware of it in each piece, and how he had developed by this time a varied and subtle approach to fitting his music to the prescribed proportions.

VARESE'S MULTIMEDIA CONCEPTION OF DESERTS

Olivia Mattis, Stanford University

Edgard Varèse's Déserts (1949-61) is a landmark work because it is first electronic composition by the composer known as the "father of electronic music". Déserts survives as an orchestral score with taped interpolations of "organized sound" (to use Varèse's term), but the composer originally conceived of it as a multimedia spectacle: an explosion of sound and light. Using unpublished sources (working notes of his assistant Ann McMillan; Varèse's correspondence with his daughter Claude, his wife Louise, and scientists at Bell Telephone laboratories; working materials for Déserts discovered in the storage room of the Columbia-Princeton Electronic Music Center) to supplement published accounts, the author demonstrates that Varèse's concept of electro-acoustic composition involved a consideration of the spatial configuration of performers and loudspeakers and the impact of that configuration on the listener; that this spatial conception extended beyond the auditory realm to the visual, involving the projection of images and colored lights; and that both the spatial and the visual aspects of Déserts had been latent in earlier works, from Arcana (1925) on. This conception of Déserts was never realized, but Varèse's descriptions survive, allowing us to view his last finished work, the multimedia Poème électronique (1958), as an apotheosis.

THE AESTHETIC OF LUCIANO BERTO: A EUROPEAN PERSPECTIVE

Janet Hander-Powers, Topsfield, Massachusetts

The purpose of my paper is to examine essential differences

between recent European and American philosophies of music, and to establish the aesthetic position of Luciano Berio within the context of a European perspective. Aspects of Berio's aesthetic that merit particular attention here are those stimulated in direct response to ideological movements outside the domain of music: phenomenology, structuralism, and semiotics. Comparison will also be mentioned to post-structuralist ideas. The principal issues include: 1) Berio's ultra-rationalist belief in the necessity of a "coherent and robust concept of creative organization" to provide a "real and profound raison d'être" for music; 2) the possibility of a formal analogy between music and language, deriving from a structuralist premise that language is the precondition for all culture and that language makes possible all processes of human thought; 3) a phenomenological bias that only concrete sound and duration--not abstract symbols--are the "true stuff" of music; 4) semiotic meaning is never closed in that it always operates on multiple levels of structure--in this respect Berio comes closest to post-structuralism; 5) music is fundamentally an act of communication on an emotional level. The implications of this principle are incompatible with semiotics, but compatible with the hermeneutic tradition of phenomenology.

JOAN TOWER'S WINGS AND BREAKFAST RHYTHMS I AND II:

SOME THOUGHTS ON FORM AND REPETITION

Judy Lochhead, State University of New York, Stony Brook

Repetition has significant formal functions in Joan Tower's Wings, a 1981 piece for solo clarinet, and Breakfast Rhythms I and II, a 1974 piece for clarinet, flute and piccolo, violin, cello, piano, and percussion. The paper begins with a general discussion of the roles repetition may play in a musical design and then distinguishes a variety of specific formal functions it may take during the two Tower works. The abstract consideration of repetition in the first part gains its significance from the consideration of the formal nuance of repetition in specific instances during the second part.

In the general case, repetition serves as a means of association between linear and harmonic configurations which may or may not have a motivic status. I conceive association as a similarity relation between two or more musical events that generates not only continuity and form but also significance or what we might think of as musical meaning.

In considering specific instances of repetition we may note a variety of functions that are shaped by comparative relations between a model and its repetitions with respect to context, pitch and pitch-class, dynamics, register, and texture. The entities of repetition range from the relatively short to the relatively long. Some sorts establish consistency while others articulate points of reference in a formal process. Repeated segments may function as beginnings or endings or they may figure in a continuing process.

Discussion of both the general and specific cases will demonstrate the ways in which instances of repetition in the two works mold a dynamic formal structure.

FRIDAY 27 OCTOBER, 9:00 AM-12:00 M

AMS SESSIONS

LATE MEDIEVAL SOURCES AND QUESTIONS OF REPERTORY
John Nádas (University of North Carolina, Chapel Hill), Chair

THE GENESIS OF THE FAUVEL COLLECTION
Edward H. Roesner, New York University

A study of F-Pn fr. 146, the earliest of the twelve extant sources for Gervais du Bus's Roman de Fauvel (1310-14), and the only one to transmit the extended literary "additions" to Fauvel by Chailou de Pesstain and the collection of 169 pieces of music worked into the Roman. Analysis of the structure and copying of the MS suggests that its seemingly disparate contents--Fauvel, eight historical texts by Geffroi de Paris, a collection of 34 songs by Jehannot de Lescurel, and a long chronicle--not only belong together but make up something of a unified whole, a giant admonitio that uses the figure of Enguerran de Marigny, Philippe de Bell's chamberlain, executed in 1315, as its principal exemplum. Dating the contents of the collection and identifying the Fauvel artist show that the date of the contents and the date of their copying into the MS are virtually the same, 1316-17/18. Moreover, analysis of the copying process suggests that decisions regarding the addition of literary and musical material to the original Roman were made during the preparation of MS fr. 146 itself, and consequently that some of its contents--including much of its music--must have been adapted, arranged, or even composed literally on the spot. This applies both to the ars nova and ars antiqua repertoires, enabling us to view many of these works and their musical notation in a significant new light. The paper concludes with a discussion of the Fauvel musical editor/composer and the possible involvement of Philippe de Vitry in the production of the MS.

SAN LORENZO 2211:

NATIVE AND FOREIGN SONGS IN QUATTROCENTO FLORENCE
John Nádas, University of North Carolina, Chapel Hill

A complete reconstruction of manuscript structure and contents of palimpsest manuscript 2211 in the Archivio Capitolare of San Lorenzo in Florence has been made possible through the release of ultraviolet photographs. The volume is the youngest surviving source of 14th- and early-15th-century polyphony from Florence. Although nearly half of the anthology comprises 14th-century songs already known from other collections, the most significant additions are works by Giovanni and Piero Mazzuoli and Ugolino da Orvieto, composers whose documented careers indicate a date of redaction toward the end of the second decade of the 15th century. Inclusion of nearly fifth chansons and ten Italian and French motets supports this dating.

The younger generation of Florentine musicians represented in the collection no doubt heard and came away with compositions of Pavian/Milanese and Paduan provenance at the Council of Pisa (among them, songs by Philipoctus da Caserta and Johannes Cico-

nia). Quite possibly, then, the 1409 Council marks a milestone in the importation of "foreign" works into Florence, signaling a successive phase to one in the late Trecento that had brought an older international repertory to the city. The great event in Pisa also coincided with the introduction into Florence of a major music source from northern Italy--the Mancini Codex. Indeed, the next evident flood of fresh music into the Tuscan capital accompanied Ugolino da Orvieto's temporary move to Florence in 1417 after his departure from the Council of Constance, traces of which survive in this, the most cosmopolitan of the Florentine anthologies, MS San Lorenzo 2211.

BOLOGNA Q15: AN ANTHOLOGIST'S VIEW OF OLD AND NEW MUSIC
Margaret Bent, Princeton University

Far from assembling a neutral international repository, the scribe-compiler of this manuscript can be shown to have exercised changing choices over a period of 15-20 years; to have made positive decisions of exclusion as well as inclusion; and to have made editorial and musical changes that affect both graphically and aurally the pieces for which we are--often solely--dependent on him. Documented in a unique manner, the tastes of a single early-15th-century musician will be measured against, where separable from, the generalised view of the music of his contemporaries that he has helped us to form. By taking some steps to homogenise music both old and new in his gigantic anthology, and by his very choices, he offers valuable insights which help to refine our understanding of many aspects of the musical map and stylistic chronology of the first third of the 15th century, with respect to works by Ciconia and Dufay and many of their contemporaries. We can reconstruct the scribe's personal musical itinerary and begin to assess how far it was typical for his time, how far idiosyncratic, and thus how he has shaped our view of a whole generation's music.

THE BUXHEIM MANUSCRIPT AS A RETROSPECTIVE ANTHOLOGY
David Fallows, University of Manchester

Several late-15th-century sources contain the occasional work from a much earlier generation. But the Buxheim keyboard manuscript is unique in its high proportion of pieces based on music composed in the first quarter of the century. Recent new identifications increase that proportion; and stylistic criteria tentatively increase it still further. Despite the enormous literature on the manuscript, its origins and date remain largely hypothetical; and its organizational patterns are still to be explained. Moreover, the surprising appearance of Binchois as its best-represented composer raises questions about the nature of the repertory as seen by the compiler of the manuscript's main corpus. This paper investigates the manuscript from those viewpoints, putting them in the context of Fauvel, Bologna Q15, and the San Lorenzo collection as well as of other earlier music found in sources after 1450.

THE TRIO SONATA IN PRE-CORELLIAN PRINTS: WHEN DOES 3=4?
Sandra Mangsen, University of Western Ontario

Several distinct scorings for two or three melodic instruments are prominent in 17th-century sources printed in Italy: SBbc, SSbc, SSB, and SSBbc (where B is the melodic bass, bc the chordal continuo). Since the practice of bass-line doubling, wherein both melodic and chordal instruments play from the continuo part, was not standard in the 17th century, only one of these scorings (SSBbc) required four performers. Moreover, in 112 Italian volumes printed by 1675, scoring of instrumental duos and trios is closely correlated with musical style and with sacred or secular function. Rossi (1607c) and Buonamente (1626d) specified two violins and one bass instrument for variation sonatas, sinfonias, and dances; in church sonatas Buonamente (1636) employed both melodic bass (B) and chordal continuo (bc) instruments whose players read from separate partbooks. The melodic bass instrument plays an active contrapuntal line which is simplified in the organ part; when the melodic bass is absent (SSbc), the organ provides only simple harmonic support. Indeed, the stronger the contrapuntal role of the bass line, the more likely it was to be played by a melodic instrument; less active bass lines were assigned to chordal instruments alone.

After mid-century sacred and secular scoring practices became less distinct. The increasingly active dance bass lines were figured; chordal and melodic bass parts of church sonatas became nearly identical, and the latter were often labelled optional. But traces of earlier sacred and secular scoring patterns remain obvious even in sources from the 1670s.

RELATIONSHIPS BETWEEN FORM AND SCORING
IN J. S. BACH'S BRANDENBURG CONCERTO NO. 6
Michael Marissen, Swarthmore College

Detailed study of the transmission of Bach's Sixth Brandenburg Concerto reveals that much of the text-critical information reported in the current scholarly literature is incorrect. Accurate information would remove obstacles to the view that Bach composed the concerto after the arrival in the early 1710s of Vivaldi's new concerto style in Germany.

In this paper I shall suggest that the archaic surface appearance of the Sixth Brandenburg Concerto has misled students of Bach's music: while it would seem from the dense counterpoint, the absence of Vivaldian textural contrasts, and the old-fashioned scoring that the piece is a striking counterexample for studying Vivaldi reception in Bach, a reconsideration of Bach's concerto design reveals his juxtaposing blocks of material in which the metric properties of Vivaldian ritornellos and solo episodes are systematically switched around. These curious formal reversals may be seen to be paralleled in systematic reversals of the conventional roles of the instruments: the viola da gamba--at the time a privileged, solo instrument--takes on routine, ripieno functions, while the viola--a lower-class, orchestral instrument--takes on virtuosic, solo functions.

The significance of Bach's formal and orchestration reversal is unlikely to have escaped Prince Leopold, Bach's employer

when the Brandenburg Concertos were assembled, for a recent literature-known biographical study has shown, by means of extensive documentary evidence, that the prince had not only a talented viola da gamba player's interest in following current musical developments, but also a philosopher's interest in drawing analogies between musical and political structures.

AN UNUSUAL HANDELIAN SELF-BORROWING AND HANDEL'S DRAMATIC DESIGNS
Roger Lustig, University of Chicago

Act III of Handel's Tamerlano (1724) is known for its extended death scene. There, the recitative-aria progression is replaced by a long series of secco and accompanied recitatives, and the only aria is a short one, integrated into the scene and not set off in the usual way. A striking moment in this "finale" is a short passage of chromatically modulating accompanied recitative that appears at a dramatic climax. The unusual sequence of keys to which this passage alludes is found again: as the tonalities of the last four numbers (Accompagnato, Duetto, Aria, Coro) of the opera as Handel originally wrote it.

Imeneo (1739), Handel's penultimate opera, has subject matter and musical style quite unlike those of Tamerlano, and was composed under entirely different circumstances. In its third act, however, we find the same accompagnato passage in the same key, somewhat rewritten to fit new words. This hitherto unnoticed self-borrowing is quite unusual; Handel rarely reused his own recitatives or borrowed them from others--and the Tamerlano version is adapted from the setting of the same text in Gasparini's Bajazete, a source for the Tamerlano libretto.

Further examination of the score of Imeneo reveals other details suggesting that Handel adapted the ideas of tonal design found in Tamerlano to the needs of his new work. I shall discuss the impact of this passage on our understanding of Handel's borrowing and show how comparison of Imeneo and Tamerlano illuminates Handel's musical and dramatic techniques in constructing extended scenes.

L'APOTHEOSE DE RAMEAU:
FIRST EVIDENCE FOR A POSTHUMOUS "COLLABORATION" WITH LULLY
Victor Gavenda, University of California, Berkeley

The tragédies-lyriques of Jean-Baptiste Lully continued to form the cornerstone of the repertory of the Académie Royale de Musique for almost a century after his death. Revivals were mounted through the 1770s but each entailed a greater or lesser degree of revision. At first, these changes were restricted to cuts, but by 1732 new music was being added, generally consisting of replacements for the outdated Diversifisements, thus preserving the most highly valued feature of Lully's originals: Quinault's recitatives. As the grand siècle faded into distant memory the pace of these revivals slackened, and by mid-century the amount of revision necessary to bring one of these classics up to date had increased. The Mercure de France of December 1758 reported that Rameau had been asked to allow some numbers from his works to be inserted into a revival of Proserpine. He replied cryptically, "L'on me fait bien de l'honneur de m'associer à notre Maître."

This has been taken to mean "No, thank you." But does it? The very next year, Lully's Amadis received a thorough facelift in preparation for its eighth posthumous revival. The performing score, which still exists in the Bibliothèque de l'Opéra, Paris (F-Po A.16.B) reveals that the surgery involved the transplanting of a large portion of the final act of Rameau's opéra-ballet Le temple de la gloire, including the Chaconne. As Le Temple de la gloire had been composed in 1745, the directors of the Opéra apparently felt that it failed to represent the latest taste in theatrical music. Consequently, the Chaconne was recomposed and extended in length to a substantial orchestral movement. The score gives no clue to the authorship of this reworking, but Herbert Schneider has found that a manuscript collection of divertissements compiled for the Duc d'Aiguillon and now in Agen includes this piece and calls it "Chaconne de Mondonville".

OPERA AND NATIONALISM Janet Johnson (University of Southern California), Chair

"THOSE GENRES ASSOCIATED WITH THIS THEATRE": OPERA AND BALLET
AT THE ACADEMIE ROYALE DE MUSIQUE IN THE EARLY 19TH CENTURY
Marian Smith, University of Oregon

To the dismay of many modern observers, ballet occupied an important place in the operas produced at the Académie Royale de Musique for much of the 19th century--lengthy and lavish danced divertissements were included both in French operas (e.g., Les Huguenots, 1836) and imported ones (e.g., Don Giovanni, 1834; Tannhäuser, 1861). But, beyond grudging observations that Parisian audiences insisted upon such divertissements, music historians have said little about the role of ballet at the Opéra. In fact, the discrete ballet-pantomime, a genre routinely referred to in the contracts of Opéra directors as one of the two "associated with this theatre up to the present time" played quite a prominent part in history of the Académie. Moreover, its relationship with opera was intimate and complex.

In this paper, I shall examine two aspects of that relationship as it existed at the Académie in the early 19th century, using information gathered at the Bibliothèque de l'Opéra, the Bibliothèque de l'Arsenal, and fonds AJ13 of the Archives Nationales. The first is the practice of replacing the texts of operas with mime gestures and staging them as ballet-pantomimes. Examples of such parodies, described by a critic in Le Mercure in 1820 as "translations" by the choreographer "into the language of his own art" include a ballet version of Le nozze di Figaro (Le Page inconstant) and of Gretry's Zémire et Azore.

The second is the sharing of the Académie's resources for the production of works in both genres: sets, costumes, and props, as well as choreographers, dancers, librettists, and composers. The impact of this approach was far reaching; it led, for instance, to the creation of operas in which major roles were played by dancers (e.g., La Muette de Portici and Le Dieu et la Bayadère), and surely accounts for the striking formal and stylistic similarities between the ballet-pantomimes and operas produced at the Académie during this period.

The free interchange between these two genres warrants fur-

ther attention; a closer acquaintance with its many ramifications promises a deeper understanding of the history of both ballet and opera at the Académie Royale and at other opera houses as well.

MAYR, ROSSINI, AND THE DEVELOPMENT OF THE SERIOUS FINALE
 Scott L. Balthazar, University of Virginia

Since the 1840s, writers have credited Giovanni Simone Mayr (1763-1845), the most important composer for the Italian theater between Cimarosa and Rossini, with introducing the concertato finale into serious opera. Mayr and his librettists undoubtedly borrowed the concept of the central finale from opera buffa. Yet at least in the initial stages of its development they seem to have rejected the extended Mozartian comic design as a prototype for its structure, preferring instead the simpler models provided by duets and other small ensembles. After 1800, however, Mayr brought his serious finales closer to the comic finale by lengthening them, dividing them into a greater number of movements, and complicating their dramatic designs.

In shaping his finales, Mayr and his librettists experimented with many of the features that Rossini would later establish as norms. However, they employed them as no more than a narrow segment of a much broader spectrum of structural options. Rossini's role in the development of the serious finale, like his contribution to many other types of scenes, centered to a great extent on narrowing this range of possibilities. That is, he stabilized the core of four movements--simplifying and clarifying their dramatic functions and giving some of them more schematic forms--made the extended largo concertato the lyrical climax of the scene, and adopted a standard closed tonal plan. In short he reversed his predecessor's tendency to complicate and diversify the design of the finale and began a process of conventionalizing it that would culminate in the 1830s.

SKETCH FRAGMENTS AND THE COMPOSITION OF BELLINI'S LA SONNAMBULA

James L. Zychowicz, Madison, Wisconsin

Since we lack a complete set of all the manuscripts that Vincenzo Bellini used in the composition of his opera La sonnambula (1831), it is possible only to approximate the compositional history of the work. An examination of the surviving set of sketches reveals some insights into the composition of the work; such study contributes to an understanding of the integral role of ornamentation and ornamental writing from the outset, as well as to the composer's working method as he proceeded from one- and two-stave sketches to a short score and, ultimately, to the fair copy of the opera.

The sketches in the Pierpont Morgan Library, New York, a set of six pages, may be traced to the first act of the opera, specifically the cabaletta "Sovra il sen la man mi posa" (set to the lyrics for another aria "Tutto è gioia") and the duet "Son geloso del zefiro errante". The first four pages appear to belong to a relatively early phase of composition, while the last two must have been part of a draft score. Despite the fact that all the music in these sketches has some analogue in the completed work, in none of these pages is the music absolutely fixed. There is a

spontaneous quality to these sketches which is evidenced by the revisions that occur in almost every section. Even in the draft-score pages at the end of this manuscript it is possible to see Bellini possessed by an idea and then exploring it.

While the compositional process at these relatively early stages of work seems rooted in spontaneity, it should be understood that from the very start Bellini placed ornamentation at the core of his music. From the evidence of these sketches for *La sonnambula*, it would seem that Bellini's earliest conception of the music was a highly melismatic one. He did not simply compose the rough outlines of a melody only to add ornaments later in the compositional process, but preferred to write highly florid lines at the beginning and refine the passages as he brought the work to completion and, eventually, to performance.

THE CHANGING DENIZENS OF ARCADY:
NATIONALISM AND THE PASTORAL IN 19TH-CENTURY MUSIC

Michael Beckerman, Washington University

The notion of "Pastoral," whether in music, art, or literature, invariably implies an eternal and unchanging vision of nature. It follows, therefore, that the implicit inhabitants of this world are a-temporal; they exist always, at all times. In this study I argue that before the second decade of the 19th century most musico-pastoral inhabitants (the shepherds and rustics of Handel, Vivaldi, Mozart, and Beethoven) were also a-geographic, that is to say, they inhabited a world of peasantry, which may have been just about anywhere. Yet beginning in the early decades of the 19th century, and picking up steam after 1848, many composers made conscious efforts to create a kind of pastoral which was nationally specific.

This study explores the connection between the characteristics of the pastoral and the symbolic choices made by composers involved in the attempt to create "national music". Particular attention is paid to the manner in which the harmonic stasis of the pastoral becomes a musical metaphor for the "eternal present of the people on the land," and how, in various countries, the superimposition of local folk motives on a basic pastoral texture (Glinka's *Kamarinskaya*, Smetana's *Vltava*, Stravinsky's *Petroushka*, Kodaly's *Hary Janos*) evolves into a central symbol of nationalist ideology.

IVES AND MAHLER
Stephen Hefling (Case Western Reserve University), Chair

DATING CHARLES IVES'S "PUTNAM'S CAMP": A MANUSCRIPT STUDY
C. K. Baron, State University of New York, Stony Brook

"Putnam's Camp" has generated controversy since its performance in 1931. On one side is the claim that this piece was influenced by the major musical innovators of the early 20th century, and that Ives revised his music in a modernist direction and falsified dates to appear more innovative than he was. On the other side is the claim that Ives is one of these major innovators of the early 20th century. At issue are its date of composition or the date of its alleged major revision, an indication of when

Ives developed his unique musical conceptions and innovative techniques. The challenge of this study is to present objective criteria by which these positions can be tested.

Hard evidence is introduced through music handwriting analysis. Criteria for three different styles of writing were developed working with manuscripts having objectively verifiable performance dates. The characteristics established for these dated manuscripts were used to study six sets of manuscripts associated with "Putnam's Camp," in addition to the full score of 1929. Among the conclusions I draw are that many of the innovative features of "Putnam's Camp" were evident in two reworked sources of this composition that can be dated in the beginning of the first decade of the century; and that the entire short score was composed in the first half of the second decade, probably around 1911-1912 as Ives claimed, with both the ink and the pencil writing emanating from the same period, countermending the claim that the sections in pencil were revisions from 1929.

TRACKING THE IVES MYTH

J. Phillip Lambert, Baruch College, City University of New York

Recent research has challenged long-held notions surrounding the music and life of Charles Ives. Images of Ives as an isolated anarchist and 20th-century musical prophet have emerged as aspects of a myth that had previously enjoyed an uncritical acceptance. In J. Peter Burkholder's reassessment of Ives's influences and aesthetics, and in Maynard Solomon's reinterpretation of evidence from Ives's manuscripts and writings, a new and more historically conscious portrait emerges, depicting Ives as an independent but well informed product of his musical heritage and of his era. Alongside these historical clarifications, however, are the hypotheses offered by Solomon to explain Ives's role in creating and perpetuating the myth, generating various explanations for anomalies in Ives's memoirs and manuscripts. Because these speculations extend beyond mythological upheaval and factual revision, they have the potential of replacing the old myth with a new one, with Ives portrayed as a clumsy self-promoter and deceitful author of his own mythology.

This paper examines musical and biographical evidence to identify components of an emerging new myth, and to suggest different perspectives and alternative explanations. Underlying any discussion of these issues is Ives's image as a pioneer and the importance of his musical innovations in verifying and maintaining this image. While it has been shown that Ives drew from many earlier influences, his relationship to his contemporaries is less clear and bears directly on any presumption of innovative priority --Ives may have been aware of contemporaneous trends, but this does not connote influence on specific innovative compositional procedures. The priority of innovation would also motivate any attempts by Ives to falsify chronologies, and is thus tied to Solomon's explanations of evidentiary anomalies. Many of these matters can be clarified by a better understanding of the exact nature of the innovations and their evolution throughout the development of Ives's compositional language. Also, equally valid hypotheses can explain chronological discrepancies in Ives's trail of evidence as acts of clarification rather than falsification.

Ultimately, both the old myth and any new mythological ideas have some factual bases, but these can be identified only after a more thorough and less speculative analysis of Ives's entire body of work.

REMINISCENCE, FORESHADOWING, AND TEMPORAL FUNCTION
IN THE SYMPHONIES OF MAHLER

Richard A. Kaplan, Louisiana State University

Some of the most problematic issues in the study of Gustav Mahler's music concern his use of time; fundamental questions persist concerning the nature and origins of the vast time-spans of many of his works, and concerning his strategies--and their success--for integrating musical structures of unprecedented scale. The problems addressed in the present paper concern one critical aspect of Mahler's temporality, that of the role of cyclic recurrences in the symphonies. The recurrences take three different forms, each with its own function: reminiscence, a standard symphonic device since Beethoven's time; foreshadowing, a subtler technique whereby the "meaning" of a passage becomes clear only retrospectively, upon its fuller presentation in a later movement; and a process I call temporal fusion, in which the juxtaposition of reminiscence and foreshadowing in the same passage creates a focal point for an entire work.

All three of these techniques are critical to the sense of climax in Mahler's symphonies. The simplest mechanism by which this occurs is a standard 19th-century gesture, that of the apotheosis of an important theme at the end of the work--a sort of musical *deus ex machina*. Temporal fusion, on the other hand, contributes to a climactic effect that partakes of a much more organic musical logic.

The function of temporal fusion is illustrated in climactic passages from the Second, Fourth, and Fifth Symphonies; in the last of these, the gradual emergence of the climactic chorale, which grows from a seed planted in the first movement but realizes its full meaning only at the end of the entire work, is shown to be a central, unifying aspect of the musical narrative.

GUSTAV MAHLER, FRIEDRICH RÜCKERT, AND THE CONCEPT OF TIMELESSNESS
Marilyn L. McCoy, University of Chicago

At the turn of the 20th century, Gustav Mahler professed, "My need to express myself in symphonic music begins where the dark feelings well up, at the entrance to the 'otherworldly': the world in which things no longer are subject to the order of time and place." These words reflect an impending fundamental transformation of Mahler's artistic philosophy, coincident with a new fascination with the poetry of Friedrich Rückert. Rückert's preoccupation with Eastern culture, evidenced by his masterful translations of Oriental literature, inevitably permeated his poetry, which often reflects a detachment from reality and human experience strongly reminiscent of Buddhism or Hinduism. His recurring references to the ecstatic timelessness of a particular moment, or to a serene twilight beyond the world's preoccupations, doubtless revealed to Mahler a kindred artist who sought to create the poetic equivalent of a "world in which things no longer are subject to the order of time and place."

Attracted by this spiritual resonance with Rückert, Mahler set about to derive a compositional style appropriate to the mysticism of such Rückert poems as "Ich bin der Welt abhanden gekommen" und "Um Mitternacht". Mahler's settings of these poems derive from a conscious attempt to suspend the tyranny of time in musical processes. Specifically, Mahler creates moments of stasis within the normally unimpeded linear progression of musical time, employing multilayered textural/instrumental strata, sonorities with multiple harmonic implications, and constantly evolving melodic motives in a polyphonic texture whose individual voices unfold at different rates and rarely intersect.

MUSICAL CULTURE AND THE POLITICS OF STYLE IN FRANCE, 1880-1930
Jane Fulcher (Indiana University), Chair

FAURE'S REQUIEM AS INDEPENDENT IDEOLOGY
Susan Richardson, Indiana University

Gabriel Fauré's Requiem, Op. 48, is consistently noted in the secondary literature to be exceptional as a 19th-century requiem in that it was composed for liturgical performance. This liturgical awareness--indeed the fact that Fauré composed a requiem at all--might, at first glance, suggest a personal affiliation with the Catholic church. Yet closer examination reveals in fact Fauré's departure from the established church and the musical trends associated with it. The context in which it was written and performed--Paris of the 1880s--was marked by the association of musical styles with artistic, religious, and political ideologies. Against this backdrop, Fauré's choices for the musical style and texts of the Requiem take on a new light and offer implications for his place within this context.

This study explores the stylistic trends in religious music in the sociopolitical context of late 19th-century France; Fauré's own remarks, which both reveal his awareness of this context and his sense of his own distinct place within it; and the text and music of the Requiem itself, as an example of that individualistic position. It demonstrates that in his self-description, as well as in the Requiem, Fauré diverges from the new historically-referential and self-consciously sacred musical style espoused by contemporaries such as Vincent d'Indy, and, by implication, associated with ardent Catholicism. Fauré's Requiem, vis-a-vis the ideology and new music of the Catholic church, emerges as quietly independent from both. And in this quiet independence lies inchoate Fauré's later mediating role between such antagonistic factions as the Société Musicale Indépendante and the Société Nationale.

CONFLICTING INSTITUTIONAL MODELS FOR THE FRENCH SYMPHONY
Brian J. Hart, Indiana University

The curriculum Vincent d'Indy established for the Schola Cantorum in 1899 was designed to offer an alternative to the program at the Conservatoire. In opposition to the almost exclusive attention accorded dramatic music at the latter institution, d'Indy concerned himself primarily with nonoperatic and instrumental forms, including the symphony. For that genre, he taught not

only its history, but also a prototype by which to compose one. D'Indy's ideal symphony was an abstract and cyclically unified composition for orchestra alone in the four traditional movements; this model, he insisted, provided an infallible method for a student to construct expressive and "meritorious" symphonies.

D'Indy's paradigm, however, had few adherents: hardly any Scholiste graduates composed symphonies, and many who did, like Albert Roussel, either modified or rejected the model in their mature works. Significantly, most symphonies from the early 1900s emanated from the Conservatoire, which had added the genre to its curriculum under pressure from the Scholiste precedent. The approach it adopted was liberal by comparison with d'Indy's, encouraging students to compose symphonies in any formal manner they chose. An analysis and comparison of the two models and the repertoire they inspired demonstrate that while the Schola brought academic respectability to the genre through its meticulous teaching, ironically it was the rival Conservatoire that, in spite of its previous disdain for such compositions, proved the breeding ground for production of the modern French symphony.

D'INDY'S "DRAME ANTI-JUIF"
AND STYLISTIC SIGNIFICATION IN PARIS, 1920
Jane Fulcher, Indiana University

In June of 1920, Vincent d'Indy's anti-semitic, anti-Dreyfusard opera, La Légende de Sainte-Christophe, was premiered at the Paris opera, with decors by Maurice Denis. As conceived by d'Indy, immediately in the wake of the Dreyfus Affair, both the text, an adaptation of the medieval Légende dorée, as well as the stylistic quotations and references, were intended to make a personal ideological statement.

My paper centers on the question not only of the stylistic signification employed by d'Indy, particularly with reference to the teaching of his own politically partisan institution, the Schola Cantorum; but it deals also with the highly complex issue of the reasons behind the disjuncture between what d'Indy originally intended the work to communicate and what it actually signified to its audience in 1920. I shall approach this problem by analyzing, first, the changing political direction of the Third Republic both before and after World War I, together with the concomitantly changing rapport between the Conservatoire and the Schola. By the period of the conservative "Bloc national," the Conservatoire had adopted and adapted much of the Schola's teaching, together with many of the aesthetic values it espoused.

This phenomenon explains, in part, why the audience of 1920 did not respond to the work as contestatory or ideologically repugnant, but rather as an "oeuvre de foi". But together with this analysis, my paper also explores aspects of the performance itself: the semiotic role of the costumes and decor, and the political context in which it unfolded. Finally, I shall trace the impact of d'Indy's satirical stylistic manipulations as well as the teachings of the Schola on the composers known as "Les Six".

RAVEL'S CHANSONS MADECASSES: ETHNIC DALLIANCE OR ETHNOMUSICOLOGY?

Richard S. James, Bowling Green State University

Maurice Ravel is well known for his interest in exotic cultures. Yet it has traditionally been held that, in the words of G. W. Hopkins, he preferred his ethnic music "retailed through the distorting glass of a naive intermediary," that he sought to convey a European's image of the ethnic material rather than the original. Concerning *Chansons madécasses* (1924/5), H. H. Stucken-schmidt reflects the scholarly consensus in his conclusion that the composer merely imagined, via "super-natural empathy," a Malagasy character.

This paper is a refutation of the latter conclusion and an effort to broaden our understanding of Ravelian exoticism. The author has reconstructed the salient stylistic elements of early 20th-century Malagasy music from period sources. Then, the distinctive features of *Chansons madécasses* were identified. The first part of this paper concludes with an examination of the parallels between these features and Malagasy music, parallels that are strongly suggestive of Malagasy influence. The author then demonstrates that Ravel had at least several very good opportunities to hear Malagasy music. It is very likely and characteristic that he would have taken advantage of some of these opportunities, and that he might have turned to memories of this encounter to color his songs.

It is the author's conclusion that Ravel was a far more serious student of ethnic musics than has generally been assumed. The common assumption that he took an almost exclusively naive, second-hand, or even fanciful approach to exoticism deserves re-examination.

SMT SESSION

ANALYTICAL ALTERNATIVES

Charles E. Smith (State University of New York, Buffalo), Chair

ANALYTIC PROHIBITIONS

Michael Friedmann, Yale University

The great contribution of Schenkerian theory in assisting the analytic listener to make connections over time has been mitigated by one effect of the theory of levels: to prevent connections between unstable structures on the foreground level and higher-level harmonic amplifications of those unstable structures. The first half of this paper seeks to illustrate the importance of some of these connections, and the need for analysis to account for them.

The second half of the paper tries to show conditions for application of the concept of prolongation to post-tonal music. A recent article by Joseph Straus demands that we substitute the more limited notion of association for prolongation in analyzing post-tonal music because the conditions necessary for prolongation, those of the language of diatonic tonality, are absent. In this paper, Schoenberg's op. 23 no. 4 is the principal example used to illustrate the Schenker-educated listener's need for the concept of prolongation.

HIERARCHIC THEORIES VERSUS HIERARCHIC FACTS: AN ARGUMENT
AGAINST RECURSIVE THEORIES OF MUSICAL STRUCTURE

Justin M. London, Carleton College

This paper questions the necessity and validity of recursion in theoretical models of the musical hierarchy. Current theoretical perspectives, such as Schenkerian theory, theories of hypermeter, and theories of rhythmic grouping, are discussed with an emphasis on the problems created by their recursive aspects. The paper reconciles non-recursive musical structure with recursive theories by suggesting the appropriate hierarchic domain(s) for each theoretical tradition.

WITTGENSTEIN ON MUSIC

Terry B. Ewell, University of West Virginia

Ludwig Wittgenstein's views on philosophy and language have shaped the present-day discipline of philosophy in a significant way. Of interest to musicians is the fact that Wittgenstein refers to music in a number of his lectures and writings. However, very little has been written upon Wittgenstein's view of music, and thus few musicians are familiar with his ideas. This paper seeks to provide the musical community with a much needed exposition of Wittgenstein's comments about music.

Wittgenstein views language as an intricate grouping of games. In the course of this paper, Wittgenstein's term "language-games" is extended to a discussion of music under the term "music-games". Two issues are discussed: 1) the importance of rules in the compositional process; and 2) the need for rules in the perception and cognition of music.

FAMILY RESEMBLANCE:

TOWARD AN ALTERNATIVE ACCOUNT OF COHERENCE IN MUSIC

Zohar Eitan, University of Pennsylvania

A non-essentialist model of associative structure in music, adapting Ludwig Wittgenstein's notion of "family resemblance" (FR) is proposed as an alternative to the thematic-motivic transformation approach. While thematic analyses often claim that important events in the piece all share a group of essential properties, derived from a principal motive, a FR approach perceives a piece as a "family" of events, whose members do not necessarily all share the same essential, defining features, but are related through "a complicated network of similarities, overlapping and criss-crossing" (Wittgenstein, Philosophical Investigations, 1953). The model specifies three types of FR, each presenting a different temporal organization and serving different structural functions. The first, paradigmatic relation, is the relation between a "paradigmatic phrase"--which sets for the piece an example of possible and preferred features, structures, and processes--and later events, each of which may be associated with the paradigm in a different way. The second, convergence, is a summing-up or retraversal strategy in which previously unrelated characteristics converge in one area. The third type of FR, chain-relation, is a process of continuous change in which non-adjacent events (A, C) are linked through an intermediate event

(B) with which each of them shares different features: A (w,x) --> B (x,y) --> C (y,z). A detailed FR analysis of Chopin's Etude op. 10 no. 12 demonstrates the application of the proposed model.

JOINT AMS/SMT SESSION

HISTORICAL REFLECTION AND REFERENCE IN 20TH-CENTURY MUSIC
Leo Treitler (The Graduate Center,
City University of New York), Chair

REFLECTIONS OF THE HISTORICAL SITUATION OF MODERN COMPOSERS
IN THEIR MUSIC

J. Peter Burkholder, Indiana University

The emergence in the 19th century of a permanent repertoire of musical classics led to a profound change in the function of musical compositions, as new works were intended not merely to please a present-day patron or audience, but to attain the status of immortal masterworks enshrined in the permanent repertoire alongside the great works of the past. This change had far-reaching effects on modern music as a whole, but it is also reflected in the musical structure and expressive meaning of individual works. This paper will explore two aspects of this reflection: musical time and hierarchies of tone and phrase.

The ways time and continuity are handled in modern music reflect the ways composers experience historical time. Within the musical "museum," music from all eras competes for the attention of performers and audiences in a timeless present, without regard to chronology. This sense of timelessness, negating or inverting chronology, has numerous parallels in modern music, including static or palindromic structures, variation of ideas before or instead of their direct presentation, and developments so rapid and complex that they cannot be grasped in real performance time, only through leisurely study.

Second, post-tonal pieces must confront the power of tonality and tonal rhythm as organizing forces for music. A frequent response in both centric and 12-tone music is to create deep analogies to tonal function and to tonally determined hierarchies of measures, phrases, sections, and entire movements. These analogies are typically more thoroughgoing than is necessary to achieve musical coherence for the work itself, indicating that these aspects of musical structure emerge less from the requirements of the musical material itself than from the composers' need to establish their claim to a place in the permanent repertoire alongside the tonal masterpieces of the 18th and 19th centuries.

THE "ANXIETY OF INFLUENCE" IN EARLY 20TH-CENTURY MUSIC
 Joseph Straus, Queens College and The Graduate Center,
 City University of New York

The literary critic Harold Bloom has provided a useful framework for interpreting the relationship between 20th-century composers and their predecessors. In Bloom's theory of poetry, a poem is not a self-contained, organic whole; rather, it is a relational event, embodying impulses (often contradictory) from a variety of sources. Specifically, a poem is "a psychic battle-

field" upon which the poet and his predecessors struggle. This anxious struggle takes the form of "misreading". Misreading is a particularly powerful form of interpretation in which the later poet asserts freedom from the domination of a precursor by using the precursor's work for his or her own artistic ends. To read is to be dominated; to misread is to assert one's own priority.

Composers misread their predecessors in a variety of ways, both in their analytical writings and, more significantly, in their compositions. Bloom has tried to provide for poetry what he calls a "map of misreadings". This map includes a series of what he calls "revisionary ratios," or strategies that later artists use to reinterpret the works of their predecessors. In this paper I shall offer a map of misreading for early 20th-century music, a summary of the compositional strategies with which composers simultaneously incorporate and reinterpret traditional musical elements.

STRAVINSKY'S CONTRASTS:
POLARITY AND CONTINUITY IN HIS NEOCLASSIC MUSIC
Marianne Kielian-Gilbert, Indiana University

Stravinsky's music has long been characterized in terms of its sectionalization through techniques of interruption, block juxtaposition, isolation of textural strata, and recombination of elements. More problematic are the presence and nature of larger continuities that underly his sectionalization. To these issues, his neoclassic music adds those of model and reference to a distant past. By playing with listener expectations of the conventional continuities of musical phrasing and design, Stravinsky calls attention to the relationship between the work and its older model. In this paper I shall investigate the ways in which he neutralizes conventional continuities by other nonconventional designs, procedures, and processes. I shall also show how his combination of conflicting designs and procedures stands in contrast to the more developmentally oriented methods of composers such as Schoenberg, Berg, and Bartok.

Stravinsky's neoclassicism embodies a tension of opposites. An often playful polarity emerges when musical designs exist in conflict with one another, as for example when both symmetrical and asymmetrical designs are projected. Moreover, his processes of modeling also embody similar tensions between work and older model--the functional arrangement of parts typical in earlier models contrasts with his looser motivic association and linkage of parts; between lower and higher levels of a work--locally static events may serve as motivic links over a broader framework; and between the musical features of events themselves--his repetitions reveal a radical independence of pitch and duration in the ways that rhythmic patterning recurs while pitch patterning changes (or vice versa).

POLEMIC AS HISTORY:
THE CASE OF NEOCLASSICISM IN THE 1920S AND 1930S
Scott Messing, Alma College

The musical score constitutes the central, but by no means only, source of reflection and reference in neoclassic music. A

half-century ago, the critical polemic that attended the public presentation of new music was anything but ancillary to the works themselves, however peripheral it may appear to us today. The concern for aesthetics and the search for the mot juste to articulate one's artistic position was fundamental to the generation of Schoenberg and Stravinsky. Viewed this way, the polemic surrounding a work, the composer's participation in it, and his attempts to manipulate critical and public responses become extensions of, even the final step to, the compositional control he exerts over his models in the score itself.

In this paper I shall examine the evolution of the term "neoclassicism" in the context of its contemporary polemic in order to illuminate the complex relationships between the composer and his public, his past, and his work. The procedure will consist of reconstructing the cultural environment for certain key works through an analysis of prose statements by composers and critics in their circle, assessing the extent to which that analysis supports or confounds the compositional references made in the score, and determining whether the development of the term "neoclassicism" creates a useful pattern for thinking about music after World War I.

FRIDAY 27 OCTOBER, 1:30-5:30 PM

SMT SHORT SESSION, 1:30-3:30 PM

RECENT RESEARCH IN MUSICAL TIMBRE

Robert Cogan (New England Conservatory), Chair

TIMBRE AND ORCHESTRATION: THE PSYCHOACOUSTICS OF "BLEND"

Gregory J. Sandell, Northwestern University

Orchestration requires an understanding of how instruments combine and blend into effective colors. Orchestration manuals try to guard the student against unsuccessful choices and point out tried and true combinations. To explore the hypothesis of blend, an experiment was devised whereby seven listeners heard pairs of recorded musical instruments playing single notes together, and rated the degree of blend on a ten-point scale. The three-dimensional model of timbre suggested by Grey (1975) was used as a framework for comparing the listeners' judgments with physical aspects of the tones. Grey's study of similarity judgments for successively presented tones had revealed three factors: a "dark/bright" dimension (centroid), harmonic synchrony, and the nature of the attack portion. Two of the dimensions--centroid and attack--have a significant relationship to blend judgments in the present study. In general, "dark" instruments (e.g., cello, bassoon, horn) and instruments with quick attacks (double-reeds and brass) tend to blend well. The amount of blend reported for such instruments decreased as their pairs increased in brightness or attack length, and pairs of bright or slow-attack-time instruments did not blend well. The results support several specific suggestions for combinations given in Rimsky-Korsakov's Principles of Orchestration, and three-dimensional graphic plots of the instruments show visual analogues for other interesting observations by Rimsky.

CIRCLING THE SOUND-COLOR SQUARE:

A NEW SET OF INVARIANT OPERATIONS

Wayne Slawson, University of California, Davis

In response to criticisms of an earlier theory for the organization of sound color in music, a new representation of the sound color universe is proposed in which the colors are arranged in a circle. In this circular representation, transposition and inversion operations are defined that are homomorphic with the analogous operations in the pitch domain. The new sound-color operations are independent of the apparent psychological dimensions of the underlying sound-color space and raise certain perceptual issues. A computer-synthesized composition has been structured in part by means of these new operations.

AMS SHORT SESSION, 2:00-3:30 PM

TEXT AND PERFORMANCE

Robert Bailey (New York University), Chair

SCHENKER VS. BÜLOW, OR URTEXT AND IDEOLOGY
Nicholas Cook, University of Hong Kong

Schenker frequently attacked von Bülow's editions of piano music. Bülow's basic aim (most obvious in his C. P. E. Bach edition) was to adapt the original music to the technological and social circumstances of the 19th century. Schenker, by contrast, wanted to be faithful to the composer's intentions. This was not a new idea. Wagner had claimed that his reorchestrated version of Beethoven's Ninth Symphony was more faithful to the composer's intentions than Beethoven's original score, in which compromises had to be made because of the limitations of classical wind instruments. But 19th-century theory did not offer adequate criteria for determining what the composer's intentions actually were. As a result, editors had to choose between two equally unsatisfactory approaches: fanciful, and usually programmatic, reconstruction of the composer's intentions, or slavish adherence to documentary sources.

The basis of Schenker's approach to editing, and to theory in general, was his Schopenhauerian belief that the masterwork does not reflect the composer's conscious intentions: it realizes itself through the composer, using him as a medium. The masterwork, then, is objective; that is why it can be grasped in terms of the theory of levels, which in turn provides criteria for reconstructing the authoritative text of the work. Schenker aimed to define the work in a metaphysical sense; this aim was the product of an early 20th-century milieu in which patterns of thought derived from German Idealism were being formulated in structuralist terms. With the benefit of hindsight, we can see that the Schenkerian Urtext is itself a historical document.

LONG LINE IN WAGNER PERFORMANCE:
HISTORICAL DEVELOPMENT, TECHNIQUES, AND ANALYTICAL SIGNIFICANCE
David Breckbill, University of California, Berkeley

There exists a documentable, long-standing prejudice which assumes that the orchestral component of the musical fabric in Richard Wagner's music dramas is more important than the vocal line. Although this point of view has fallen from favor, in the first half of this century it gave rise to what is commonly regarded as the most persuasive solution to the conceptual and musical demands confronting conductors of Wagner's works. Known as "long line," this effect required conductors to preserve continuity of at least tempo and/or texture at points of structural articulation. The evidence available from recordings suggests that the middle of the 20th century is the point at which long line began to be gradually but in the end completely undermined: since 1950 provocative but often unconvincing architectonic structures have emerged from the tendency of conductors to isolate blocks of music, then to juxtapose and balance them. In proposing and demonstrating this periodization, my paper takes as its point of departure the German augmented 6th-B \flat progression that is a major point of articulation in both the love duet in Act II (at Tristan's "traut allein") and in Isolde's Verklärung in Act III (just after Isolde's "Führt und seht ihr's nicht?") of Tristan und Isolde. Despite important differences between them, these two

passages have been systematically conflated in performance since 1950, much to the detriment of the Act II passage in particular. Conversely, recorded performances which adopt the tenets of long line better differentiate these moments and elucidate more clearly the organicism of Wagner's large-scale musical structures.

AMS SHORT SESSION, 3:30-5:00 PM

MUSICOLOGY AND IDEOLOGY

Ruth A. Solie (Smith College), Chair

THE ISOLATION OF GERMAN MUSICOLOGY BETWEEN THE WARS:

THE DEUTSCHE MUSIKGESELLSCHAFT, 1918-1938

Pamela M. Potter, Yale University

The Deutsche Musikgesellschaft (DMG) was founded in 1918 by Hermann Abert with the purpose of creating a national organization that would focus on Germany's indigenous musical culture and fill the gap left by the temporary dissolution of the International Musicological Society (IMS) in 1914. It was also founded in the shadow of the Treaty of Versailles, and German musicologists adopted the attitude that they, like their countrymen, had been deceived by their fellow scholars in the allied countries. This attitude culminated with the musicological conference in Barcelona in 1936 and was to persist until the end of the Second World War.

Despite half-hearted attempts to reestablish ties with the international community in the 1920s, German musicologists largely resorted to self-imposed isolation while demonstrating to the rest of the world their scholarly superiority and indispensability. The DMG reorganized itself in 1933 as the Deutsche Gesellschaft für Musikwissenschaft, completely restructuring the society in keeping with the National-Socialist leadership principle and severing its ties even more from the international community. The preparations for the IMS conference in Barcelona were fraught with political tensions. The German delegation geared up for battle against those whom they believed to be their potential enemies: the leadership of the international society itself and German-Jewish emigres who were expected to attend the conference. The outcome of the conference was the DMG's campaign to boycott the IMS journal, *Acta Musicologica*, because the latter had terminated its contract with the publisher Breitkopf and Härtel, a gesture that was seen as anti-German. This attempted boycott served as the final blow, eliminating any prospects of reconciling German musicologists with the international community until after World War II.

SOVIET RUSSIAN MUSICOLOGICAL REINTERPRETATIONS
OF STRAVINSKY'S NEOCLASSICAL PHASE

Jelena Milojković-Djurić, University of Texas, Austin

The Soviet musicological literature devoted to the interpretation of neoclassicism in Russian, Soviet, and, subsequently, European music has introduced a pertinent and novel evaluation of the emergence of this stylistic formation. The depth and validity of musicological contributions of several Soviet music historians, published in the course of the 1960s and later on, merit a closer

scrutiny due to the acuity of their findings elucidating in particular the compositional output of the neoclassical phase of Igor Stravinsky. Stravinsky's position, after the gradual changes of the cultural policies and introduction of the postulates of socialist realism in the course of the 1930s, was that of a prodigal son. B. Asaf'ev's monograph Kniga o Stravinskom (The Book about Stravinsky), published in Leningrad in 1929, presented one of the last musicological writings displaying an effort at objective evaluation of Stravinsky's contribution. Stravinsky's compositions created during his neoclassical period seemingly relinquished the Russian folk music idiom and in addition did not fulfill other requirements postulated by the Soviet art doctrine of socialist realism, rigidly interpreted at one time. His abandonment of the Russian folk music idiom was in particular repeatedly criticized. While similar evaluations reflected the ideologically sanctioned yet retrogressive platform of Soviet musicology apparently still persisting in some circles, a number of musicological studies of the 1960s brought a remarkable change. The keenness of observations and broad concepts of evaluation were launching Soviet musicologists in the forefront of musicological research. The stereotyped formulas used until then in the interpretation of musical works gave way to a new and more balanced outlook. In pursuit of a fresh and truthful evaluation of creative men and women and their work, Soviet musicologists have apparently besieged the worn-out postulates of socialist realism, thus allowing for a broadening of chosen subject matters and avenues of research. These efforts were directed towards abandonment of the imposed isolation on the cultural field that led to parochialism and stagnation.

SMT SHORT SESSION, 3:30-5:30 PM

THEORY AND PERCEPTION OF PITCH-CLASS STRUCTURE

Robert Morris (Eastman School of Music), Chair

MAXIMALLY EVEN SETS

John Clough, State University of New York, Buffalo
Jack Douthett, University of New Mexico

A maximally even (ME) set is one in which each "diatonic" interval corresponds to either a single chromatic interval or two consecutive chromatic intervals. Many familiar sets in the 12-pc universe (e.g., the pentatonic, whole-tone, diatonic, and octatonic sets) are ME sets. In a chromatic universe of any size, there is a unique ME set of each cardinality.

Recently, there have been several mathematical approaches to the diatonic set, including those of (1) Clough and Myerson, who showed that it is one of an infinite class of "special" sets with property "cardinality equals variety" (CV) and other musically interesting properties, and (2) Eytan Agmon, who offers an alternative approach to the same class of sets. We show that the Clough-Myerson algorithm for generating sets with CV is essentially a generator of all ME sets. We then define tritone ambiguity for chromatic universes of even cardinality, and show that "special" sets are ME sets with exactly one ambiguity--a tritone. Surprisingly, within the realm of ME sets, a number of other conditions are equivalent to "exactly one tritone".

We also discuss ME sets generated by a single interval, complements of ME sets, and "secondary" ME sets (e.g., the triad of traditional harmony). All formal statements in the paper are proved, but musical interpretations of results are emphasized.

TWELVE-TONE LISTENING STRATEGIES

Andrew Mead, University of Michigan

Twelve-tone music has received considerable criticism since its origin, ranging from simple dismissal to subtle arguments suggesting its incommensurability with the structure of the human brain. Such criticism appears to derive from certain assumptions about how to listen to twelve-tone music, based on how we listen to tonal music. The relations in tonal music are based in large part on the hierarchical distinctions made among scale degrees by the special properties of the diatonic collection. When the diatonic scale is saturated with chromatic incursions, tonal hierarchies can only prevail if the musical surface is composed to emphasize them. In a highly chromatic surface not differentiated by rules of voice-leading or other means of projecting tonal relationships, the listener must employ a significantly different perceptual strategy for parsing the music into intelligible units. The presentation outlines a model of perceptual strategies for hearing twelve-tone music based on a reinterpretation of the syntactical significance of certain fundamental perceptual acts. The differences of interpretation constitute a major paradigm shift.

The consequences of the model are examined, and linked to existing twelve-tone theory. Principal among the concepts employed is the notion of the mosaic, a way of representing different degrees of partial ordering among pitch classes. Strategies for local and long-range hearing are examined in light of the model, with examples drawn from Schoenberg and others. The new model is contrasted with tonal hearing to illuminate the profound differences of groupings of familiar basic musical elements, including interval- and collection-classes. The new model suggests ways of developing habits of hearing that encompass the groupings peculiar to it and eschew those associations derived solely from tonal hearing.

AMS SESSIONS, 2:00-5:00 PM

CEREMONIAL MUSIC OF THE LATE MIDDLE AGES

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

THE MASS OF GUILLAUME DE MACHAUT IN THE CATHEDRAL OF RHEIMS

Anne W. Robertson, University of Chicago

The origin and use of Machaut's remarkable Messe de Nostre Dame puzzled scholars for a long time. The legend that it was written for Charles V's coronation has been all but dismissed as unfounded, and other theories are also speculative. A recent article suggests that the work may not reflect northern French compositional tastes at all, but rather the kinds of polyphonic Mass music cultivated around Avignon. Even the assignment of the Mass to Mary is questionable, since the designation Nostre Dame appears in only one of the Machaut manuscripts.

This paper offers an explanation for the origin of the Mass. Plainchant sources show that the tenors in movements of the Mass that use liturgical melodies follow the usage of Rheims in the second half of the 14th century. These tenors contain distinctive variants that recur in sources from Rheims and its environs. Vital information on the establishment of votive services for the Virgin in the mid- to late-14th-century emerges from the archives of the Cathedral. These sources show the development of a special cult of Mary around the most revered spot in the church, an altar in the nave before which a "new" statue of the Virgin was erected in the mid-14th century, a weekly mass for Mary was henceforth sung, and Machaut was buried in 1377. The paper argues that the Mass was probably written for Rheims Cathedral as a votive mass for this singularly important altar.

DEFROSTED ARCHITECTURE: THE INCOMMENSURABILITY OF DUFAY'S
NUPER ROSARUM FLORES AND THE CATHEDRAL OF SANTA MARIA DEL FIORE

Charles E. Brewer, University of Alabama

In 1973 Charles Warren published his article which drew comparisons between design aspects of the Cathedral of S. Maria del Fiore in Florence and Dufay's motet Nuper rosarum flores, composed for the ceremony of consecration on March 25, 1436. Since that publication, it has been accepted that Dufay consciously constructed his motet to mirror the overall design of the cathedral and the use of a double dome based on information supplied by Filippo Brunelleschi.

However, Warren's analysis glossed over certain essential features of architectural design procedures and certain elements of the constructional history of the cathedral. The overall dimensions of the cathedral and the dome had already been established by 1367 and precedents for the use of a double dome can be found in the baptisteries of Florence and Pisa, so that when Brunelleschi was appointed as the director of construction, he was functioning as an engineer solving technical problems rather than as an architect.

The design of the Florence cathedral is basically the result of standard medieval techniques based on geometrical procedures that did not require the use of arithmetical equivalents. However, Warren (and other analysts of early Renaissance music) have frequently misrepresented the exact, yet irrational, proportions of these geometrical procedures with rational whole-number ratios. A proper understanding of the medieval techniques demonstrates that the basic design principles of architecture and music before the mid-15th century are incommensurable.

THE RENAISSANCE SALVE SERVICE: NEW ARCHIVAL EVIDENCE
Douglas Salokar, North American College, Rome

The Renaissance Salve service has long been recognized as providing a possible occasion for the performance of polyphony, particularly settings of the Salve Regina and other Marian antiphons. The extent to which other types of motet may have been performed at such services has been little understood since few descriptions of Salve services have come to light and prescriptions for them are not to be found in liturgical or devotional books of the period.

This paper focuses upon descriptions of Salve services recently discovered in French, German, and Dutch archives and analyzes the form of the services and the role of music within them. These documents demonstrate that the flexible contents of Salve services were determined to some extent by local tradition, the wishes of patrons, and the nature of the occasion the Salve celebrated. Marian elements predominated in some; the contents of others related to saints' days, feasts of the church year, or votive observances.

The documents discovered provide clear evidence that texts and music with strong liturgical associations were also used in situations outside the official liturgy of the church. This information has important ramifications for the broader question of the function of the Renaissance motet, and suggests directions in which future research might proceed.

THE CITY TRUMPETER OF LATE-15TH-CENTURY BARCELONA
Kenneth Kreitner, Duke University

Although trumpeters were among the most conspicuous and significant elements in the soundscape of the Middle Ages, their role in music history has been all but ignored. For illuminating the lives and importance of these musicians, the city trumpeter of late-15th-century Barcelona makes a good place to begin: a wealth of new information has been discovered in the municipal archives, and his story goes far beyond one individual to reveal a large and vigorous community of trumpet players in the city.

Barcelona did not maintain the usual civic wind ensemble of shawms and trombones; the city trumpeter was the only musician on the payroll, and thus his office exerted an unusual degree of control over the music and ceremony of his day. His duties were essentially three: to accompany the city crier on daily rounds, playing to attract the public attention; to assemble bands of trumpets and drums, usually of four to eight players but sometimes as many as twenty-four, for especially important announcements, processions, or ceremonial entrances; and to serve as titular and practical leader of a large local industry of freelance trumpet players. In a previously unknown municipal ordinance of 1459, the city's trumpeters and drummers were organized into the confraternity of St. Bernard, to be governed jointly by the city trumpeter and an elected member; the confraternity had elaborate duties in a number of civic ceremonies. The size and strength of this local industry point to a musical tradition in keeping with its unusual importance in the city's life.

The city trumpeter of Barcelona may well have been the most influential musician in the city: he was symbolically the official musical face of a proud and powerful municipal government; he was a highly trained player of a demanding instrument; he was the most-heard single instrumentalist in the daily life of the average citizen; and in practical terms he controlled not only the labor organization but a good share of the employment opportunities for his fellows.

SCHOENBERG

Patricia Carpenter (Columbia University), Chair

FORM AND TONALITY IN EARLY SCHOENBERG

Walter Frisch, Columbia University

Much large-scale instrumental music composed at the turn of the century, whether programmatic or ostensibly absolute, manifests a tension between the conventions of sonata form and newer, more idiosyncratic modes of tonal and thematic organization. This tension is clearly apparent in--and is, indeed, central to an understanding of--the series of ambitious tonal works composed by Schoenberg between 1899 and 1908.

In the latter half of the sextet Verklärte Nacht, op. 4 (1899), Schoenberg seeks to establish the tonic major (D) through traditional dominant preparation and thematic recapitulation; at the same time he exploits distinctive chromatic relationships based on half-step motion. The autograph manuscript of the sextet (at the Library of Congress), which has up to now not received detailed scrutiny in this respect, shows how Schoenberg labored to reconcile the conflicting demands of what might be called the diatonic/dominant and chromatic/half-step worlds. The published version, though arguably Schoenberg's first masterpiece, still reveals traces of this struggle.

In the Chamber Symphony, op. 9 (1906), Schoenberg's most advanced tonal composition of this period, these two harmonic worlds (or languages) are again juxtaposed within a sonata-like structure. The recapitulation is preceded by what is for this work a surprisingly static stretch in the dominant (B). That Schoenberg considered eliminating this passage entirely (as revealed by the autograph, at the Morgan Library) suggests that the dominant has become almost a purely symbolic force for tonal resolution. In his next major work, the Second Quartet, op. 10 (1907-08), Schoenberg goes still further toward modifying the concepts of recapitulation and resolution in ways that look forward directly to his atonal period beginning in 1909.

SCHREKER AND SCHOENBERG:
PARALLELS IN THEIR CREATIVE SITUATIONS AROUND 1910
Lewis Wickes, West Berlin

Close personal ties developed between Schreker and Schoenberg in 1909-1911 (before Schoenberg's move to Berlin). The paper focuses on the creative situations of both composers at the time and examines the significance of this contact in particular for Schreker and the opera Die Gezeichneten.

The libretto of Die Gezeichneten, written by Schreker in 1911, may be related in dramatic idea to the plot of Die glückliche Hand, written by Schoenberg one year earlier. Schoenberg's "drama" is generally accepted to reflect the personal crisis in his life at the time. Schreker's libretto, although a conventional three-act "Renaissance" drama, essentially concerns the situation of the creative artist in Vienna around 1910. A consideration of the dramatic content and structure of both works illustrates their close interrelationship. A picture performing a central dramatic function in Schreker's libretto will also be related in idea to Schoenberg's paintings of 1910 and its significance discussed.

Attention will then be focused on aspects of Schreker's com-

positional technique in Die Gezeichneten. The formal conception of Die Gezeichneten is non-thematic. Melodic-thematic coherence is however established at the dramatic level through a widely-spun net or system of melodic variations with extramusical connotations. No "original" forms of this material are presented: melodic structure is based upon the idea of recurring variants of melodic materials of unspecified origin. This and other techniques will be examined and then related to Schoenberg's style of composition in Erwartung and Die glückliche Hand, in which similar techniques are found.

THE EVOLUTION OF THE FORM OF SCHOENBERG'S DIE GLÜCKLICHE HAND

Joseph Auner, State University of New York, Stony Brook

Die glückliche Hand, Op. 18 (1910-13), though often discussed together with Erwartung, Op. 17, is the product of a very different aesthetic. Following Erwartung, Schoenberg's creative ideal of purely intuitive, direct emotional expression, which had proven so liberating during the composition of his first atonal works in 1908-9, became increasingly restrictive and inhibiting. The breakdown of this aesthetic, which Schoenberg confronted during the composition of Die glückliche Hand, is reflected in his changing approach to form, in the types of musical structures he employed, and in the compositional process itself. The accepted view of the chronology of Die glückliche Hand maintains that Schoenberg composed the first three scenes of the work in 1910-11 and then completed the final scene in 1913. By exploring the evolution of the form of Die glückliche Hand, however, I shall demonstrate that the majority of the work was not composed until 1912-13, including large portions of the beginning of the opera. An examination of the musical sketches and drafts of the libretto will show that Schoenberg substantially altered his conception of the form of the work from the time he began the composition in 1910 to its completion in 1913. This can be seen most clearly in the origins of the recapitulatory relationship between the two choral scenes that begin and end the work. These repetitions, which are primarily responsible for the work's clear formal design, and many other features of the score that are the most anomalous in the context of Erwartung were not part of Schoenberg's original plan for the work but originated in fact in the final stages of the compositional process, after he had significantly moderated his earlier aesthetic stance.

THE IMPACT OF KARL KRAUS'S LINGUISTIC THEORY ON THE DEVELOPMENT OF SCHOENBERG'S MUSICAL LANGUAGE

Darlene R. Berkovitz, WQED-FM, Pittsburgh, Pennsylvania

In the well-known inscription accompanying the copy of the Harmonielehre that Schoenberg sent to Karl Kraus, Schoenberg said, "I have learned perhaps more from you than one should learn if one wants to remain independent." The implications of this statement have not been explored adequately. Several scholars have observed similarities in the literary styles of Kraus and Schoenberg. But did Kraus have an impact on Schoenberg's musical creativity?

This critical analysis of writings and creative works of Kraus, Schoenberg, and their contemporaries reveals that Kraus's

linguistic philosophy exerted a significant influence upon Schoenberg's musical development. Kraus believed that all language is essentially metaphorical, and he wished to restore to language its original poetic force. To be of value, Kraus asserted, words must spring directly from an underlying vision or idea with which they have been associated. Similarly, Schoenberg proclaimed that the "Idea" is the most important element in a work of art. For Schoenberg, this "Idea" is a vision of all the structural relationships within a composition, which reflects metaphorically a cosmic unity. The composer provided literary descriptions of his vision of musical space, and he realized this vision in his atonal and twelve-tone works.

EIGHTEENTH-CENTURY HISTORIOGRAPHY

Kerry S. Grant (University of Nebraska), Chair

PADRE MARTINI AND THE ACCADEMIA FILARMONICA OF BOLOGNA
 Laura Callegari Hill, University of Illinois

Charles Burney's view (1771) of the aging Giovanni Battista Martini as the "new Delphic oracle," a revered teacher and irrefutable authority, has been accepted by modern specialists. This view must now be altered on the basis of previously unknown manuscripts and according to views expressed in Italian literary journals never before cited by Martini scholars.

The controversies that surrounded Martini during the last period of his life became acute because of his unprecedented pre-eminence within the Accademia Filarmónica: his admission by acclamation in 1758 was later criticized as irregular; his office of *Definitore Perpetuo* laid him open to attack by supporters of rejected candidates; his *Esemplare* (1774-75), written as a guide for aspirants, made an easy target for criticism; and the monumental history of the Accademia that he began writing (the manuscript sources and models of which are described here for the first time) was soon interrupted because of conflicts with other academicians. Underlying these controversies was the long-standing conflict between regular and secular clergy in Bologna, which had led to the expulsion from the Accademia Filarmónica of all friars shortly after its foundation.

The attack on Martini's theories by Antonio Eximeno, however, was not a mere expression of rivalry within the Accademia Filarmónica, as Martini claims; it was also part of a broader reaction against Martini's aesthetics. After his resignation from the academy in 1781, Martini spent his last years in increasing isolation, defeated not by personal enemies as much as by Enlightenment cultural values and attitudes.

BURNEY AND HAWKINS: NEW LIGHT ON AN OLD RIVALRY
 Leanne Langley, University of Notre Dame

The competition between John Hawkins's *A General History of the Science and Practice of Music* (1776) and Charles Burney's *A General History of Music* (1776-89) began long before 1776. Precisely when the two authors became aware of each other's work has never been established, however, nor have the original intentions and circumstances that spurred each man to start writing. In both

cases, a crucial stage between musical fact-gathering in the 1750s and completed book in 1776 seems to have been lost (or excised) from the biographical record.

This paper presents new documentary evidence on the genesis of the Burney and Hawkins histories, suggesting that the rivalry had its roots in a keen commercial competition between two London publishers in 1760. That year, separate anonymous essays on the history of music began appearing in regular monthly installments. Though attached in each case to attractive new music, the essays clearly failed to please: neither got much beyond discussion of music in ancient Greece and Rome before being discontinued by popular demand.

Evidence for attribution to Burney and Hawkins will be considered, the content and methodology of both essays will be examined (including their implicit views of 18th-century music), and the possible influence of the 1760 episode on each author's completed History will be discussed. The episode may explain, above all, why Burney undertook his continental tours of the early 1770s with such determination.

FRENCH REVOLUTIONARY PERSPECTIVES
ON CHABANON'S DE LA MUSIQUE OF 1785

Ora Frishberg Saloman, Baruch College, City University of New York

This study considers how French musical thought was affected by changes in the society during the French Revolution. To determine whether, why, and how traditional or innovative features prevailed in writings on music by French Revolutionary authors, their ideas are examined against the background of a treatise incorporating both tendencies by a prominent musical aesthetician of the Old Regime.

Brief consideration of main concepts in Michel-Paul-Guy de Chabanon's De la musique considérée en elle-même et dans ses rapports avec la parole, les langues, la poésie, et le théâtre is followed by an exploration of the ways in which his ideas resonated in later writings by seven French authors between 1785 and 1796, Vigné, Le Sueur, Lefébure, Saint-Ange, Framery, Leclerc, and Olivier.

The major achievement of Chabanon's work is its recognition of music as a separate art differing in its processes from verbal language as well as the other arts honored for their imitation of nature by the French critical tradition. Writers of the Revolutionary period did not reinforce Chabanon's innovative views regarding instrumental music. They sustained a pragmatic agenda for music that caused their emphasis on traditional elements in Chabanon's De la musique, a work that remained authoritative throughout the era.

TOWARD A NEW BIOGRAPHY OF DITTERSDORF:
REEXAMINING THE LEBENSDESCHEIBUNG AND OTHER RELEVANT SOURCES
Paul Horsley, Louisiana State University

Because of its longstanding popularity as a source of lively anecdotes on Austro-Hungarian musical society, the Lebensbeschreibung of Carl Ditters von Dittersdorf (1739-99) has long been deemed an adequate biography of this contemporary of Haydn and

Mozart. Born in Vienna 250 years ago this November 2, friend of Haydn in his youth, and later a favorite of Emperor Joseph II, Dittersdorf achieved a popularity in Vienna during the 1780s that at times exceeded Mozart's. Yet despite the composer's clear significance to late-18th-century music, a more complete biographical portrait than that offered in his own account is still lacking.

The *Lebensbeschreibung* was written during Dittersdorf's final years, when his gout and blindness were so severe that he had to dictate most of the work to his son. Before it was published in 1801 it had to be thoroughly revised and altered by editor Karl Spazier, "in order to lend it more coherence." Thus it is not surprising that the work should contain inaccuracies and chronological gaps; nor is it surprising that a composer whose popularity was waning should attempt to present himself in the most flattering possible light.

A fresh view of Dittersdorf's life, based on an examination of reliably datable letters and other documents, reveals a composer of high ambition, a shrewd businessman whose chief concern was to secure a comfortable living for his family--who was, however, often forced to struggle for bare existence.

SMT SESSION, 2:00-5:00 PM

SCHENKER: NEW PERSPECTIVES

Charles Burkhardt (The Graduate Center and Queens College,
City University of New York), Chair

**TOWARD A RECONCILIATION OF SCHENKERIAN CONCEPTS
WITH TRADITIONAL THEORIES OF FORM**
Janet Schmalfeldt, Yale University

At this decisive stage in the dissemination of Schenkerian theory, it is time to examine an important consequence of Heinrich Schenker's influence--the deprecation of "conventional" theories of form. Among these, the ideas about form in tonal music developed by Arnold Schoenberg can be posited as representative of concepts that Schenker presumed his "new theory of form" would invalidate. In Schenker's new view, form originates in the background; since Schenker vehemently rejects all "foreground-based" ideas about form, it follows that he would reject Schoenberg's notion of the "motive" as a generative element of form and his concept of "formal function" of parts within the whole.

Schenker's scathing critique of traditional formal concepts might profitably be reassessed as a polemic that has been partially misinterpreted: if the tonal composition indeed expresses "form," albeit through the composing-out of the fundamental structure, then surely the elements of form, the functions that formal units serve on multiple levels, and the very process of formal articulation have validity as subjects for analysis. Moreover, the analyst who endorses the notion of formal process should surely want to ask, In what ways does formal process interact with harmonic-contrapuntal structure, or perhaps sometimes conflict with the same?

To demonstrate the interaction between formal and contrapuntal design, the paper examines the thematic archetype identified

by Schoenberg as the "sentence," and shows that, within the course of its development, this "theme-type" becomes associated with certain archetypical middleground contrapuntal structures. Middle-ground structures typically projected by the "period" and the "small ternary" will afford additional models for discussion, and the paper concludes with a call for the integration of Schenkerian and formal concepts.

EVADING PSYCHOLOGY: THE EPISTEMOLOGY OF SCHENKER'S KONTRAPUNKT
Leslie David Blasius, Princeton University

The preface to Schenker's Harmonielehre (1906) promises a music theory whose domain--autonomous from that of compositional pedagogy--is articulated into a "theoria" (harmony) and a "praxis" (counterpoint), the first epistemologically grounded in an extrahuman idealism, the second (as promised under the title Psychologie des Kontrapunktes) in the perceptual world of human psychology. The actual appearance of the first volume of Kontrapunkt (1910) confirms this articulation: the rules of counterpoint derive their authority not from compositional practice but from psychological disposition, and the study of counterpoint functions as an instrument to sensitize the student to the psychological loading of pitch successions.

Yet with the appearance of the second volume of Kontrapunkt (1922), Schenker has abandoned this divided epistemology. Why?

We can read Schenker's intellectual motion as a way of evading the possibility of his work's becoming in whole a "musical psychology". To this end we can draw a parallel with the philosopher Husserl, whose attempt at a transcendental idealism--"phenomenology"--sprang from the rejection of the possibility of grounding the structure of human knowledge in psychology. Yet Schenker's evasion of psychology--his mature analyses--while no less alien to notions of cognition, constitute a striking sort of "anti-phenomenology," a unique and intriguing reconstitution of a musical idealism.

SCHENKER'S DEEP MOTIVES

Allen Cadwallader, Oberlin College

William Pastille, St. John's College, Annapolis, Maryland

In Das Meisterwerk in der Musik (1925), Schenker proclaimed that "each structural level carries with it its own motives; the specific organization and growth of these motives parallels the specific organization and growth of the structural level to which they belong." This is a telling statement, for it suggests that Schenker was thinking about motives in a way that far transcends traditional meanings of the term. Like harmony, Schenker was beginning to elevate the concept of "motive" to a higher, abstract plane.

As a motive is projected into foreground levels, it initially retains its idiosyncratic shape; the connection to the original, often elaborate, pattern is clear. But motives that unfold at deep middleground levels are different. As one traces the transformations of surface and foreground configurations through successively deeper levels, the patterns become simpler and more abstract, reducing to the finite and general features of the tonal

system: basic linear progressions, reaching-over motions, upper neighbor-note formulae, and so forth. These formations obviously underlie elaborate diminutions at relatively local levels. But at very deep levels they must appear unadorned; they are the "basic motives" of the tonal system. This paper explores the analytical implications of deep motives, and traces the evolution of Schenker's thought that led him to this higher, abstract conception.

JOINT AMS/SMT SESSION, 2:00-5:00 PM

THEORY AND PRACTICE IN THE RENAISSANCE
Claude V. Palisca (Yale University), Chair

MODUS IN MOTETS AND MASSES, CA. 1450-1475
 Thomas Brothers, University of California, Berkeley

The subject of this paper is the use of modus (breves grouped into longs) as a means of shaping motets and masses during the middle years of the 15th century. This research has grown out of the discovery that a handful of pieces, including parts of Dufay's "Se la face ay pale" mass and Busnoys's "L'homme armé" mass, are in perfect modus. Regis's motet "O admirabile commercium" is a particularly interesting example, for it begins in triple mensuration on three levels--major prolation, perfect tempus, and perfect modus. After the demise of the isorhythmic motet, perfect modus is rarely found as an explicit part of the mensuration system (i.e., longs are almost always read as imperfect). This explains why the disposition of perfect modus in these pieces has gone unnoticed. But even though perfect longs disappeared from practical use, Dufay, Regis, and Busnoys all wrote pieces that utilize perfect modus to control the overall structure. In addition, it will be argued that imperfect modus operated as an organizing principal during this period to a greater extent than has been recognized.

Failure to recognize how modus was used during this period has resulted in modern editions that have been inconsistent and misleading. Scholats often bar imperfect modus simply out of convention (c.f. Lindenburg's edition of "O admirabile commercium"). Other alternatives have been to bar according to augmentation of a cantus firmus (c.f. Besseler's edition of the "Se la face ay pale" mass), irregular modus barring, or no modus barring at all. As a result of these practices, in some cases music appears on the page as more "irrational" than it really is; furthermore, an important feature linking this repertory to the French tradition of the isorhythmic motet has been neglected.

CONTRAPUNCTUS, IMPROVISATION, AND RESFACTA
 David E. Cohen, Brandeis University

The ongoing debate about the meaning of the terms cantare super librum and resfacta (Margaret Bent, JAMS 1983; Bonnie J. Blackburn, JAMS 1987) has raised questions about the relationship of contrapunctus theory to compositional process and to improvisation in the 15th century. This paper is an attempt at a solution to some of these problems.

Based on a close reading of the liber de arte contrapuncti

and the Diffinitorium, I show that Tinctoris did indeed have an improvisational procedure in mind when he used the term cantare super librum. More importantly, however, there is very strong textual evidence that this same improvisational procedure, and its resulting musical texture and genre, are among the primary meanings of the word contrapunctus itself.

An examination of other 14th- and 15th-century contrapunctus treatises supports the hypothesis that contrapunctus theory was primarily oriented toward the improvisation of simple vocal polyphony by clerics engaged in the daily opus Dei, and that its resulting musical texture is to be understood as a form of musical troping of the liturgical chants, in which the primary aesthetic value is the sensuous enjoyment of sonority. In this view contrapunctus theory is seen as closely related, in purpose if not in form, to procedures such as faburden and "English discant".

This hypothesis requires that contrapunctus theory be interpreted in a new way. An immediate result is that certain noteworthy features of the theory are explained as responses to the requirements of a system designed to be applied, in a particular social and musical context, by clerics of unexceptional talent and training, in the absence of notational aids. This fact begins to explain the otherwise puzzling disparity between the schematic simplicity and narrowness of contrapunctus theory and the complexity and sophistication of the surviving polyphonic repertory.

The primary effect of this new view of contrapunctus is thus to distance it from the immediate orbit of written composition or resfacta. While contrapunctus theory clearly played a role in the composition of works of resfacta, we must bear in mind that the necessary constraints on the complexity of the theory severely limit its direct usefulness for our understanding of such works, particularly as regards the problems of analysis, compositional process, musica ficta, and mode in late medieval polyphony.

MODAL DEFINITION AND MUSICA FICTA
IN JOSQUIN'S "PRAETER RERUM SERIEM"

Steven C. Krantz, University of Wisconsin, La Crosse

There are two basic traditions in Renaissance modal theory: the Western ecclesiastical tradition in which mode is defined principally in terms of final and ambitus, and the pseudoclassical tradition in which mode is understood in terms of interval species. The Western ecclesiastical tradition exhibits serious shortcomings when applied to the problem of mode in polyphonic composition, and the more careful polyphonic theorists, some of whom acknowledged these inadequacies, relied mainly upon species-based definitions. But there is a problem with this approach too, since the application of musica ficta, whether specified in the score or introduced in performance, alters the interval content of the modal species and thus would appear to alter the mode. While many theorists deal extensively with the topic of musica ficta, few relate it to mode and none offers a clear solution to this particular problem.

However, if one understands the application of ficta to constitute a surface event, and if one then searches for the presentation of the modal species at a deeper level, it will become apparent that an informed application of ficta, far from undermin-

ing the prevailing mode, can actually contribute to modal definition. Josquin's "Praeter rerum seriem" will be analyzed with this in mind, and eight intabulations of the motet for lute and keyboard will be consulted to corroborate facta practices. Despite the wide variety they show in their facta practices, the intabulators generally agree about the accidentals most important to modal definition. With the understanding of mode thus gained, it will be shown how Josquin uses mode as a tool of musical expression, how he makes the mode audible to a sensitive listener, how he establishes the overall plagal mode of the motet even in voices that have an essentially authentic ambitus, and, finally, how he manipulates modal structure on a small scale in order to build a large-scale musical structure.

RENAISSANCE CENTRAL EUROPE:
 BATTLEFIELD OF PRACTICAL AND THEORETICAL TRADITIONS
 Thomas Sovik, University of North Texas

Because Western research has focused almost exclusively on the music traditions of countries with Germanic or Romance languages, the significant developmental role played by the diverse peoples and cultures of virtually a quarter of the land mass of Europe has been all but ignored. Central Europe served as a "buffer zone" between the West and the Byzantine-Slavs of the South and East; being neither "Western" nor "Eastern," the early music traditions of Central Europe remain essentially unexplored.

This presentation will place four key 16th-century Central European treatises into historical perspective; probable sources of ideas and illustrations appearing in these, and in treatises of both preceding and following generations, will be identified. This presentation will document the close and long-lasting relationship between the "mainstream" German music theorists and the music theorists of Bohemia-Moravia and, in the process, will bring to light aspects of musical thinking and practice unique to the "buffer zone" between the West and Byzantine-Slavic South and East.

SATURDAY 28 OCTOBER, 9:00 AM-12:00 M

AMS SESSIONS

WOMEN'S VOICES OF THE MIDDLE AGES AND THE RENAISSANCE
Elizabeth Keitel (New Haven, Connecticut), Chair

FORM AS PROCESS IN THE SEQUENCES OF HILDEGARD VON BINGEN
Marianne Richert Pfau, University of San Diego

Hildegard von Bingen's cycle of sacred monophonic songs, her Symphonia (ca. 1160), includes seven sequentiae, neumatic settings of her own poetic texts whose formal structures depart significantly from the parallel conventions commonly found in 12th-century sequences. The generic assignment applies less to a regular poetic scheme than to the musical periodicities through which Hildegard confers a non-rigid couplet order on the freely composed prose poems. Although the pairing of melodic lines is evident in similar melodic contours and common tonal orientations, the members of the couplets hardly ever exhibit exact melodic repetitions. They include considerable melodic contractions and expansions, flexible pacing of the text declamation, registral extensions and compressions, changes in the disposition of internal articulations, and in some instances different internal tonal goals.

These observations suggest that although Hildegard's sequences invoke the traditional parallel form, they are not locked into fixed structures. Rather they command a dynamic model of form that emphasizes such concepts as relation, association, change, and process instead of recurrence and identity.

It is the purpose of the paper to examine form and temporality in Hildegard's sequences from a perspective of change, to identify specific principles of compositional process, and to validate these across generic boundaries. Her work will be presented as a new departure in which form is superseded by event.

PARODY TECHNIQUE IN A REPERTORY OF 14TH-CENTURY MONOPHONIC HYMNS
Ann-Marie Nilsson, Swedish Royal Academy of Music, Stockholm

Parody technique occurs in music of every period. Its use in earlier liturgical monophonic repertoires has not been as rigorously studied as in some other genres. In my paper I shall examine the repertory and use of the 35 hymns included in the Cantus sororum (song of the sisters)--a weekly office to the Virgin Mary, where each day of the week has its own theme related to Mary. The office was put together in the late 14th century by Petrus Olavi, St. Birgitta's confessor, and sung by the nuns of the Abbey of Vadstena in Sweden. Most of the hymn texts were newly composed, while practically all the melodies are old and well known.

This study seeks to determine whether the hymn melodies were chosen at random or purposely to communicate some specific "meaning" to the participants of the service, i.e., associations created by consistent use over generations and applied to a new context. The new settings of the melodies in the Cantus sororum are compared with their old liturgical context. Clearly, many of the old melodies set to new texts might have been chosen because of

their prior associations or meanings connected with them. The melody for one widespread Marian text was even exchanged for another melody better conforming to the new liturgical use of the text.

The repertory of hymn melodies within the *Cantus sororum* supports the hypothesis that not only texts but also melodies were an important means of expression.

PARISIAN NOBLES, A SCOTTISH PRINCESS,
AND THE "WOMAN'S VOICE" IN 15TH-CENTURY SONG

Paula Higgins, Duke University

Perhaps the best-known of Antoine Busnoys's songs are those whose texts conceal in acrostics or puns some form of the name "Jacqueline de Hacqueville". Nearly all writers commenting on the songs have invested them with autobiographical significance, assuming that they attest to an amorous relationship between Busnoys and a Parisian noblewoman whose name corresponds to the one in the song texts. The traditional view of the Hacqueville songs is challenged by the fact that one of them is a "woman's poem," that is, written in the voice of a female author. This takes on greater significance in light of the discovery that another Jacqueline de Hacqueville (possibly the Parisian noblewoman in her youth, as I shall argue) was a filie d'honneur in the entourage of the dauphine Marguerite d'Ecosse (1424-45), the first wife of the future Louis XI. Legal depositions given in the course of two inquests into the dauphine's premature death disclose that the young princess and her ladies-in-waiting had a passionate interest in writing poetry. Besides Jacqueline de Hacqueville, another of these ladies-in-waiting included Jeanne Filleul, one of four female poets represented in F-Pn f.fr. 9223, a 15th-century poetry manuscript that preserves a poem attributed to Busnoys for which we have no musical setting.

This paper will explore the problems of the Hacqueville songs in terms of feminist critical theory, present new archival documents on Jacqueline de Hacqueville, and examine an anonymous song whose text, also in a woman's voice, contains a cryptogram entirely in keeping with the word games of the other Hacqueville songs. This evidence, together with the substantial evidence of male-female literary exchanges in French court and Orléanais poetic circles (not to mention the numerous examples dating back to classical antiquity), suggests that, far from being the passive object of Busnoys's affections, Jacqueline de Hacqueville was an active participant in a creative literary exchange with him. Besides advocating a critical scrutiny of received wisdom about late medieval song texts, the paper earmarks the courtly circle of ladies-in-waiting of female magnates (the female counterparts of musical male varlets de chambre) as a potentially rich source of much-needed information about the creative and musical activities of women in late medieval and early modern France.

ENGENDERING DIVINE MADNESS:

THE SOLITAIRE DIALOGUES OF PONTUS DE TYARD
Rose M. Theresa, University of Pennsylvania

Frances Yates placed the Solitaire dialogues of Pontus de

Tyard at the center of her study of The French Academies of the 16th Century (London, 1947). For Yates, Tyard was the theorist of Jean Antoine de Baif's Parisian Academy of Poetry and Music. But the connections of Tyard and the Academy are obscure. Tyard's Solitaire dialogues were published in Lyons in the early 1550s, nearly twenty years before the founding of the Academy. And it was not until long after the founding of the Academy that Tyard left Lyons to settle in Paris for a few years to become Henri III's hired (and much admired) conversationalist, while Baif's academy seems to have withered due to lack of royal support.

This paper will offer a fresh and overdue investigation into Tyard's Solitaire premier and Solitaire second. These dialogues on poetry and music will be examined in the context not of late 16th-century Paris but of mid-century Lyons. Starting from recent and not so recent historical analyses by Ann Rosalind Jones, Natalie Davis, and Joan Kelly, I shall argue that the Solitaire dialogues participated in a proto-feminist querelle des femmes of the time. I shall focus on the works' "audience," the rhetorical arrangement of ideas and images in the dialogues that point to the author's own (gendered) sense of his readership. In this way I shall illuminate the gender-determined interpretation of Marsilio Ficino's neoplatonic theory of furor divinus, or divine madness, that informs Tyard's Solitaire dialogues from beginning to end.

BEETHOVEN: CONCERTO AND SYMPHONY
Lewis Lockwood (Harvard University), Chair

NEW SOURCES FOR BEETHOVEN'S PIANO CONCERTO CADENZAS
FROM MELK ABBEY

Robert N. Freeman, University of California, Santa Barbara

With the publication in 1967 of seventeen authentic cadenzas to Beethoven's keyboard concertos in the new collected edition (sec. 7, vol. 7) and more recently that of the facsimile edition (W. Hess, 1979) and the sketches for the cadenzas to op. 37 (D. Johnson, 1980), one might have expected that this particular chapter of Beethoven research could be closed, at least for the time being. Newly discovered evidence from the music archive at Melk Abbey, however, proves that this may not yet be possible. In the course of preparations for the activities commemorating the ninth centennial of the abbey's founding in 1089, previously unnoticed sources containing four cadenzas to the first movements of opp. 37 and 58 were uncovered carrying the postscript "Nach Beethovens Original-Handschrift." Three of these turn out to be valuable copies of authentic cadenzas, but the fourth appears to be an unicum. The cadenzas at one time made of a small part of the rich private collection of Robert Stipa (1781-1850), virtuoso forte-pianist and music director at Melk from 1828 to 1833. Stipa, a native Viennese, had direct contact with Beethoven's friend, Ignaz von Seyfried, and publisher, the Haslinger family. Through these contacts he must have gained access to Beethoven's manuscripts. The history and provenance of the unique cadenza will be discussed and, based upon external and stylistic evidence, a case made for its authenticity.

A STRUGGLE FOR SIMPLICITY: BEETHOVEN'S SKETCHES
FOR THE THIRD MOVEMENT OF THE PASTORAL SYMPHONY
Alain Frogley, Magdalen College, Oxford University

Beethoven's sketches have long been admired as documents of rigorous self-criticism, in which often conventional and improvisatory early ideas are transformed into powerfully original finished works. The world of Arcadian simplicity evoked in the *Sinfonia pastorale* posed a unique challenge: to temper not only impulsive first thoughts, but also the complexities arising naturally from the reflective application of intellect and craft.

The composer's responses to the challenge in the first and second movements of the symphony have been considered in sketch studies by Gossett and Kerman. This paper addresses the sharply contrasting demands of the third movement. The sketches are dominated by one problem: how to maintain extreme regularity of rhythmic and harmonic structure, yet also achieve the almost breathless sweep conspicuous in the finished movement. Both the close of the first part of the Scherzo section and its second principal theme proved especially troublesome. The harmonic rhythm of the former worried Beethoven until a late stage. The second theme, one of the most seemingly naive ideas in the final score, appears in over a dozen different versions; the composer worked meticulously to balance repeated syncopation and clear downbeat, and to replace mechanical sequence with an impression of organic naturalness. In contrast to such concern for detail, the overall form of the movement remained unclear at the end of the sketching process, the composer apparently considering a second Trio. Uncertainty is quite absent from the autograph, however, raising questions concerning Beethoven's working methods during this period of his life.

FORM, HARMONY, AND EXPRESSION
IN THE THIRD MOVEMENT OF BEETHOVEN'S NINTH SYMPHONY
Glenn Stanley, Columbia University

Classical theme-and-variation movements do not customarily establish keys more distant from the tonic than the parallel major or minor. The Adagio of Beethoven's Ninth Symphony is exceptional in this regard, for a systematic projection of far-removed keys underlies the harmonic and formal structure of the variation movement. Moreover, key relationships in the Adagio and the modulations that establish them constitute "a special means for the expression of feeling" (Heinrich Koch on modulatory goals) in a movement whose expressive richness is manifest.

The Adagio has two main parts, both of which include a number of complete and incomplete variations and nonvariation passages. Adjacent key relationships and modulatory procedures in the first part are consistent. With the exception of D each key in the first part arises as the VI or VI of the key before it.

B \flat (D) B \flat G E \flat C \flat
I (III/B) \flat VI/D VI/B \flat \flat VI/g \flat VI/E \flat

The D-B pairing refers to an association of these keys in prior movements; these will be explicated. The second part, mm. 99-157, establishes only I and V, but harmonic relationships and scale-degree functions established in the first part still obtain.

The key relationships and modulations are so highly expressive because distant keys with highly contrasting harmonic color are established with little preparation and sound like chromatic deceptive cadences. A true diatonic deceptive cadence is reserved for the coda in which harmonic chromaticisms are eliminated. Beethoven's use of a conventional figure (the chromatic deceptive cadence) transforms it from the cliché it so often remained, ennobles it, makes it sublime.

ONE MORE TIME: BEETHOVEN'S TENTH SYMPHONY REVISITED
Robert Winter, University of California, Los Angeles

It is an altogether infrequent occurrence when the ripples from musical scholarship receive widespread television coverage or reach the front pages of newspapers around the globe. Such has been the case since the premiere, on October 18, 1988, and the release of a compact disc version of a full-length movement purporting to be a realization of the first movement of Beethoven's "Symphony No. 10 in E Flat" (MCAD-6269). The work of musicologist Barry Cooper (who teaches at the University of Aberdeen, Scotland), the "realization" grew out of his ongoing work with a large body of Beethoven sketches, from which he claims to have extrapolated the principles that make his realization possible.

Cooper's work takes as its departure my 1977 article in the Beethoven Jahrbuch, "Noch einmal: Wo sind Beethovens Skizzen zur zehnten Symphonie?" in which I expressed skepticism that substantial sketches for any movement of this work ever existed. In the other small groups of sketches, the first on a leaf closely associated with the Petter Sketchbook of 1812 (Bonn BH, SBH 645); the second, identified by Sieghard Brandenburg, in the sketchbook Artaria 201 (Berlin SPK), pp. 124-25; and the third on a loose bifolium of orchestral sketches (Bonn BH, SBH 673).

Cooper claims that there are "about 350 measures of sketches for the symphony," of which about 250 relate to the first movement. When reduced by "redundancy," there "still remains a sizeable amount of material to be addressed." While acknowledging lacunae, Cooper argues that "there is more than enough thematic material for the first movement in the sketches, so that a realization of it does not include any significant new motives, but just developments, extrapolations, and continuations." I propose first to examine the veracity of these claims in straightforward, factual terms. From these findings I shall evaluate the kinds of musical decisions made by Cooper in his realization. Finally, I shall attempt to formulate some of the issues surrounding this project in broadly ethical terms.

AMERICAN MUSIC
Cynthia Hoover (Smithsonian Institution), Chair
"CURSED BE SHE": WOMEN AND THE 19TH-CENTURY AMERICAN BALLAD
Susan C. Cook, Middlebury College

Anglo-Saxon balladry, both a means of entertainment and communication, exercised a powerful force in the English-speaking world. These sung stories, wedded as they were to oral tradition

with their tunes acting as further agents of transmission, provide evidence of what humans deemed important to remember and pass on. Likewise, a comparative examination of this repertory shows what people varied and changed in order to make these common texts and tunes appropriate to particular communities.

From Anglo-Saxon roots a separate tradition of balladry arose in the U.S. and Canada recounting American concerns and happenings. "Fuller and Warren" is one such American ballad with its basis in an actual occurrence: the murder of Palmer Warren by Amasa Fuller in Lawrenceburgh, Indiana in 1820. Fuller conceded his guilt and was hanged.

Although the two male protagonists gave their names to the ballad, a woman, whom both claimed as their fiancée, was a central figure in the case but remained nameless. How this anonymous role was described in the ballad, as apart from newspaper accounts of the case, relies on Biblical imagery and supplies a subtext holding the woman responsible for both deaths. This paper, a study of the ballad's history, transmission, and variation through time, reveals the hidden ideology of "Fuller and Warren" and speculates on the power of vernacular music to define women's place in society.

TERMS OF ACCEPTANCE:
ITALIAN OPERA RECEPTION IN ANTEBELLUM NEW YORK
Karen Ahlquist, University of Michigan

The balance of power between words and music in interpreting opera is usually tipped in music's favor. But such has not always been the case. In the Anglo-American theatre of the 18th and early 19th centuries, musical theatre pieces, no matter how musically elaborate or attractive, were still interpreted on essentially theatrical--i.e., verbal--terms. In New York, the shift from a verbally- to a musically-based interpretation took place during the early years of Italian opera performances in the city (from 1825 to about mid-century). This was a period of great concern over the acceptability of theatrical offerings. Words like "respectable" and "unexceptionable" in the press told New Yorkers whether a given event met the moral standards of a virtuous audience. Opera's fitness for such an audience was never seriously questioned. But as the genre became established separate from theatre, independent criteria for judgment were established as well.

For example, early reviews of Bellini's La sonnambula, first performed in New York in 1835, show that its plot, musical style, and even star performers were interpreted as part of a lesson in feminine virtue. Twenty years later, Verdi's Rigoletto was successful on different terms. By 19th-century standards, the plot of Rigoletto is unacceptable for a respectable audience. But reviews show that the plot did not hinder its favorable reception. Rather, music in the abstract was considered the source of its emotional power, and thus of its success. As opera was absolved from the requirement that its verbal message be fit for the public stage, its audience could subject itself to verbal immorality and still be judged respectable.

FROM PSALMODY TO SYMPHONY:
BOSTON AND THE FORGING OF AN AMERICAN MUSICAL AESTHETIC
Michael Broyles, University of Maryland, Baltimore County

In the early 19th century Boston was poised to contribute a type of musical leadership to America that no other city could. At the beginning of the century religious music still maintained a grip on the public that virtually doomed any secular and certainly any sustained instrumental efforts. By the 1840s this position had completely reversed, and instrumental music was not only accepted but treated with an almost mystical reverence. This shift has been little investigated but is central to the development of American attitudes about music.

At the heart of this change were the two principal intellectual leaders in music in the 19th century, Lowell Mason and John S. Dwight. Both lived in Boston at this time. Yet ironically, neither seems to have much influenced the other. Each moved in a different circle, and each was interested in a different aspect of music.

Mason and Dwight were not isolated figures in Boston's musical life. Musical Boston in the 1820s and 30s was divided into two social and intellectual factions, each committed to promoting its own type of music and each representing important but very different segments of society. In the end, however, each faction needed and used the other as the overlap of their interests ultimately overcame the differences in their positions. I shall argue that upon that overlap an American musical aesthetic is forged. In doing so I shall draw upon recent historical models seldom used in musicology. A detailed analysis is possible because evidence of these developments is both specific and extensive.

ISABELLA STEWART GARDNER: THE BOSTON LADY AS MUSIC PATRON
Ralph P. Locke, Eastman School of Music

Mrs. John L. Gardner, Jr., of Boston possessed only a modest fortune, but she used it wisely and became one of the city's leading patrons of the arts. Her Italianate palazzo on the Fenway is today a world-renowned museum, displaying her Rembrandts, Botticellis, and Sargents, among others. Originally it also contained a full concert hall (demolished in 1914). Her correspondence (mostly unpublished), concert programs, and account books give extensive details about the musical activities in her several homes and about the varied ways in which she exerted influence on the development of musical institutions and taste in Boston: through her personal connections to international musicians (Busoni, Paderewski, Percy Grainger, Nellie Melba, Karl Muck, and most significantly Charles Martin Loeffler), through her power as a leader of taste in her social circle, and through the services that she could provide (her Strad, her hall, tours of her home). Other issues raised by the evidence include her husband's feelings about her sometimes costly musical projects, her unconventional approach to the role of society hostess, and the delicate nature of patron-artist relationships in a democratic age.

Our growing realization of the important role that women have played in serious music making in the U.S. has been hindered at times by a lack of information about behind-the-scenes patronage

and about concerts in private homes. We are particularly fortunate to have detailed documentation of the musical predilections and activities of a great friend of the art.

The presentation will include slides and taped, or perhaps live, performances of little-known music favored by her: songs by Pier Adolfo Tirindelli, Clayton Johns, Anton Strelezki (Frederick Burnand), and Loeffler.

17TH-CENTURY THEATRICAL MUSIC

Katherine T. Rohrer (Princeton University), Chair

ON THE STAGING OF MADRIGAL COMEDIES
Martha Farahat, University of Chicago

The brief life of the madrigal comedy genre spans the forty-year period 1594-1634. Coming at the end of the 16th century, the madrigal comedy marked the decline of the polyphonic madrigal style and heralded the evolution of secular vocal music's emphasis on the dramatic and the popularesque. The popularity of the madrigal comedy, introduced by Orazio Vecchi with L'amfiparnaso, was short-lived; its brevity is explained in part by the concurrent fascination with the newly created medium of opera, a field from which Vecchi effectively distanced himself by declaring in the preface to L'amfiparnaso that his work was "not for the eyes but for the ears."

Adriano Banchieri, Vecchi's most successful follower, wrote ten madrigal comedies, five of which are closely modelled on a scenario similar to Vecchi's. Unlike Vecchi, Banchieri provides some instructions for the staging of his works. Musical scholars have minimized Banchieri's words, partly because of difficult problems with the sources. A careful reconstruction of the evidence from the 1607 partbooks of the Prudenza giovenile and from the preface to a later work, the Vivezze di Flora e Primavera, together with correspondence relating to performance of his work, shows conclusively that Banchieri both planned for the staging of his madrigal comedies and carried out that vision.

In addition to costumed characters and both explicit and implied stage business, Banchieri's conception includes the standard commedia dell'arte scenery with diminishing-point perspective and operational windows from which characters interact with those on stage. Taking into account all the available fragments of evidence, both from the comedies and from Banchieri's writings, this paper demonstrates that Banchieri had a coherent idea of plot, character, and staging, consistent with the mainstream commedia dell'arte tradition.

MUSIC, FANTASY, AND ILLUSION IN LE MALADE IMAGINAIRE

John S. Powell, University of Tulsa

French playwrights in the early 17th century attempted in various ways to unite the performing arts realistically with spoken theater. Musical performances within the context of a play made the play's action appear more real, particularly when music served to heighten the illusory effect of supernatural events. Music and dance in machine plays served to distinguish different levels of existence, particularly the realm of the gods. Through

the figurative expression of dance ballet de cour often departed from the framework of linear plot to explore a central idea by methods akin to Cartesian analysis or rhetoric.

In Le Malade imaginaire Molière and Charpentier borrowed freely from these theatrical traditions to explore a central theme--the contradiction between truth and illusion, between reality and appearance. Music, dance, gesture, and costume join forces to give an impression of unstable, shifting realities in which characters from different levels increasingly come into conflict. This presented a complex interplay of ideas using allegory, double-entendre, and shifting frames of theatrical reference, and thus called on the rational powers of the audience to perceive multiple meanings.

In this paper I shall examine how different musical styles delineate three theatrical planes of existence: the remote world of eclogue, the bourgeois "reality" of the malade, and the surreal world of farce. Juxtaposition of speech and song in the entr'actes and the spoken play set in vivid relief characters existing on opposite planes. The musical fantasy world created in the entr'actes gradually infiltrates the play's action and culminates in a musical finale serving as an apotheosis of the malade into the suprahuman realm of doctorhood. Here the protagonist escapes from the "rational" world into a burlesque degree ceremony where reality has no place: shepherds play characters disguised as doctors chanting ritualistic pseudo-Latin gibberish, and apothecaries' mortars join the orchestra as percussion instruments.

"CON NUOVE ARIE AGGIONTE":

ARIA BORROWING IN THE 1676 REVIVAL OF CESTI'S TITO

Jennifer Williams Brown, Cornell University

"The universal trend of Dramas," wrote one late 17th-century librettist, is that "they rarely appear on stage twice without assuming a different guise in music or poetry." This remark, apt enough for any period, highlights one of the most problematic features of opera history: works were often modified by many hands during their years on stage. These revisions not only challenge our notions of authorship and originality but also raise difficult questions about editing and performing such complex and variable structures.

This paper examines the most common type of alteration in late 17th-century opera: the addition of "new" arias. Although some of these items were indeed newly written, my research has revealed that many were in fact borrowed from other operas: forty-five percent of the revivals examined from the Venetian repertory of 1672-85 reuse arias from earlier works. Aria borrowing is known to have been common in the early 18th century; this study represents the first attempt to document its importance as a performance practice in the 17th century.

The main part of the paper focuses on the 1676 Lucca revival of Cesti's Il Tito, which borrowed at least seventeen arias from earlier (mostly Venetian) operas. It analyzes the effect these arias have on Tito's dramatic and musical structure, and concludes that the revising was done with sensitivity and resulted in a coherent and balanced work. It also explores possible reasons for the changes and discusses methods of transmission.

Despite 18th-century criticism of aria borrowing, 17th-century writings suggest that it was an accepted part of adapting an opera to new performance circumstances. Clearly some revised operas will make better sense than others; nonetheless we should not view these works as garbled corruptions of composers' original intentions but as important testimonies to a flexible and dynamic performance tradition.

STEFFANI'S ORLANDO GENEROSO: A NEW TWIST TO ARIOSTO'S SAGA

Candace Marles, Yale University

Ludovico Ariosto's invitation to a "miglior plettro" to complete the love story of Angelica and Medoro inspired a multitude of 17th- and 18th-century Italian dramatists. His challenge spread throughout Europe, resulting in Lully's Roland, Handel's Orlando, and a version produced on German soil but little known till now, Agostino Steffani's Orlando generoso (1691). This opera, written by the Hanoverian court poet Hortensio Mauro, combines three episodes from Ariosto: Orlando's madness; the love story of Angelica and Medoro; and Bradamante's rescue of her lover Ruggiero from Atlante. As its title implies, Steffani's opera focuses on Orlando's triumph over love and over himself and his resulting generosity to the lovers Angelica and Medoro. The legendary valor and extreme emotions of these characters are mirrored by the heroic virtuosity of the music and the extravagances of the sets and machinery.

Mauro's libretto stands clearly in the Seicento in its profusion of spectacular machines, supernatural forces, and comic elements. But in its attempts to unify the various plots in terms of time, place, and action, its relative fidelity to its source material, and its presentation of basic moral truths and dilemmas (the dangers of jealousy and blind love; the conflict between love and glory), Orlando generoso points the way towards the more rationalistic moral and tragic dramas of the next century.

This paper will examine possible models for Mauro's libretto, including Bissari's Bradamante and Aurelli's Medoro, and will explore the question of its influence on Handel's Orlando. Handel's work is based on a libretto originally written by Capeci for a production in 1711 (music by D. Scariatti). Distinctive features of Handel's version that do not appear in Capeci--the character of the magician, the treatment of magic, comic elements, and Orlando's madness--all have precedents in Steffani's score.

SMT SESSIONS

PERFORMER AND ANALYSIS

Marion A. Guck (Washington University), Chair

A PERFORMER'S USE OF MUSICAL ANALYSIS

Charles Fisk, Wellesley College

As performers work on their music, their perception of it is inseparable from their performative experimentation with it. The ways in which they do or might best engage with anything theorists would call "music analysis" are therefore not simple or obvious.

A theory teacher might reasonably begin to discuss the rela-

tionships between analysis and performance by distinguishing between different sorts of analysis, and by giving examples of uses performers could make of each. But performers themselves might take more interest in a discussion based on an account of their own activity, one articulating how they draw on different sorts of observations at different stages of their involvement with the music. Edward T. Cone's characterization of performance, in The Composer's Voice, as an act of dramatic impersonation seems rich and provocative enough to initiate such a discussion. Even if one rejects as unnecessary his use of the term "persona" to designate the experiencing consciousness of a composition, one can retain his view of a musical work as a dramatic situation, or complex of such situations. In his article "Music Theory, Phenomenology, and Modes of Perception," David Lewin formalizes a detailed account of such a musical situation, in which musical elements encounter and motivate one another. Though performers cannot realistically expect to investigate what they play in such exhaustive analytic detail, Lewin's analysis suggests a way of approaching interpretively problematic passages by considering their relations to the progressively larger contexts in which one perceives them to be embedded. This paper undertakes such a contextual investigation of an especially enigmatic moment from the Adagio of Schubert's Piano Sonata in C minor, showing how one can fully understand its motivation only by tracing its various recurrences, as well as other events that resonate with it, throughout the Adagio and even the rest of the sonata.

MUSICAL PERFORMANCE AS COMPOSITION

Fred Everett Maus, Wellesley College

Theorists, most prominently Schenker and Cone, have argued for a close link between analytical observations and performance decisions. But in doing so, they have tended to reduce the differences between analysis and performance, basing their accounts of performance on the model of analytical communication.

Within this general approach, it is possible to identify important issues that have not been addressed. Theorists have often assumed a rather simple account of performance decisions wherein a performer's emphasis corresponds directly to an assertion of structural weight. Further, they have not considered the diversity of actual musical communities, across which concepts of the nature of performance are likely to vary.

But, more radically, one can question the appropriateness of analysis as a model for a conception of performance. In many ways, the autonomous, creative decision-making of talented performers can be better understood on the model of musical composition.

The argument of the paper draws on general philosophical accounts of interpretation and on detailed consideration of performance issues in pieces by Bach and Beethoven.

HEARING THINGS: COMPOSITION AS PERFORMANCE

Judith Shatin, University of Virginia

Edward Cone, in his provocative book Musical Form and Musical Performance, makes the following statement regarding performance:

"Every valid interpretation thus represents, not an approximation of some ideal, but a choice: which of the relationships implicit in this piece are to be emphasized, to be made explicit?" A similar statement could be made regarding composition. The initial conception for a piece can develop in various ways, depending on the musical relationships the composer chooses to emphasize. A composer's analytic response to real or imagined performances can profoundly influence the final outcome. The details of this process will of course differ among composers. Some prefer to lodge the entire decision-making process within the domain of precompositional planning. Others, as in my case, view precompositional strategies as contingent upon an evolving experience of the piece in progress. Although the core of the original vision remains, surprise encounters with unanticipated musical relationships can motivate new choices and result in a markedly different projection of the piece's idea.

This paper will examine a recent work of mine as a case study of the role of performance in the compositional process. I will discuss the original vision of the piece, the compositional design suggested by that vision, and the evolution of the finished work. Titled Hearing Things, the piece is scored for violin, keyboard controller, and microcomputer, with the latter two accessing sampled and filtered sounds, synthesizer timbres, and a digital effects processor.

STRAUSS, DEBUSSY, AND REICH
Marie Rolf (Eastman School of Music), Chair

COMPOUND CHORDS, OCTATONICISM, AND ELEKTRA
 Richard A. Kaplan, Louisiana State University

One of the more intriguing categories of harmonic experimentation represented in music of the decade or so spanning the composition of Salome and that of Le Sacre du printemps is the phenomenon I call compound harmony. I define a "compound chord" as the combination of two or more triadic/tertian structures (triads or seventh chords) or elements thereof into a single chord of five or more members (pitch classes). Compound chords are often strongly associated with a particular work, even to the extent of being conventionally identified with the name of the composition ("the Petrushka chord," "the Elektra chord"); they often recur extensively, maintaining original pitch level, register, and spacing. The constituent elements are generally identifiable by means of register, spacing, orchestration, or other contextual cues, and are often represented significantly elsewhere in the piece (e.g., the recurrences of C and F# in Petrushka).

Many of the earliest and most extensive uses of compound chords are to be found in Richard Strauss's operas of this period, especially Elektra. The paper considers the use of compound chords in these works, comparing many of them with analogous structures in slightly later works of Stravinsky, and examines the implications that the comparison holds for our understanding of the concept of harmony in chromatic and "transitional" music. It further treats two passages from Elektra in which the use of multiple harmonic strata over extended time spans produces tonal effects of startling power.

Finally, the paper addresses the role of octatonicism in the construction of many of the compound chords cited. While octatonic structures in Stravinsky have been shown conclusively to be a pervasive organizing force, their role in Strauss's music remains unexplored. His use of the octatonic collection and its subsets is shown to be a result of the common chromatic predilection for root relationships by minor third or tritone, and of his acute auditory sense in organizing his use of dissonance.

ISSUES OF FORM AND PITCH STRUCTURE IN DEBUSSY'S MUSIC

Richard Hermann, Eastman School of Music

On the issues of form and pitch structure, Debussy's "charming butterflies" have continued to prove elusive for most modern essayists. This paper provides a theoretical framework which coordinates recent and/or classic observations on form (Cone and Kieilan-Gilbert), contour (Friedmann, Laprade/Marvin, Morris), differing modes of temporal organization (Lewin, Marvin and Morris), and on innovations in pitch, intervallic and pc set-theory (Lewin and Morris). Further, two hitherto unobserved formal processes in Debussy's music--gestural transformation, invariance and equivalence and long-range strata composed of registrially-based, ordered-sets--are introduced.

The theoretical framework consists of simultaneous and partially overlapping networks of pitch/pc sets, set-classes and formal entities. Individual networks are organized either as set inclusion lattices or as a series of transformations of or upon ordered or unordered sets. Within the pitch/pc and set-class realms there are large-scale referential sets which have interesting inclusion and exclusion relations between them. Frequently, these are the familiar diatonic, octatonic, and whole-tone collections; however, Debussy also employs other, unsuspected collections in these roles. Pitch, pc and intervallic structures are successions between referential sets. They emphasize exclusion relations for either dramatic contrast or large scale formal division or are understood as inclusion relations functioning as transitions or syntheses; furthermore, unique inclusion or exclusion sets are saved for crucial locations in a work's structure. Examination of a work's networks reveals hierarchies and, in coordination with formal processes, these contribute extensively to understanding the work's unique musical world.

Excerpts from Debussy's "Ondine," "Feuilles mortes" (Preludes Book II, nos. 2 & 8), "La fille aux cheveux de lin," "La cathédrale engloutie" (Preludes Book I, nos. 8 & 10), and Prelude à l'après-midi d'un faune are examined from this viewpoint.

AGAINST SECTIONALIZATION: GENERATIVE PROCESS AS FORM IN REICH'S PIANO PHASE AND DEBUSSY'S JEUX DE VAGUES

Jonathan C. Santore, University of California, Los Angeles

Though sectionalization is a fundamental process in the formal analysis of most compositions, it is especially counter-intuitive in the analysis of works where the composer's clear intent is to prevent rote aural sectionalization. This is the case in Steve Reich's Piano Phase, where Reich's establishment of a continuous generative process, phasing, produces a continuous dynamic

form. Observation of generative processes can also provide the analytic key to the sectionalization of Jeux de vagues, the second movement of Debussy's La mer. Such examination shows that Jeux de vagues consists of the establishment, diversion, interruption, renewal, and eventual completion of a single generative process. This constant motion in relationship to the generative process, along with the blurring of boundaries between areas which could be considered separate sections, allows Debussy to create a true musical analogue to the play of the waves. These factors also create, as in Piano Phase, a continuous dynamic form whose best sectionalization is no sectionalization at all. In each case, all musical motion happens in terms of a generative process; therefore, each work's generative process is its form.

JOINT AMS/SMT SESSION

19TH-CENTURY MUSICAL THOUGHT

William Caplin (McGill University), Chair

PARALLEL SYSTEMS IN 19TH-CENTURY PHILOSOPHY AND MUSIC THEORY
Norman L. Wick, Southern Methodist University

Scientific models, systems of philosophy, and theories of art and music often shared general features that typified inquiries within the same epoch. For instance, the increasing rigor of scientific experimentation in the 18th century broadly influenced the philosophical outlook of the "empiricists," such as David Hume, and manifested itself in the music field by the much increased use of musical examples as explanations or defenses of theoretical arguments. In the 19th century, however, more explicit correspondences of a systematic type existed between several important writings. Philosophers borrowed complete structures from music theorists, who in other cases employed constructs entirely analogous to those of a philosopher.

Interesting parallel systems developed between music theory and philosophy, matching in many details but requiring adjustment for differences in the disciplines. Two in particular are ripe to be exposed. Arthur Schopenhauer's writing in Die Welt als Wille und Vorstellung was closely influenced by Rameauian music theory, which continued to flower into the early 19th century. There was a systematic parallel between Schopenhauer's depiction of the "Wille" and Rameau's much earlier conception of harmony in the Traité de l'harmonie. Schopenhauer even applied a direct metaphor, mapping the various levels of his objectified "Wille" to the different parts of an imaginary harmonic texture. A yet more striking and pervasive attachment of system was found between Hegel's dialectical model and Moritz Hauptmann's later Theorie der Harmonik und Metrik. Hauptmann builds his entire musical theory on Hegel's Logik, with its philosophical premise of thesis, antithesis, and synthesis, producing some delightful outcomes.

GOTTFRIED WEBER AND MULTIPLE MEANING
Janna Saslaw, Columbia University

Gottfried Weber (1779-1839), composer, theorist, music critic, performer, conductor, and professional jurist, became a major

figure in early 19th-century German music theory with the publication of his Versuch einer geordneten Theorie der Tonsetzkunst in 1817 (revised editions 1824, 1832).

Mehrdeutigkeit, or Multiple Meaning, is in Weber's theory a property by which a single thing acquires, or is given, more than one specific meaning. Such apparently disparate topics as the naming of pitches and intervals, voice crossing, composite melody, the distance of chord tones from the bass, omission of chord tones, altered chords (augmented sixths in particular), scale degree function of chords, harmonic progression and modulation, and non-harmonic tones are drawn together by this common property. By invoking Multiple Meaning repeatedly and in so many contexts, Weber leads the reader to see the many different ways in which it can occur, and that it should be understood as a vital technical property of music.

Franz Schubert often made powerful use of Multiple Meaning. Although Weber never drew musical examples from his works (whereas he did from Mozart, Haydn, Beethoven, and others of his contemporaries), Schubert's music lends itself well to Weber's perceptually-based method of analysis. An original analysis of passages from "Der Wegweiser," from Winterreise, will be used to illustrate Weber's techniques.

MUSIC AND SPIRIT: A. B. MARX'S "NEW AGE OF CRITICISM"

Scott Burnham, Princeton University

The intellectual climate of Berlin in the early 19th century was largely determined by the inception of the University of Berlin in 1810. Founded by Wilhelm von Humboldt, the university engaged such luminaries as Fichte, Schleiermacher, and Hegel in its struggle to reform Prussian education along idealist lines. Within this milieu the publisher Schlesinger launched his Berliner Allgemeine Musikalische Zeitung in 1824, naming Adolph Bernhard Marx as his editor.

Marx's professional debut as editor of this important new periodical marks one of the foremost chapters in the history of music criticism. As part of an ongoing attack against what he perceived to be the entrenched conservatism of the popular Leipzig Allgemeine Musikalische Zeitung, Marx proclaimed that the spiritual demands of contemporary music called for a new age of criticism. His program for music criticism incorporates some of the prevailing insights of the Romantic and Idealist schools in Germany: art as a revelation of spirit, divinatory hermeneutics, the organic theory of art, and a teleological attitude toward history. The central experience that connects all these strands in Marx's aesthetic thought is his confrontation with the music of Beethoven. This music allowed Marx to formulate as ambitious a program for music criticism as that envisioned for literary criticism in the Goethe-Schiller period. That this program ultimately failed is due to Marx's growing interest in music pedagogy as well as his obstinate journalistic ideals. What persisted was a critical attitude toward the music of Beethoven that remains influential today.

FÉTIS'S METAPHYSIC: HYPOTHESIS FOR A NEW DISCIPLINE
Rosalie A. Schellhous, Michigan State University

The controversial metaphysical theory which Fétis introduced into his theory and history of music needs to be recognized as an essential aspect of his work and as one of the most fruitful ideas in the history of musical scholarship. The metaphysic governs his theorizing and his historiography--it dictates the concepts and the language he uses to describe music, whether he is talking about its structure or its development, in history or throughout the world. It is based on the epistemology of Immanuel Kant and the transcendental aesthetic of F. W. J. Schelling, and it is in keeping with the thought of Victor Cousin, author of the theory of eclecticism and a friend of Fétis.

The use of metaphysics was a way to make the study of music scientific in the same sense that philosophies of the Enlightenment had been scientific--it would be founded in and unified by an inquiry into the possibility of knowledge. The metaphysic was a response to the need for a strengthened and unified curriculum in the conservatory, one that could raise music to a level equal to that of other disciplines of the time. It was soon overwhelmed by the growing acceptance of positivistic philosophy, but some of its most important aspects can still be found in the concern of music educators with a unified philosophy of music; in the persistence of the notion of affinities among the tones in theories of voice-leading; and in the idea of a teleological unfolding of art in history which justifies the rebellion of some composers against the limits of the "tonal" system. Fétis is not the source of these developments, but he stands at the turning point in a revolution still in progress.

SATURDAY 28 OCTOBER, 2:00-5:00 PM

AMS SESSIONS

CRITICAL THEORIES

Anthony Newcomb (University of California, Berkeley), Chair

ON CRITICIZING SEEGER'S MUSICAL CRITICISM

Taylor A. Greer, Pennsylvania State University

Over a period of forty years Charles Seeger continually reassessed what places music history and analysis should occupy within the broader horizon of human thought. At various points he proposed different versions of a genealogy of musical knowledge, all of which share the same starting point: Guido Adler's division between "historical" and "systematic" inquiry. In the Introduction to his major work Seeger claims that within each division two forms of thought should ideally counterbalance one another, the "scientific" and the "critical".

Yet this distinction raises several problems. Seeger proposes that the "scientific" analysis of musical data can be complementary to the practice of "critical" interpretation, yet does not adequately show what forms the complementation may take. By elaborating a bipartite model of musical knowledge, he weakens the very reconciliation which his genealogy is designed to achieve.

In this paper I shall compare Seeger's genealogical scheme of musical understanding with that of other recent critics, including Palisca and Treitler. Then I shall explore an alternative model of musical inquiry that locates analytical and historical activities within a broader critical field. Two issues will be central to my discussion: the dependence of any form of musical inquiry on the critical and aesthetic values of a given historical moment; and the linguocentric problem, i.e., the possible discrepancy between musical experience and the description of that experience in language.

VENTRILLOQUISM

Carolyn Abbate, Princeton University

In Huysmans' Against Nature, one of the protagonist's mistresses is a ventriloquist who throws her voice into the sculptures that adorn his rooms, who makes "the Sphinx and the Chimera speak." Huysmans' ventriloquist, outré as she may seem, works to set in motion speculation on matters of great importance: the act of "writing about music," how "music" as a reified notion has been used in metaphysical writings on the nature of language, in philosophy, and (more recently) in literary criticism. Ventriloquism--"throwing the voice"--means a performer who forces an inanimate, mute, senseless object to speak. The statue of the Sphinx, the painted doll, are in reality speaking the words of the performer, but they seem to speak with an uncanny, sinister, or divine authority; as Huysmans says, "Who would think of arguing with the terrible painted doll who sits in the magician's lap?"

What happens when "music" is used as the painted doll, as something into which an author's voice is thrown? "Music" in this role runs as a tiny red thread through a peculiar and special

chain of philosophical and literary-critical texts, which constitute an unbroken series of successive commentaries: Rousseau's Essay on the Origins of Language; a passage from Schopenhauer's World as Will and Representation III/2; Nietzsche's The Birth of Tragedy; Lévi-Strauss's Tristes tropiques; and three classic deconstructionist texts, Jacques Derrida's "Genesis and Structure of the Essay on the Origins of Language" and essays on Nietzsche and Rousseau by Paul de Man. In each, "music" is evoked at moments of crisis in the argument, at points where logic and proof fail, where the critic becomes a gesticulating "performer," at points therefore where an unanswerable and mysterious presence--"music"--must be invoked as authority. Music is mute--it is non-referential, cannot really "speak," has no concrete meaning--yet it can be made to dictate each critic's agenda to his readers.

We shall begin with a theory of voice and ventriloquism, and an interpretation of the texts, but touch upon disquieting institutional questions. How do we "misuse" literary criticism in writing about music? Why do we cross so blithely between discourses as dissimilar as music and language? What are the absurdities, the simplistic assumptions, in musicologists' and music theorists' current penchant for literary-critical concepts? Is "literary theory" now becoming our ventriloquist's doll?

NARRATIVITY IN MUSIC:

APPLICATIONS OF STRUCTURALIST THOUGHT TO MUSICAL ANALYSIS

Roland Jordan, Washington University
Emma Kafalenos, Washington University

When approaches to music are informed by literary theory, the result too often is heard as an analogy, no more than a tracing of what is similar in music and literature. A paper by a music theorist and a literary theorist maps the field of narratology (following Shlomith Rimmon-Kenan), evaluates categories of possible studies according to whether the methods and results of analyses of verbal constructs are applicable to non-verbal systems (of image, gesture, and, potentially, music), and proposes a systematic framework that can be used to classify theoretical studies in music and to indicate areas in which the findings of narratology can appropriately be utilized in the investigation of music.

Recognizing the relationship between langue and parole as the assumption underlying most music analysis, we propose that "deep" structure, the object of Schenkerian analysis, can be approached additionally in its temporal dimension (Greimas), and we draw attention also to structuralist accounts of fabula, where sequence and frequency are hypothetical and medium free, not referents of a sujet (Genette), of "armature," an abstract model of sequential structures (Todorov on the Decameron, Propp), and of metalinguistic representation of elemental "events" and the patterns of their combination in temporal chains (Bremond).

The elucidation of immanent structures underlying a number of genres in both music and literature; schemata and procedures of individual narratologists; illustrations from the 19th-century repertory and familiar fairy tales.

MUSICOLOGY AND NARRATOLOGY

Sanna Pederson, University of Pennsylvania

Recent claims have been made for the powers of narratology, a field largely unexplored by musicologists. Although it is generally assumed that music can be narrative--in the sense that it can act as a medium through which a story can be conveyed--the appropriateness of "the study of narrative" to the analysis of music is another question altogether.

This paper emphasizes that narratology must be thought of as a tool that gives us the means to analyze the relationship between story and discourse in a text. Musical analysis, as a verbal description of music, is much more open to a narratological investigation than the pieces themselves. The music itself can serve as the "story," which is told by the analysis. In this sense, narratology can provide the basis for evaluating music criticism and analysis by showing what kinds of facts are explained and how they are presented.

By working through a narratological analysis of a text describing music, this paper will demonstrate what kinds of facts are revealed through a focus on narrative strategies and should give us a better basis for evaluating the relevance of narratology to music. Robert Schumann's literary works, in their imaginative and original approaches to criticism, are especially appropriate for any study of descriptions of music; therefore the text examined here is his famous review article of Schubert's Ninth Symphony in C Major that appeared in 1840 in the Neue Zeitschrift für Musik.

HAYDN, MOZART, BEETHOVEN

Mary Sue Morrow (Loyola University, New Orleans, Louisiana), Chair

(DE)PARTING GESTURES:

COMPOSITIONAL STRATEGIES IN HAYDN'S OPUS 33 STRING QUARTETS
Gretchen A. Wheelock, Eastman School of Music

Of the 68 authentic string quartets in Haydn's output, the Op. 33 group of 1781 has been singled out for special attention by many, in part because Haydn himself called attention to these works. Taking it upon himself to advertise manuscript copies of his soon-to-be-printed quartets, the composer promises potential subscribers works "auf eine ganz neu Besondere Art". Scholars have advanced various interpretations of this phrase, as well as of the nine-year hiatus that separates the Op. 33 set from the earlier Op. 20 quartets. It is surprising, then, that few have noted the significant change--made formal in 1779--in Haydn's contractual arrangements with his patron, a change that may account for both his marketing strategy and the stylistic and formal departures of his new quartets.

Seen against the background of music in transition from private to public patronage, and of the quartet itself from the privileged discourse of gentlemen players in private chambers to more widely shared entertainment, Haydn's promotion of his "new and special" quartets is suggestive of changes in the relation of a composer to his audience. In soliciting subscribers abroad, Haydn courted patrons not unlike his own Prince--well-trained amateurs with educated tastes. At the same time, the printing of his quartets for sale in the public marketplace would release them to a much wider audience of unknown players and listeners. I shall

argue that Haydn's compositional strategies in Op. 33 signal a new self-consciousness of the genre as ostensive in its mode of address to that audience. Close examination of his play with closure in this set offers particularly salient evidence of new terms of engagement with the listener and genre.

THE EVOLUTION OF MOZART'S RITORNELLO FORM FROM ARIA TO CONCERTO
Martha Feldman, University of Southern California

Eighteenth-century aria and concerto are widely regarded as close cousins; yet studies of the two genres treating the works of their greatest practitioner, Mozart, have considered their formal and expressive relationships only in rather general terms. This study therefore begins by demonstrating that the particular successions and interrelationships of thematic, modulatory, clausal, and episodic events in tutti and solo sections of Mozart's early ritornello arias (most specifically the modern ternary type) have precise parallels in the regular formal organization of his concerto first movements. It shows further that Mozart's highly organized tonal-thematic syntax in the arias proceeds directly from his consistent strategies for treatment of the Metastasian quatrain, ones he developed in his earliest arias of the 1760s. In matching particular poetic lines with specific musical events, Mozart maintained a high level of locutionary integrity within each stanzaic statement, thus carrying over into music prosodic, rhetorical, and rhythmic qualities of the verse. Comparison of Mozart's approach with that in arias from *opere serie* by his contemporaries reveals that his regular textual patterning was exceptional, avoiding the diffuse, randomly reordered verse repetitions within statements so common around 1770.

The chronological priority of Mozart's ritornello arias to his concertos affords important insights into his development as a musical architect. He produced opera *serie* arias most prolifically in 1770-72, while his earliest original concertos date from 1773. After 1772 ritornello arias with affinities to concertos played a more specialized role in Mozart's dramatic works, allowing the virtuosic singer to stage emotional poses against the more constrained social frame of the orchestra. By this time the main expressive locus of Mozart's ritornello form had migrated from the opera house to the music rooms devoted to the abstract drama of the instrumental concerto.

MOZART'S DIVERTIMENTI FOR STRING QUARTET K. 136-138
AND THE QUESTION OF GENRE
Hugh Porter, Yale University

Often known as the "Salzburg symphonies," Mozart's three Divertimenti K. 136-138 have traditionally been described as "littles symphonies" to be performed by orchestral forces. More recently, James Webster has argued against this assumption and demonstrated that Mozart wrote these pieces as soloistic works for two violins, viola, and cello. But if this is so, how can one distinguish them from the contemporary quartets? Since we remain dependent on the most basic vocabulary for recognizing the various genres of preclassical instrumental music--such as sequence of movements, instrumentation, and formal plan--we have difficulty

discriminating between categories as close as quartet and divertimento for string quartet. In fact, understanding the distinctions among terms such as "Divertimento," "Quartet," "Serenade," and "Cassation" before 1780 will contribute to an improved history of chamber music in the classical period as a whole.

Late 18th-century writers are some help here: although they also tend to emphasize descriptions of a movement's schematic plan in their writings, they allude to subtle distinctions between types of instrumental music which modern historians have failed to take into account. Heinrich Christoph Koch, for instance, articulates differences between the sonata and the symphony even while he admits the difficulty of discussing these qualities "that can be better felt than described." Using suggestions drawn from Koch and others, one can show how the three Divertimenti K. 136-138 are distinguished by the number of identifiable symphonic techniques they import into the chamber-music idiom. Ironically, the old-fashioned orchestral performance of these three divertimenti turns out to be an inspired misreading.

TOWARD A SOCIOLOGY OF BEETHOVEN'S SUCCESS
DURING HIS FIRST DECADE IN VIENNA

Tia DeNora, University of California, San Diego

Beethoven scholars have generally treated the recognition of Beethoven's talent by his contemporaries as unproblematic and, in so doing, have tended to elide some of the crucial sociological aspects of Beethoven's success. In part, this is because of the ways in which musicologists have typically conceived of talent, viewing it as located in individuals rather than in the interactions between individuals and in the practices by which social identities are made apparent. This paper attempts to make explicit some of the social processes through which Beethoven's identity as a composer of genius was established and the social conditions upon which it was (at least in part) dependent.

Beethoven's reputation during his first twelve years in Vienna was linked to his social location *vis à vis* key Viennese music aristocrats, to the concerns of these aristocrats for a self-consciously "great" style, to the changing organizational basis of late 18th-century music patronage in Vienna (as opposed to other European cities), and finally to some very practical actions on the part of his patrons and other members of his circle through which his "worth" as a composer of genius was communicated to the aristocratic public of the salons and, after around 1795, to the musical public at large. While Beethoven's own contribution to his success is undeniable, it is argued that it was only because of the specific circumstances in which he was embedded that he was able to innovate in his characteristic ways.

MIEVIAL MUSIC

Peter M. Loefferts (University of Nebraska), Chair

THE ROMAN CHURCH AND THE ROMAN SCHOLA CANTORUM
Joseph Dyer, University of Massachusetts, Boston

During the reign of Charlemagne the Roman schola cantorum took on a central role in the transfer of Roman chant into Gaul.

Some manuscripts which contain these chants are preceded by a prologue which identifies the book as the "libellum musicae artis scholae cantorum." By the late 9th century the founding of the schola was attributed to Pope Gregory I, presumably the "Gregorius praesul" mentioned in the prologue.

Modern writers have studied the schola either with respect to its role in the dissemination of Gregorian chant or in relationship to questions about Gregory the Great's interest in music. The first approach tends to neglect the functions of the schola as an institution of the Roman church. With an administrative organization parallel to that of other Roman bureaucracies, the schola provided fundamental training for clerical office. Since few of its graduates could hope to enter the papal choir, some chose careers in church administration, while others served as assistants to the Roman presbyters in the tituli.

Gregory's reputation as founder of one or two scholae rests on a misreading of historical and archeological evidence. It is highly unlikely that Gregory would have created a new schola for the benefit of singers: only the defensores, papal administrators of high rank, received such an honor during his pontificate. Even Gregory's ban on the singing of florid chants by deacons may have little to do with his musical outlook. It can be interpreted as a measure to protect the papal office itself from unworthy candidates.

STRUCTURE AND ORNAMENT IN CHANT:

THE CASE OF THE BENEVENTAN EXULTET

Thomas Forrest Kelly, Oberlin College

A commonly understood perception of much medieval chant is of ornamentation applied to an underlying melodic framework. A single recent issue of the Journal of this Society speaks of agreement in "level of embellishment," and of different readings being "for the most part matters of different ornamentation." The implication is that we can distinguish some melodic kernel, some nodal points, some bones onto which a medieval Ezekiel has prophesied a melodic flesh; a surface whose physiognomy tells of local musical taste, while the skeleton beneath reveals heredity and ancestry.

A test case for the refinement of these principles is the Beneventan melody of the Exultet for Holy Saturday. While the beautiful Exultet rolls of south Italy have long been of interest to historians of art, their melodic content has been little studied; the same melody, moreover, survives not only in the Exultet rolls but also in many graduals, rituals, missals, and lectionaries from the late 10th to the early 12th centuries. This paper briefly traces the transmission of the Beneventan Exultet and the gradual replacement of its text and melody by imported versions.

The Beneventan melody survives in a number of increasingly ornate versions used in a limited area within the space of 150 years. The melody itself is a recitation tone; hence we can identify its structure, and study the various and successive types and levels of ornamentation, from the simplest versions of 10th-century Benevento to the highly ornamented 12th-century melodies recently rediscovered in the Cathedral archive of Salerno. Based on these examples, a clearer descriptive typology can be suggested for the nature of medieval ornamentation in monophonic chant.

THE MUSICAL SCRIBES OF THE 12TH-CENTURY AQUITANTIAN VERSARIA:
VARIANTS AND MUSICAL PERSONALITIES

James Grier, Queen's University

The repertory of *versus* associated with the Abbey of Saint Martial in Limoges is contained in nine discrete manuscripts from the twelfth century. In an examination of pieces in these manuscripts that occur in at least two witnesses, it became apparent that their scribes felt free to change the musical texts of the pieces they were copying for musical and aesthetic reasons. These variants may reflect personal performing traditions of the pieces. I intend to isolate alterations made by the scribes of three *versaria*, namely Paris, BN, lat. 1139 (ff. 32-39, 48-79) [hereafter 1139a]; Paris, BN, lat. 3719 (ff. 45-92) [3719d]; and British Library, Additional 36881 (ff. 1-16) [36881a]. These manuscripts represent the three chronological strata of the repertory as they date from the beginning, middle, and end of the 12th century, respectively. Each of the scribes reveals a distinct approach to the repertory in the variants that he transmitted. The scribe of 1139a was concerned with embellishment whereas his counterpart in 3719d changed the structure of several pieces. The extension of cadential melismata with melodic sequence is typical of 36881a's scribe. I shall cite examples of these types of variant and discuss how they indicate the scribes' personal preferences for performing the pieces in question. Finally I shall sketch their musical personalities. A study of their behavior will illuminate the relationship among the acts of composing, performing, and copying in 12th-century Aquitaine.

DISSONANCE IN THE EARLIEST 3- AND 4-VOICE MONOTEXTUAL MOTETS
OF THE NOTRE DAME ERA--A REEXAMINATION

Darwin F. Scott, University of California, Los Angeles

A tantalizing array of dissonances marks many of the long notes in the 4-voice motets *Serena virginum/Manere* and *Latex silice/Latus* and in several early monotextual 3-voice motets preserved in the Notre Dame manuscript F. In other sources, however, one or more of the voices have been omitted, ameliorating a considerable amount of the dissonance. Consequently, scholars such as Sanders and Tischler have questioned the authenticity of the full-voice versions in F, regarding them as mistaken conflation of two separate traditions involving a common duplum--namely, *clausulae* or motets lacking the uppermost voice or voices, and *conductus* omitting at least the tenor (as evinced by the six "tenorless motets" transmitted in W_1). Anderson and Tischler have further suggested that the 4-voice works fuse the motet and *conductus* into a hybrid from which 3- and 2-part pieces could be extracted.

Apel and Harbinson propose an alternate interpretation and believe that certain composers purposely integrated a discordant texture into their motets. My research tends to confirm their opinion. By investigating relevant comments made by nearly contemporaneous theorists and applying their remarks to the motets in question, I have found that the dissonances can be justified and may in fact have been considered acceptable at the time. I examine where these discords could sound within a work; where similar dissonances appear in irrefutably genuine 4-part organa, *clausulae*, and *conductus* from the period; which voices create the dis-

cords; and, lastly, those dissonances that result from a preoccupation with motivic repetition to effect colores in the music. I come to the conclusion that in the early 13th century, the tolerance for dissonance was at a much broader level than has been generally believed, and that freely placed dissonance was deliberately fostered in many early motets. And if this is true, then we have ample reason to believe that the 4-voice versions of Serendium/Manere and Latex silice/Latus, along with their 3-voice counterparts, are not specious, but rather that they represent early, short-lived, and perhaps experimental essays at conductus-like motet composition in which a remarkable degree of dissonance was not only tolerated but savored.

RENAISSANCE MANUSCRIPT STUDIES
Honey Meconi (Rice University), Chair

THE INDEX IN EARLY 15TH-CENTURY MANUSCRIPTS:
A NEGLECTED SOURCE OF EVIDENCE

Jean Widaman, Bowling Green State University

In several recent investigations of 15th-century musical sources, contemporary indexes have provided evidence for the order of copying, supplied attributions lacking in the bodies of the manuscripts, and furnished new information regarding the repertoires preserved in them. In spite of these valuable contributions, however, existing discussions of indexes have treated them as ancillary to the manuscripts in which they appear, not as a category of evidence in their own right. This study takes a broader look at the role of the index. In it I compare six indexes associated with early 15th-century manuscripts--Ao, BL, MÜO, Ox, Tr 92-I and Tr 92-I/II--in order to identify features they share and to evaluate their potential to reveal the concerns of their compilers.

Despite differences in contents and organization, the sources containing these indexes form a coherent group as a basis for comparison. Each is an anthology compiled for a religious institution and contains a significant proportion of Mass-Ordinary settings and motets. Each is a utilitarian product showing signs of extensive use. Each source, moreover, was copied over a considerable period of time--approximately 10 to 15 years--between the 1420s and the 1440s. As a consequence of such lengthy periods of gestation, these anthologies are multilayered complexes whose original organizational principles were obscured by years of accretion. The provision of indexes must have greatly facilitated the use of such manuscripts.

The indexes, organized alphabetically, by genre, or by a combination of the two principles, contain numerous discrepancies reflecting the complexity of the parent sources. While each is a unique case worthy of extensive study, comparison of the six indexes reveals a number of common factors. First, each index was compiled in close temporal proximity to the copying of the parent source. Each was produced either by the scribe (or one of the scribes) of the manuscript, or by someone very familiar with its contents, as indicated by the insertion of attributions and liturgical designations lacking in the manuscript. Finally, the most detailed comments in the indexes concern movements of the Mass

Ordinary, even in Ox, the source least devoted to sacred music. Indexes, then, are useful not only as a guide to unraveling the layers of complex sources; they can also serve as windows on the concerns and priorities of the musicians who used these sources on an everyday basis.

ON THE ORIGINS OF ESCORIAL B

Dennis Slavin, Baruch College, City University of New York

This paper demonstrates two principles of codicology: first, that a manuscript may consist of distinct collections bound together with little regard for content; second, that evidence about provenance and dating of one collection in a composite manuscript does not inform conclusions regarding the others. These precepts may be intuitively obvious, but they are sometimes ignored.

The manuscript Escorial IV.a.24 (EscB) brings together songs by Dufay and Binchois from the 1430s and 1440s with French and Italian music of the next two decades. Recent scholarship has pointed to manuscript origins in Naples during the 1460s, thereby making EscB the only southern Italian source for these chansons by Dufay and Binchois, and dating it 15-20 years later than concordant sources.

Previous investigations have focussed on one or two sections of the manuscript and drawn conclusions regarding the entire chansonier. But EscB comprises physically separate sections, each corresponding to different chronological stages of compilation. Published descriptions of the manuscript have blurred boundaries between these layers and have suggested a high degree of interaction among the scribes. A review of physical evidence, however, establishes clear boundaries and indicates little scribal inter-action.

The present study indicates that although the latest sections were indeed copied in Naples during the 1460s, the major Dufay-Binchois portions were transcribed as much as ten years earlier. Moreover, the repertory, characteristics of the Italian texts, and filiation of the French songs in the early layers suggest that most of the manuscript was compiled in northern Italy.

A REPERTORY OF SACRED POLYPHONY FROM THE CHAPEL OF FRIEDRICH III:
THE PLAINECHANT PARAPHRASES OF TRENT 91

Adelyn Peck Leverett, University of Michigan

Trent 91, compiled during the 1470s and last in the series of manuscripts known as the Trent Codices, contains a large repertory of 3- and 4-voice arrangements, or paraphrases, of chants for both the Mass and the Office. Since these pieces are preserved, like most of Trent 91's music, both anonymously and (for the most part) uniquely, they have up to now proven difficult to place within any larger context of 15th-century developments. This paper offers a new view both of their provenance and of their artistic significance, based on the discovery of their close links with the chant dialect of the diocese of Passau.

Passau, an enormous diocese that included the heartlands of the Holy Roman Empire, preserved its distinctive chant repertory in two prints, a Graduale (1511) and an Antiphonale (1517). Years ago, Gerhard-Rudolf Pätzig pointed out close connections between

the contents of these prints and the paraphrases in Books I and III of Isaac's Choralis Constantinus, arguing that these compositions date from Isaac's tenure at the Imperial Court, where the Passau rite (or a close variant) was in use. Comparison of the Trent 91 paraphrases to the same prints, together with earlier sources of the Passau rite, now suggests similar conclusions: they appear to be survivals from a mid-15th-century repertory composed at the Imperial Court as part of a tradition that Isaac, some decades later, was to further with his own works. Reconsideration, in this light, of the long recognized links between Trent 91's paraphrases and others, likewise derived from the Passau rite, in the Glogauer Liederbuch then makes possible a substantial reconstruction of the lost repertory, which proves to possess a striking degree of stylistic consistency and musical effectiveness.

This discovery substantiates, to a greater degree than can the limited and dated archival studies now available, earlier theories that Friedrich's chapel employed composers fluent in Franco-Flemish polyphonic style, and achieved a high level of independent creativity during the 1460s and 1470s, prior to any contacts established by Maximilian I with the Burgundian chapel. Further, it invites a newly coherent view of the repertory in the Trent Codices--and particularly in Trent 91--as a record of developments at the Imperial chapel in this period.

FAYRFAX CROSSES THE CHANNEL: ENGLISH MUSIC FROM ALAMIRE'S WORKSHOP
Flynn Warmington, Brandeis University

At the beginning of the 16th century, English music had achieved a state of nearly perfect insularity. The music of English composers virtually never appears in the surviving Continental sources. Even Robert Fayrfax (d. 1521), a favored member of Henry VIII's chapel and the most prolific English composer of his day, seems to have been unknown abroad. It comes as a surprise, then, to discover a few English pieces among the anonymous works copied by the Netherlands Court workshop of Petrus Alamire. The manuscript Jena, Universitätsbibliothek, Chorbuch 9 turns out to contain anonymous English works exclusively: a Fayrfax Mass and a fragmentary "motet" that is most likely English as well. The manuscript was probably made for Henry VIII, since it is lavishly decorated with his emblems and coat of arms, but it was sent to Frederick the Wise of Saxony, and many questions surround its origin.

This paper examines questions about the date, purpose, and historical circumstances of Jena 9, based on a thorough codicological study, and it evaluates the new readings of the Fayrfax Mass. Analysis of the script reveals that there were two scribes who worked as a team, and a narrow date, before March of 1516, can be assigned to the manuscript based on a script chronology of the chief scribe's work in the large complex of Alamire manuscripts. The previously unknown copy of the Fayrfax Mass preserved in Jena 9 is probably the earliest and perhaps the most reliable source; its readings clarify many passages in the Fayrfax edition and prompt revision of an entire section. Because of English details in the script of the two Netherlandish scribes, an English copying source can be posited for the fragmentary motet "Anima Christi,"

making it almost surely a new addition to the corpus of English works of the time. Stylistic elements support this conclusion, and the motet has several historically noteworthy features. The precise dating of the manuscript permits an exploration of the historical particulars at the time and place of its creation. Finally, a third work from another Alamire manuscript, a probably instrumental piece with the enigmatic label "Cantus de anglia," completes the list of English works copied in Alamire's workshop.

SMT SESSIONS

ANALYSIS OF TONAL MUSIC

David Lewin (Harvard University), Chair

FUGUE AS RHETORIC

Daniel Harrison, University of Rochester

The affinity between fugal and rhetorical discourses has long been noted. Both use self-contained propositions or "subjects" as the basis of development which are treated in various ways; both seem to develop structurally along similar lines. Yet, the focus of attention of the 17th- and 18th-century authors who first noticed this affinity (as well as of modern-day commentators on these authors) is upon the most technical aspects of both arts, which misses the very foundation of the rhetorical art. Instead of considering rhetoric to be concerned mainly with ornament, and music to be like the literary arts, this paper proposes that rhetoric is primarily a means of persuasion, and that music--and fugue in particular--is more like oratory.

The paper explores the persuasive nature of fugal discourse by showing how composers, collaborating with the restrictive protocols of fugal writing, create artificial problems or issues that the fugue addresses and eventually resolves. Excerpts from fugal expositions are examined to show how such rhetorical problems are created, with particular attention paid to the role of the subject. The heart of the paper is an analysis of Bach's organ fugue in B minor, S. 544. The analysis examines the structural origins of the rhetorical problem, discovers the musical "arguments" used to treat it, and considers the effects of these arguments in creating a successful and persuasive composition. The analysis differs from the traditional identification of figures and structures by being concerned primarily with the effects of structures and the contributions they make towards the creation of an exciting and vital artwork.

MOZART'S CHROMATIC THIRD RELATIONS:

EVIDENCE FROM THE LATE QUARTETS AND QUINTETS .

Joseph C. Kraus, University of Nebraska, Lincoln

In the recent literature an increasing amount of attention has been given to the legitimate role of chromaticism in the structure of tonal music. In particular, a number of authors have contributed excellent studies dealing with third relations in the highly chromatic music of the 19th century. On the other hand, relatively few scholars have examined chromatic third relationships in the music of the late 18th century. The purpose of this

paper is to explore the use of chromatic third-related triads in a specific body of Classical literature: Mozart's late quartets and quintets, composed from 1786 to 1791. These works (the "Hoffmeister" and "King of Prussia" quartets and the Quintets in C, G minor, D, and E-flat) are particularly rich in chromatic third relations; in fact, seven pieces from the late quartets and quintets contain at least one movement in sonata form (or, in one instance, sonata-rondo form) which features ♭III, III# or ♭VI in its development section.

My presentation will concentrate on the specific contexts for chromatic third-related triads found in development sections from Mozart's late quartets and quintets, as seen from a Schenkerian point of view. The first portion of the paper presents a brief overview of these contexts, while the second portion provides a more detailed analysis of several movements, in order to demonstrate consistencies in Mozart's treatment of the lowered mediant (III). The third and final portion of the paper explains how several of the trends discovered in part two may also be observed in the other movements (which have not been examined here in detail).

TEXT-RELATED MOTIVIC UNITY IN WINTERREISE

Walter T. Everett, University of Michigan

The individual songs in Schubert's Winterreise cycle are usually characterized as being motivically unrelated. This paper will demonstrate, however, that recurring motives are shared within four groups of songs that depict the poetry's major Romantic themes of the central character's relationship with nature, his illusions, his memories and dreams, and his grief. Some of these poetic themes are always represented by specific tonal relationships, such as the alternation of fifth and third scale degrees in a major key (which may be transposed in its appearances in various keys), while others are uniformly assigned pitch-class-specific formations, such as the B-C-B neighbor figure (having differing tonal functions in different keys). Some motives appear only as foreground ornaments, while others appear at both foreground and middleground levels, the relative depth depending upon the varying weight of the portrayed theme's poetic function. The presentation will examine the motivic treatment of each of the cycle's four main themes; songs to be given closest attention include "Der Wegweiser," "Täuschung," "Im Dorfe," "Einsamkeit," and "Gute Nacht."

MUSIC SINCE 1958

Jonathan Kramer (Columbia University), Chair

ORDERING MADE CONTENT IN BOULEZ'S IMPROVISATION SUR MALLARME I

Jason Gibbs, University of Pittsburgh

Serial composers have long been concerned with employing the row as a structuring agent beyond mere note-to-note succession, a strategy realized in a variety of ways in the music of the Second Viennese School, Stravinsky, Babbitt, Perle, and Wuorinen. In contrast to these composers, whose treatment of the series has been discussed extensively in the literature, the compositional

methods of European serial composers are less well understood.

My study is of the serial usage in Pierre Boulez's Improvisation sur Mallarmé I for soprano and chamber ensemble, where against a literalist view of serial music as the rigid repetition of the same intervallic succession, I want to demonstrate a way which Boulez has used the potentialities made available by the serial process in freer composition. In this work, aggregates are interrelated through the rearrangement of content subsets (both their sequence and internal ordering). Since no unmodified ordering can singlehandedly account for every aggregate statement of the work, and frequently it is necessary to invoke several row manifestations to account adequately for these passages, there is no one agent that generates these relationships. Although there is no apparent single generating element, there are a multitude of relationships that form a network of reference.

WHAT DO YOU HEAR, GROUPWISE?

Ciro G. Scotto, University of Washington

Groupwise, composed in 1983 for a chamber ensemble consisting of flute doubling alto flute, violin, viola, violoncello, and piano, is a work from Milton Babbitt's third stylistic period. Groupwise, as well as other compositions of the period, which began in the late 1970s, has a fundamentally different underlying structure than his earlier works. This work has as its foundation a structural construct known as a "superarray". The superarray structure of Babbitt's third period, and specifically the superarray of Groupwise, is fundamentally different from the earlier arrays because the harmonic unit (the aggregate), both linear and columnar, is not easily perceived. Consequently, the perception of a contrapuntally unfolding array in the composition is greatly impaired because the palpability of a contrapuntally realized array requires that both chromatic completion (the aggregate columns) and set identity (the aggregate rows) remain perceivable.

Furthermore, many analyses of Babbitt's works have concentrated on cataloguing the array of a composition, while neglecting to inform a listener or theorist how the array is compositionally realized. Through an analysis of Groupwise this paper hopes to show that an analysis that considers only the array structure of a Babbitt composition misses many important compositional details. In addition, the compositional premise of the aggregate will be investigated in the context of a superarray composition. In other words, given the obscurity of aggregate perception in the context of superarrays, is the aggregate (or chromatic completion) still a useful concept? Finally, by focusing more on the analysis of the music rather than cataloguing the array, I hope to reveal some of what one does hear, Groupwise.

TEXT AND CONCEPTUAL MODELING

IN "ANAPHORA" FROM ELLIOTT CARTER'S A MIRROR ON WHICH TO DWELL

Craig A. Weston, University of Washington

This paper examines the relationship between the poem ("Anaphora," by Elizabeth Bishop) and the musical structure in the song of the same name, from the cycle A Mirror on Which to Dwell, by Elliott Carter. The paper consists of an analysis of the poem, a

detailed study of the musical structure, and comparison between the two, with a focus on the ways in which the musical structure has been modeled after the poem.

The poem, whose title is a literary term for repetition of a word or phrase in successive lines or clauses, employs a great deal of anaphora and other related repetitive devices. The nature of the characters of the poem is also discussed, particularly a Christ-like character, whose relationship with the world appears to be modeled by the relationship between the soprano and the instrumental texture in the musical structure.

The elaborate musical structure is fashioned around the [0,1,2,4,7,8] ("wall-triad") hexachord, in a limited pitch univocal registral location.

Instances of modeling of the poem are discussed on all levels of musical structure--from the intricate micro-structure to the most global levels of organization. In short, the musical structure as an entity has been modeled after the entire poem as an entity, which differs considerably from the more traditional concept of text painting, where there is a moment-by-moment correspondence between the poem and the song as each unfolds temporally.

JOINT AMS/SMT SESSION

SERIAL COMPOSITION: ORIGINS AND EVOLUTION **Martha Hyde (State University of New York, Buffalo), Chair**

BUILDING SYMMETRY ABOUT A POINT: WEBERN'S SKETCHES FOR OP. 21/2
Donna Lynn, Duke University

Webern was thoroughly convinced of the potential of the 12-tone technique to achieve his compositional ideal by the time he wrote his Symphony, Op. 21 (1927-28). Based on my study of the 24 extant pages of sketches for the second movement of the symphony (the first movement composed), which the Paul Sacher Foundation in Basel now preserves, this paper offers insights into how Webern worked with the new technique.

Webern's revisions of the tone row and theme of the movement show his immediate concern to compose a palindrome, that is, to symmetrically reverse the opening order of events. Each succeeding section of the movement is a varied statement of this same scheme. Numerous alterations show that Webern concentrated on the mid-point of each variation, carefully preparing both the melodic and harmonic consequences of the symmetry.

The other essential structural factor in each variation is a double canon. Webern's choice of row forms and adjustment of rhythm and register give evidence of his attention to the horizontal symmetry created by the canonic exchange of lines. The sketches for the first three variations are especially detailed and indicate, further, how he conceived the long-range, symmetrical correspondences among all of the variations.

The conclusions we can draw from the sketches for Op. 21/2 hold significance for our understanding not only of this piece, a milestone in Webern's adoption of the 12-tone technique, but also much of his future work, where he made symmetrically ordered tone rows the structural basis of his music.

THE ZWÖLFTONSPIEL OF JOSEF MATTHIAS HAUER

John Covach, University of Michigan

The Austrian composer-theorist Josef Matthias Hauer (1883-1959) is perhaps best known for his association with Arnold Schoenberg and for the struggle between the two men over the founding of the 12-tone system in Vienna in the 1920s. After Schoenberg made his move to Berlin in early 1926, however, Hauer and Schoenberg no longer exchanged ideas and, correspondingly, Hauer and his theories retreat from scholarly view.

Hauer remained, however, extremely active in the 1930s, 40s, and 50s, until his death in 1959. His constantly developing 12-tone practice diverges in many ways from that of Schoenberg. In 1940, Hauer began composing pieces which he called Zwölftonspiele. The present study investigates these late works first from a technical point of view. After surveying the techniques which Hauer employed in a representative sampling of Zwölftonspiele, it will prove instructive to investigate the philosophical and theoretical underpinnings of his procedures in an attempt to clarify the motivations for the constraining of certain musical dimensions.

THE PROCEDURE OF "WORKING WITH TONES OF A MOTIF"
AND MUSICAL FORM IN SCHOENBERG'S SERIAL COMPOSITIONS

Fusako Hamao, San Diego, California

In "Composition with Twelve Tones," Schoenberg called the technique that was characteristic of his serial composition the procedure of "working with tones of a motif." Although he did not explain the usage of the procedure in detail, his analysis of the first movement of the Fünf Klavierstücke Op. 23 suggests that the term includes two subtly different concepts: the procedure of "working with pitches (intervals) of motives" and the procedure of "working with pitch classes of motives."

In this talk, I will discuss Schoenberg's two unfinished works sketched in March, 1918--Streich Septett and the Klavierstück--as well as the fourth movement of the Fünf Klavierstücke. Examination of these works is of great interest since they were composed during the period in which Schoenberg had searched for a way of articulating a piece without following the formal division of a text or a poem. Analyzing the source documents of these works, I will propose that Schoenberg set out to create the musical form of each piece by the alternating use of the two procedures: the one concerned with pitch, the other with pitch class.

ERNST KRENEK'S SEVENTH STRING QUARTET:
A DIFFERENT APPROACH TO TWELVE-TONE COMPOSITION

Michael Staehle-Laburda, University of California, San Diego

The unique row concept of Ernst Krenek, influenced by medieval and Renaissance compositional techniques as exemplified in his a cappella work Lamentatio Jeremiae Prophetae was further developed in the early 1940s and culminated in the creation of the Seventh Quartet for strings.

An interesting body of sketch material has been made available that demonstrates the compositional evolution of this work. This paper will discuss Krenek's procedure of series rotation,

going beyond the concept of row segmentation to extract material for harmonic control. Small building stones of three-note groups, derived from a row abstract which itself does not appear in the composition, lead to a fascinating network of multitonality.

Krenek, who will celebrate his ninetieth birthday next year, was a close friend of Alban Berg and Anton Webern. Along with the first generation of the Schoenberg school he was one of the first major European composers to adopt the 12-tone technique (1931). As a political immigrant to the United States, Krenek published the first primer on 12-tone composition, Studies in Counterpoint (1940). His substantial influence on American composers is now beginning to be fully recognized.

The paper will summarize the evolution of harmonic texture, melodic phrase building and formal structuring that result from Krenek's special treatment of the row in the compositions Lamento Jeremiae Prophetae, the Third Piano Sonata, and the Seventh String Quartet, as well as a general understanding of Krenek's compositional methods in his early American phase.

SUNDAY 29 OCTOBER, 9:00 AM-12:00 M

AMS SESSIONS

BERG

Bruce Archibald (Temple University), Chair

QUOTATION AND SELF-BORROWING IN THE MUSIC OF ALBAN BERG

Ulrich Krämer, Freie Universität, West Berlin

It is well known that meaningful allusions play a prominent role in Berg's music. The aspect of self-borrowing, on the other hand, has long remained hidden. Only a close inspection of the materials from Berg's studies with Schoenberg reveals that the use of self-borrowings is an equally persistent feature of his music as the use of quotations. Already in his juvenile compositions Berg reused musical ideas even within such diverse genres as piano piece, string quartet, and song. Some of these adaptations link compositions that are separated by a considerable span of time, as the inclusion of the primary theme of the Fourth Sonata of 1908 into the famous symphonic interlude from Wozzeck demonstrates.

This paper will further discuss previously unknown examples of such borrowings. The most important source is the folio of piano sonatas which immediately preceded Op. 1. An investigation of the procedures employed by Berg in order to make these passages a working part of the new whole is most revealing with respect to his compositional process. They can be described best with Hans Keller's term as "development to the model," and it is largely due to this technique that the self-borrowings remained unnoticed for so long. It will be argued that two factors are responsible for Berg's adoption of passages from earlier compositions in later works: his life-long attempts to reconcile the tonal idiom with more advanced atonal techniques; the wish to rescue from oblivion certain musical ideas from his student compositions that were to remain unfinished and that, nevertheless, he considered worthy to survive.

THE SKETCHBOOK FOR BERG'S ALTENBERG SONGS

Mark DeVoto, Tufts University

Berg's Altenberg Songs of 1912 mark a major departure not only in his own technique but also generally in the evolution of pre-dodecahphonic atonality. The only known sketches for these songs are found in an incomplete sketchbook, F21 Berg 65/I, in the Berg Archive of the Österreichische Nationalbibliothek in Vienna. Within these twenty pages Berg sketched out most of the motivic structure of the first song and many details of the second, plus a few ideas for the other three. The sketchbook also contains Berg's detailed notes about "Der Abschied," the final song in Mahler's *Das Lied von der Erde*, whose premiere performance Berg attended in 1911, not long before beginning work on the Altenberg Songs. A few details of the sketchbook are still unexplained, but probably involve the earliest stages of Berg's sketches for the Three Pieces for Orchestra, Opus 6.

The sketch for the first song, which is most detailed in the orchestral prelude of mm. 1-15, is especially interesting for its

intensive working out of orderly motivic processes. It also provides a clear demonstration of Berg's awareness of total-chromatic values, and of his successful attempt to realize systematically the twelve pitch-classes within a motivically developing texture.

HAUPTRHYTHMUS VARIATION AND THE STRUCTURAL ORGANIZATION
OF BERG'S WOZZECK, ACT III, SCENE 3

Jonathan C. Santore, University of California, Los Angeles

Although it is a universally accepted fact that Act III, Scene 3 of Alban Berg's Wozzeck is built on a single rhythm (the Hauptrhythmus, or RH from Berg's score indication), no analysis of the scene yet advanced explains how Berg constructs a diverse yet coherent musical form from this rhythm. Mere repetition of the RH at various degrees of augmentation and diminution would produce rhythmic monotony, while random variation of the RH would render it unidentifiable, and therefore meaningless, as a musical construct. Examination of the score, however, reveals that Berg subjects the RH to systematic variation that yields five discrete RH forms. Except for small-scale RH statements that mirror the scene's dramatic action, statements of the different RH forms are not mixed; in this way, the scene is divided into prevailing RH form areas, much as differing key areas divide a functional-tonal work. Further rhythmic analogies to tonal structure are also evident. Large sections where the same RH form prevails begin and end the scene; smaller sections of another RH form also enclose the large central part. Through these rhythmic analogies to tonal function, Berg achieves the construction of a traditional ternary form, one that reflects exactly the dramatic curve of the scene: Wozzeck's determined flight from, temporary escape from, and eventual return to the memory of Marie's murder. The scene's smaller-scale RH statements further reinforce this dramatic "ABA".

CALCULATION AND INVENTION:
THE FORMAL SKETCHES FOR THE FINALE OF BERG'S CHAMBER CONCERTO
Brenda Dalen, University of Alberta

The finale of Berg's Chamber Concerto is a simultaneous recapitulation of the two preceding movements. In the dedicatory "Open Letter" to Schoenberg, Berg prides himself on having devised an ingenious solution to "the problem of reconciling all these disparate components and characters (--consider, esteemed friend: on the one hand a variation movement of circa nine minutes' duration, scherzoso throughout; on the other a broadly sung, expansive Adagio lasting a quarter of an hour--), and of creating from them a new movement, completely independent in tone." Berg then explains that his solution hinges upon allotting a structural role to rhythm, and suggests that the movement features rondo-like returns that will guarantee "the relatively easy intelligibility of the musical events."

Berg's formal sketches enable us to trace the evolution of the finale's structure. He develops a precise arithmetical calculation of the way the materials from the first two movements will be combined. Given the focus on numbers and proportions rather than thematic invention at virtually every stage in the compositional process, Berg's claim that the formal structure relies

ultimately on rhythmic rather than thematic organization is not surprising. Close study of the sketches suggests, however, that Berg's "rhythmic solution" fails to reconcile the arithmetical/proportional and thematic aspects of the structure. This failure underscores the wisdom of Schoenberg's observation that "it is one thing to envision in a creative instant of inspiration and it is another thing to materialize one's vision by painstakingly connecting details until they fuse into a kind of organism."

ANALYTICAL APPROACHES TO NINETEENTH-CENTURY MUSIC

Vern C. Falby (Peabody Conservatory of Music), Chair

"EINE NEUE ART DER STIMMFÜHRUNG": CONTEXTUAL HARMONY
AND THE SUBVERSION OF THE CADENCE IN THE FIRST MOVEMENT
OF BEETHOVEN'S SPRING QUARTET IN C# MINOR, OPUS 131

Jeff Nichols, Harvard University

In the first movement of Beethoven's Quartet Opus 131, the tonic and dominant keys are repeatedly undermined at every structural level. This destabilization results from the development of the fugue subject. As this tonally ambiguous "Grundgestalt" is projected onto deeper levels of the tonal structure, the work appears to be "leaning" inordinately in the direction of subdominant and Neapolitan tonal regions (as Joseph Kerman, Robert Winther, et al. have noted). It is only in the finale that normal tonic/dominant relations are restored, as elements of the fugue subject reappear transformed and integrated within clear harmonic progressions in C# minor. The contextually determined and virtually a-functional harmonic progressions of the first movement can be understood in the light of the entire work as a new prolongational technique, designed to achieve an unprecedented depth of tonal integration in large works by reserving the structural dominant for the finale. As the few surviving sketches for the first movement show, Beethoven only gradually connected his early idea for a continuous multi-movement composition with the unique conception of the subject/answer complex that emerges in this fugue. The subject and answer here are united in a structure that can be compressed into a single simultaneity (the cadential "dominant" in m. 113 of the first movement) or expanded to control key relations among sections and entire movements of the quartet. The result is a harmonic contextuality whose radically destabilizing influence on the tonal structure of individual movements would not be extended to entire compositions until Wagner and Schoenberg.

PHRASE STRUCTURE IN OTTOCENTO OPERA: A REDEFINITION

Steven Huebner, McGill University

Recent studies of phrase structure in 19th-century Italian opera (Budden 1973, Lippmann 1981, Kerman 1982, and Balthazar 1988) have used a model that assigns letters to 4-measure phrases within a prototypical 16-measure unit; A' B' A' and A' B' C (and variants thereof) have been seen as conspicuous groundplans in tonally closed lyrical passages from Rossini to Verdi. The application of letters to organic local-level musical structures raises inevitable problems, but these are not as serious as the prevailing assumption that the fundamental basis for ottocento

melody is the small ternary form, that is, one with a "contrasting" middle section (B) followed by melodic and/or tonal reprise (A' or C). Since many ottocento melodies cannot be understood as ternary in a structural sense, a lower common denominator for melodic structure in this repertory is the binary form. A large number of melodies, for example, move back to the tonic immediately before a central cadence in the dominant or mediant and well-trial articulation of the home key, creating a second part that is more additive in nature than one achieving real recapitulation; elements of continuity in the second part of the binary form often far outweigh a point of articulation between B and C of the prototype as heretofore defined. Structural functions within the ottocento binary form (melodic reiteration, reprise, development, cadential, coda) will be identified in the paper and the particular approach to these functions by principal ottocento composers--Rossini, Bellini, Donizetti, and Verdi--will be discussed. The issue of the binary optic versus letter assignment is most crucial for the early and late extremes of the repertory. To press many melodies by Rossini, for example, into the letter pattern seems anachronistic; sensitivity to structural function will shed light on how later in his career Verdi compressed the binary prototype within the returning section of larger ternary and strophic pieces.

A WAGNERIAN URSATZ;

OR, WAS WAGNER A BACKGROUND COMPOSER AFTER ALL?
Warren Darcy, Oberlin College

Heinrich Schenker's antipathy towards the music of Richard Wagner is well known. In his later writings, Schenker railed against "Wagner's inability to achieve diminutions like those of the masters" and "his overemphasis on the musical foreground due to theatrical requirements," concluding that "Wagner was no background composer!"

For the most part, Wagner scholars and Schenkerian theorists appear to have tacitly agreed that the complete Schenkerian model is inapplicable to Wagnerian opera, the former by developing alternative analytical strategies, the latter by concentrating upon relatively brief non-texted passages. But was Wagner incapable of achieving large-scale tonal coherence through the composing-out of a fundamental structure? Does his texted music lack an Ursatz? Must the creator of the Ring rank as a "foreground composer" and a "musical miniaturist"?

A Schenkerian analysis of the first tonal episode of Das Rheingold (Alberich's wooing of the Rhinedaughters) refutes these allegations. A closed tonal unit as long or longer than many of the masterpieces analyzed by Schenker, this episode displays an

3-2-1

Ursatz of the I-V-I type; however, the motion from I to V is arpeggiated by the third divider iii (III), and an interruption

3-----2 || 3 -2-1

produces the specific middleground form I-iii-V || III-V-I. This paper will explicate how Wagner composes out this structure at the later levels, employing complex diminutions and concealed motivic connections. It will correlate the unfolding of this tonal struc-

ture with both the formal design and the dramatic development. Finally, the analytical argument will be buttressed by transcriptions from Wagner's sketches and drafts, revealing (in Schenker's words) "musical coherence in the process of evolution."

TONAL PAIRING IN WAGNER'S WORKS FROM TRISTAN TO PARSIFAL

William Kinderman, University of Victoria

As Anthony Newcomb has recently pointed out, the large-scale formal context of Wagner's later music dramas has received little attention since the now largely discredited analyses offered by Alfred Lorenz in the 1920s and 30s. One of the most influential recent commentators on Wagner's musical style, Carl Dahlhaus, has in fact expressed skepticism about the presence of hierarchical formal structures in these works in general, in writing of "a thematic network or web as the basis of musical form in place of the architectural principle of the balance between related parts, in detail as well as a whole."

This paper will attempt to show that Dahlhaus's claim is too sweeping, since it does not take sufficiently into account the formal context of these works on the largest scale. Some precedents for Wagner's large-scale musical procedures in the later works of Beethoven and in Chopin will be examined. It will be shown that a crucial factor in the large-scale formal context of Wagner's later works is his practice of tonal pairing, involving the consistent juxtaposition of two tonalities, usually a third apart. Examples include the pairing of A and C in the first act of Tristan, which has been discussed by Robert Bailey; and tonal pairings of E and C in the last act of Siegfried, and A-flat and C in the first act of Parsifal. The device of tonal pairing in Wagner is frequently associated with large-scale musical recapitulation, and the thematic material involved, such as the music for the lovers in Tristan, or for the Grail in Parsifal, may be regarded as a primary musical complex whose unfolding and development do indeed create hierarchical formal structures in the work as a whole. New evidence from the study of Wagner's compositional process (based on research recently completed at the Wagner Archive at Bayreuth) sheds some additional light on aspects of these large-scale relationships in Parsifal.

Jon W. Finson (University of North Carolina, Chapel Hill), Chair

ON FEMINISM AND AMERICAN MUSIC
Catherine Parsons Smith, University of Nevada, Reno

In this paper, a feminist interpretation of modernism in English and American literature is applied to American music of the period 1900-1940. In No Man's Land: The Place of the Woman Writer in the 20th Century (New Haven, 1988), Gilbert and Gubar argue that the "woman question" was a central concern of both male and female writers of the period. Their most significant points are the (later suppressed) association of modernism with masculinism in literature; the ambivalence of literary women toward their female literary forbears; and the use by men of "sexual linguistics," particularly the creation of a privileged language, a pa-

trius sermo in opposition to the primal materna lingua, in order to distance themselves from women authors.

Dahlhaus's 1969 "New Music" as Historical Category" (Schoenberg and the New Music [Cambridge, 1987]) sets out the features common to modernist periods in music history, including the early 20th century, thus offering a convenient framework on which to test the application of Gilbert and Gubar's points to music. As it turns out, their feminist theory amplifies Dahlhaus's exposition very well. Beyond the intrinsic interest of this feminist perspective, this analysis seems to suggest a new way of looking at some troubling aspects of nationalism in American music. The results provide striking insights into the modernist movement in American music in the decades following World War I.

THE IMPRISONMENT OF HENRY COWELL

Michael Hicks, Brigham Young University

Thus far, chroniclers of Henry Cowell's career have suppressed and distorted many of the facts concerning the composer's arrest, conviction, imprisonment, parole, and pardon. At least five scholars discuss the case in varying degrees of detail and, by design or by neglect, all propagate errors of various sorts. But to be less than candid in this case is, in a sense, to continue to imprison Cowell, by implying that his stature could not bear the weight of truth.

This paper reconstructs the details of the Cowell case through executive and judicial documents, correspondence, psychological evaluations, newspaper accounts, and reminiscences, placing those details in their political context. It treats frankly the charges made against Cowell, his confessions to law enforcement officials and psychologists, and the reasons for denying probation. It also summarizes his battle to win parole and his contributions to prison reform at San Quentin. Finally it refutes the claims of three scholars that the prosecuting attorney advocated Cowell's eventual pardon and shows the real reasons executive clemency was granted.

THE COMPOSITIONAL PROCESS OF DUKE ELLINGTON, 1938-1940

Mark Tucker, Columbia University

Since jazz is an art rooted in improvisation, the function and methods of a jazz composer have long been shrouded in speculation. For Ellington, discussion of his composing technique has often emphasized its collaborative nature, attributing some of his music's distinctive qualities to contributions made by individual orchestra members and by Billy Strayhorn, Ellington's writing partner from 1939 to 1967. Accounts left by writers and Ellington's musicians describe pieces taking shape spontaneously in rehearsals and recording studios, gradually developing from a few random ideas into finished compositions. Other anecdotes--from musicians who joined Ellington's orchestra but found no written parts to play, and from sidemen who claimed authorship of pieces credited to Ellington--reinforce the impression that Ellington's music resulted largely from a collective process.

The recent surfacing of a large collection of music from Ellington's personal library, now housed in the Archives Center of

the Smithsonian's National Museum of American History, makes it possible to test these theories about Ellington's compositional method against written evidence that includes autograph scores, sketches, and copied parts and scores. Comparing these sources with transcriptions of recorded performances reveals that, in certain pieces, Ellington drew up formal plans, supplied orchestral details, and even wrote out solos before others--whether band members or copyists--entered the picture. An examination of selected works from the period 1938-1940--among them "Braggin' in Brass," "Little Posey," "The Sergeant Was Shy," "Subtle Lament," and "Harlem Air Shaft"--clarifies Ellington's compositional method by tracing the route his pieces traveled from score to performance, and by considering the extent to which Ellington's players realized his composerly intentions.

THE COOLIDGE FESTIVAL OF CHAMBER MUSIC PRESENTS APPALACHIAN SPRING
Marta Robertson, University of Michigan

This paper will explore the genesis of Appalachian Spring, which had its premiere in Washington, D.C. on 30 October 1944. It will examine the collaborative relationship between Aaron Copland and choreographer Martha Graham as revealed by their correspondence and the unpublished scenario from which the composer worked. With reference to numerous documents recently uncovered in the Coolidge Foundation Archives, extra-artistic factors that affected the first production will also be discussed. (Appalachian Spring, commissioned by Elizabeth Sprague Coolidge, will be considered among other works in the Library of Congress Festival of Chamber Music, a series that included only two additional dance presentations.) As the documents in the Coolidge Foundation Archives show, the shape and small size of the new auditorium stage at the Library of Congress imposed unusual constraints not only on Graham's choreography but on Isamu Noguchi's decor and Copland's orchestration, which at one point had also to overcome the "suggestions" of a government bureaucrat. Budgetary and administrative problems, brought on largely by World War II, also influenced the ultimate shape of the first production.

MOZART OPERAS IN VIENNA

Thomas Bauman (University of Washington). Chair

A NEW LOOK AT THE BUFFO ARIAS OF MOZART AND HIS CONTEMPORARIES

John Platoff, Trinity College, Hartford

Sonata-form principles are widely believed to govern the vocal music of the Classical era as well as its instrumental music. But demonstrations of this claim have been mostly limited to particular ensembles or opera seria arias by Mozart. In fact the buffo aria relies on different principles of organization, and different expressive priorities, than those of sonata form.

The close study of arias by Mozart and other composers of the 1780s reveals a number of consistent textual and musical patterns. Buffo arias have lengthy texts, with a first section of 1-2 regular stanzas followed by a longer section more freely constructed and with a final "tag line" or envoi. The first text section is set by a succession of rather neutral two-measure vocal phrases,

while some or all of the second employs one-measure phrases of rapid comic patter. The resemblance of these arias to sonata form is largely limited to their use of two common procedures: an initial juxtaposition of tonic and dominant paragraphs, and a lengthy closing tonic section.

But these procedures have a very different meaning in the buffo aria, whose rhetorical and expressive energy is directed towards the end, not towards the medial articulation of the sonata-form recapitulation. The "double return" of opening material and tonic key almost never occurs; the tonic return is usually minimized, and earlier material may not be restated. Instead passages of patter accelerate the music towards the highlighted presentation of the final envoi, the structural and rhetorical goal of the aria.

ARIA AS DRAMA: A SKETCH FROM DER SCHAUSPIELDIREKTOR

Linda L. Tyler, Princeton University

Among the relatively few aria sketches that survive in the Mozart manuscripts, the incomplete draft for "Da schlägt die Abschiedsstunde" from Der Schauspieldirektor raises some intriguing analytical questions. Between the time he composed this sketch and the final version, Mozart substantially reworked the form and rhetoric of the number. While the poem and some portions of the melody remained the same, Mozart altered the tonal plan, vocal range, time signature, and text declamation. These puzzling changes allow us to view two related yet markedly disparate conceptions of the piece. They provide insights not only into Mozart's rethinking of the drama of this particular aria, but also into the kinds of decisions he had to make--and sometimes remake--in composing solo numbers within his operas.

This paper considers Mozart's revisions of "Da schlägt" from several different angles. First, the dramatic schemes of the two settings and their relationships to the entire work are analyzed and compared. Second, Mozart's change of the aria's time signature from 4/4 to 3/4 is evaluated and applied to questions about his techniques of rhythmic characterization and his treatment of specific poetic meters in German arias. Third, the two renderings of the aria are contrasted as pieces composed for Aloysia Weber Lange and examined in light of other arias he wrote for her. Interpreted from these various directions, the revision of "Da schlägt die Abschiedsstunde" stands as an illuminating case study of how Mozart weighed his dramatic options in the composition of an operatic aria.

FAIRY-TALE LITERATURE AND DIE ZAUBERFLÖTE

David J. Buch, University of Northern Iowa

From its earliest reception Mozart's Die Zauberflöte has proven an enigmatic work requiring exegesis. A variety of explanations of the libretto's putative "cryptic" meaning include such diverse interpretations as a political tract; an allegory portraying universal brotherhood and humanitarian ideals; and a disguised Masonic ritual. More recently the opera has been situated in the tradition of German popular theatre that includes Singspiele, comedies, and puppet plays. Few of the explanations to date have

placed much significance in the fairy-tale element that is so prominently at the center of the libretto.

These elaborate and diverse interpretations do not account for the popularity of this opera and the efficacy of its drama, given the nagging problems in the text (and to some degree, the music) that have troubled many commentators. These include the seemingly poor literary quality, one-dimensional characters, and inconsistencies in a confusing and flawed plot.

If we examine the fairy-tale tradition and its development during the 18th century in Germany leading to the specific collection used by the author(s) of the libretto, and if we understand the psychological function of Märchen, we again face the aesthetic and dramaturgical issues that are nullified by political and Masonic interpretations. In addition, this minor literary and narrative genre of the Aufklärung informs our understanding of the balance of humanitarian, Masonic, and historical elements in the plot.

After reviewing some general traits of fairy tales, we shall examine the German fairy-tale tradition and its culmination in the collection of Christoph Martin Wieland's *Dschinnistan* (from which *Die Zauberflöte* was drawn), and assess the opera in this light. Finally, some insights will be offered into Mozart's musical animation of a crude but functional late 18th-century German fairy tale.

MOZART'S LA CLEMENZA DI TITO AS COUNTERREVOLUTIONARY ALLEGORY

John A. Rice, Colby College

The political allegory of Mozart's last opera, La Clemenza di Tito, has not yet been adequately explained, nor have the musical and dramatic repercussions of this allegory been thoroughly explored. First performed on 6 September 1791 as part of festivities celebrating the coronation of Emperor Leopold II as King of Bohemia, La clemenza di Tito takes as its subject the Roman emperor or Titus's firm but benevolent suppression of a rebellion against his rule. The opera's relevance to contemporary events, the French Revolution in particular, is apparent behind its historical facade. La clemenza di Tito is a political drama. It celebrates a political system: enlightened absolutism. More specifically, it celebrates the triumph of enlightened absolutism over revolutionary forces that are threatening to destroy it.

A key to the allegorical message of La clemenza di Tito is the character of Titus himself, who was meant to be identified with Emperor Leopold. Praise of Leopold often included comparisons between Leopold and Titus. Such comparisons reached their climax with Joseph Sartori's Leopoldinische Annalen (1793), a source hitherto unnoticed by students of La clemenza di Tito. In great detail Sartori laid out parallels between "the Roman Titus" and "the German Titus," leaving no doubt that audiences of Mozart's opera made the same connection. Having identified Leopold with the protagonist of the drama played out before them, the audience could have easily recognized, in the violent and frightening revolution with which Act I of La clemenza di Tito ends, the revolutionary movements which faced Leopold in 1791.

Titus suppresses the revolution, forgives the participants, and the opera ends with a chorus of praise for the virtuous,

steadfast emperor. As Mozart's triumphant finale echoed through Prague's National Theater at the height of the French Revolution, its message was clear. Revolution would bring only destruction and shame. Allegiance to the Emperor-King Leopold, and to the system of government from which he derived his power, would bring about a return to a status quo of peace and stability.

In tracing the network of allegorical associations linking Mozart's *La clemenza di Tito* to the political situation of 1791, this paper will demonstrate that several of the opera's most remarkable features reflect its nature as counterrevolutionary allegory.

ANCIENT AND MEDIEVAL THEORY

Charles Atkinson (Ohio State University), Chair

HERMES OR CLIQ?--THE TRANSMISSION OF ANCIENT GREEK MUSICAL THEORY

Thomas J. Mathiesen, Indiana University

Ancient Greek music theory has intrigued scholars and antiquarians over many centuries. The logic of the system appealed to later music theorists as a model for new theoretical systems, while its metaphysics captivated antiquarians partly as a curiosity and--when reinterpreted by the neo-Platonists--partly as a paradigm for Christian and Islamic theology.

These characteristics explain why ancient Greek music theory might have survived to the present. But music theory is a fragile collection of words written on perishable material. How did the treatises survive for nearly two millennia, and who was responsible for their survival?

RISM BX1, my catalogue raisonné of the ancient Greek music theory codices, answers a number of questions. The three hundred surviving codices reveal that half are either totally or partly in the hand of identifiable scribes, while nearly a third are in the hands of some of the most famous Greek scribes of the Renaissance. These figures, rather like publishers, produced many copies of the same treatises in a variety of combinations and versions. Relationships among many of these manuscripts can be determined, as well as their early owners (including some of the most illustrious figures of the early Renaissance) and the way in which the codices were copied and assembled. This paper presents a history of the scholar-scribes and their patrons and shows that ancient Greek music theory, as known today, survives not as a gift of Hermes but as the work of Clio. The paper will be illustrated with slides showing the various scribal hands.

THE COMPOSITION AND TRANSMISSION OF EARLY MUSIC THEORY

André Barbera (South Bend, Indiana)

Musicologists have only rarely offered historical accounts of early music theory for many reasons, including difficult theoretical tasks regarding pitch and rhythm; linguistic obstacles; confrontations of theory and practice; amorphous sources and treatises; diverse genres of treatises; the long period of time over which early treatises were erratically transmitted; and lack of bibliographic control over the sources. Rather than general studies, recent scholarship has produced specialized investigations of early music theory.

As a group, the Euclidean Division of the Canon, Ptolemy's Harmonics, Boethius' De institutione musica, Musica and Scolica enchiriadis, Guido's Micrologus, Anonymous of 1279, and Marchetto's Lucidarium exhibit a variety of origins, compositional techniques, and transmissional routes. From recent studies of these treatises, we can draw conclusions regarding authorship itself; protracted composition and glossing of treatises; ritualistic retention of legendary topoi; use of diagrams and illustrations; interpretation of technical vocabulary borrowed from other disciplines; multilingual transmission of music theory; translation of Greek theory into Latin; transmission of individual treatises in codices; horizontal contamination of sources; and dissemination of theoretical concepts in digests. These conclusions indicate that the time to begin writing the history of early music theory is rapidly approaching.

REGINO PRUMIENSIS AND THE TONES

Paul A. L. Boncella, Rutgers University

The writings of Regino Prumiensis and Aurelianus Reomensis--despite claims to the contrary--represent the earliest documented stage in the history of the modes of Western liturgical music. Their treatises expound a type of "practical tonality" (a method of classifying and performing antiphonal chants that was imposed on the Frankish repertory during the Carolingian era) that differs considerably from the later system of "theoretical modality". While the "tones" of the 9th century were merely a matter of performance practice, the "modes" are theoretical constructs formulated by musicians of later times in order to reconcile what Regino would call "the melodies (liturgical chants) of musica naturalis" to "the tones (pitches) of musica artificialis".

Through a study of the way in which anomalous intonations (chants that begin in one tone and end in another) are listed in what I believe is an incomplete and imperfect copy of Regino's lost tonary and in several other demonstrably early sources, it will be shown that concurrent and conflicting conceptions of the tones (or modes) existed in the late 9th century. These sources document the first steps in the evolution of the theoretical modes, a process that began well before the advent of fully neumed chant books in the 10th century. This inquiry also reveals a method of performing ambiguous antiphons that did not survive into the written tradition of the Frankish chant melodies.

THEORIES OF MOTION AND ANONYMOUS IV

Nancy van Deusen, California State University, Northridge

Motion, as many have shown, is one of the most important, perhaps most misunderstood theoretical problems of 13th-century science and natural philosophy. The concept furthermore related some of the most influential texts of the earlier Middle Ages to newly available translations of Aristotelian texts studied within the curriculum of the University of Paris. Understandably, the concept stimulated important commentaries.

Thirteenth-century discussions of motion drew on Boethius, who wrote of motions that were appropriate to their own natures, discussing divisible motions such as air and water and contrasting them with indivisible fire. Boethius also set forth a concept of

horizontal directional motion, using expressions such as tractamus, ducimus. Robert Grosseteste, in De generatione sonorum, focused on these concepts of natural and divisible motions as well as impulse. He also singled out the concept of contrary motion, frequently using music as a specific sensorially perceived exemplification.

The purpose of this paper is to demonstrate that intense discussion concerning motion generally, and divisible, contrary motions specifically influenced writing on music. Insight into the nature of motion infused music theory with new intellectual substance. Conversely, the exemplification of divisible and contrary motions in music made motion itself more comprehensible as a concept. Furthermore, internal stylistic, conceptual, and terminological evidence in Grosseteste's expository treatment of motion as well as in writing on the same subject in music theory gives a substantial clue to the identity of the important music theorist Anonymous IV.

JOINT AMS/SMT SESSION

EIGHTEENTH-CENTURY THEORY

Jane Stevens (Yale University), Chair

DIDEROT AND RAMEAU: A THEORIST ONCE PRAISED

Cynthia Verba, Harvard University

In his dramatic satire Le Neveu de Rameau, Diderot levels a barrage of attacks against Rameau, not only as opera composer, but as music theorist as well. He accuses Rameau of having written "so many unintelligible visions and apocalyptic truths on the theory of music, not a word of which he nor anyone else has ever understood." Later in the same work, Diderot aligns himself with Rameau's archenemy Rousseau, presenting a concept of music in which melody, rather than harmony, is the principal vehicle of expression.

What is noteworthy about Diderot's attacks on Rameau as theorist is that slightly over a decade earlier, in Diderot's Mémoires sur différens sujets de mathématiques, published in 1748, he presented a concept of music that focused on harmony and that was heavily based on Rameau's principle of the resonating string. How are we to explain the dramatic change in Diderot's musical thought? Can it be attributed solely to the animosity aroused by Rameau among the philosophes by his attacks on Rousseau and the Encyclopédie? Or should we examine Diderot's thought more directly for further clues?

The talk will show that while the climate of heated controversy and external provocation cannot be ignored, there was a significant evolution in Diderot's overall thought, and that this was a major factor in the change in his views toward music theory. Starting with the Mémoires, and going beyond Le Neveu to the Leçons de clavecin, the talk will trace Diderot's growing skepticism toward general laws and abstractions and his newfound interest in the biological sciences as an alternative mode.

An important conclusion is that Enlightenment views on music were profoundly influenced by Enlightenment views on science, art, human nature, and on nature itself.

THE WORD "ACCENT"
AS A MEASURE OF CHANGE IN 18TH-CENTURY MUSICAL THOUGHT
Michael D. Green, University of Chicago

The word "accent," although not absent from the vocabulary of musicians before the middle of the 18th century, became essential to their lexicography from the 1750s. Using documentary evidence from encyclopedias, dictionaries, and musical treatises to support this heightened interest in the word "accent," I offer not only an explanation of the origins and meanings of "accent" in linguistics, and of the changes in its definition that were necessary for its adoption into music, but also reasons to justify its greater popularity.

Chief among these reasons was the necessity for a new musical vocabulary to describe the emerging classical style. Unlike early 18th-century writers such as Mattheson and Printz, who found poetic feet (rhythmpoëja) a useful tool to relate music to gesture, musicians and philosophers in the middle of the 18th century re-evaluated ancient sources, particularly those by Aristotle and Cicero, and found similarities between Classical oratory and the syntax of the new musical style. Kirnberger's theory of accent, in particular, is indebted to this humanistic revival.

I suggest in this paper that by carefully scrutinizing the definition of one particular word and its semantic evolution one can gain further insight into the change of musical style at a crucial point in music history.

THE INFLUENCE OF HARMONIC THINKING
ON COUNTERPOINT INSTRUCTION IN THE 18TH CENTURY
David Beach, Eastman School of Music

This paper is an examination of those treatises of the 18th century which present simple counterpoint from a harmonic point of view. The paper will focus on three works: 1) Die Kunst des reinen Satzes in der Musik (1771-79) by J. P. Kirnberger; 2) Der musikalische Dilettant (1773) by J. F. Daube; and 3) Versuch einer Anleitung zur Composition I (1782) by H. C. Koch. Kirnberger recommends beginning the study of simple counterpoint with four parts (complete harmony), a practice he claims to have learned from his teacher, J. S. Bach. A clear application of his approach is found in the chapter on different types of accompaniment to a given melody--choral harmonization. While Kirnberger's intent is to develop a high degree of proficiency in the strict style, Daube is far less systematic and his discussion moves quickly from one style to another. Based on his earlier work of 1756, Der General-Bass in drey Accorden, he approaches the study of counterpoint, beginning with two parts, in terms of his three fundamental harmonies: 1) the triad on scale degree one; 2) the six-five chord on scale-degree four; and 3) the seventh chord on scale degree five. Koch also proceeds in the traditional manner from two-part writing to four parts, and it is clear from the beginning that his conception is harmonic. Many of his ideas--for example, his discussions of florid counterpoint and types of accompaniment--are borrowed from Kirnberger.

KANT, MOZART, AND TIME AS A PRIORI
Howard Meltzer, Baruch College, City University of New York

This paper relates Kant's conception of time presented in the Critique of Pure Reason to the presentation of time in Mozart's Piano Sonata in F Major, K. 332. Its purpose is to determine if the model of time proposed by Kant can serve as a model for musical time. Kant defines time as an a priori condition of knowledge, and attributes unity, magnitude, and relationships of duration, succession, and coexistence to time as a priori. Just as these a priori qualities of time structure the form of appearances, so meter and pulse structure appearances in music. Kant's definition of time is compared to Koch's and Kirnberger's definitions of the elements of musical time, pulse, meter, and rhythm. These definitions of pulse, meter, and rhythm suggest parallels between time and musical time as conceived in the 18th century. Meter is defined as a property external to a phrase or melody, clothing the tones in measure. Rhythmic figuration is defined as decoration applied over an unchanging framework of meter. As an illustration of these concepts, Mozart's Piano Sonata in F Major, K. 332 is examined. Excerpts from the exposition demonstrate the a priori restrictions placed on rhythmic figuration by meter. Kant's Second Analogy is discussed in relation to constraints on rhythmic development within the Sonata. Eighteenth-century "classical" style as an orderly presentation of musical events against an ordered framework is related to Kant's conception of time as a set of limitations on the reception of appearances.

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