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**Manuel Carlos de Brito, Universidade Nova de Lisboa, Chair**

## CHORAL AND ORCHESTRAL INSTITUTIONS IN MANILA, 1571–1762:
## EVIDENCE FROM PHILIPPINE ARCHIVES
William John Summers
Dartmouth College

Founded in 1571 by Miguel López Legazpi, Manila was the second Spanish city founded in the Philippine Archipelago. A Roman Catholic Diocese, the first in Asia, was erected in Manila in 1579 and occupied in 1581. By 1610 Manila had become the single most important European colonial commercial center in Asia. To date, no study of the music from this 200-year period of this city's history has ever been produced.

By ca. 1630, ten major baroque churches had been constructed within the city. Each was equipped with a pipe organ and a choral and orchestral establishment. The Augustinians were the first to found a choir of men and boys and an orchestra. The Jesuits were bequeathed an orchestra of nine slaves by Captain Esteban Rodriguez de Figueroa, all of whom were expert singers and players of the flute and chirimira. The Dominicans opened the *Colegio de San Juan de Letrán* in 1640, and an endowed choir was established through the bequest of Governor Sebastián Hurtado de Corcuera in 1642. The final foundation was chartered in Manila by Bishop Juan Angel Rodriguez in 1739, and was given the title *Colegio de Tiples de Catedral de Manila*. It ceased to exist only in 1946.

This paper details the founding, membership, personnel, and duties of these ensembles, identifies their successive maestri as well as their musical accomplishments, and discusses the music performed.

## CARRASCO OR MATHÍAS? PLAGIARISM IN AN
## EIGHTEENTH-CENTURY "EXAMEN DE OPPOSICIÓN" FROM
## THE OAXACA CATHEDRAL
Mark Brill
University of California, Davis

Among some recently discovered manuscripts from the Oaxaca Cathedral, one of the more curious is entitled "Examen de Opposición de Juan de Tomas Carrasco." This was a submission in a competition for the post of Chapelmaster at the Cathedral, and dates from the early 18th century. The manuscript consists of a four-voice Introit and Benedictus, composed on a plainchant provided by the examiners, as well as a four-voice *villancico de metáfora*.

This manuscript's existence alone is interesting, as it offers a glimpse at the process of Chapelmaster selection and the musical abilities required of candidates who aspired to the most important position in the region. The four-part works emulate the style of composition in the southern city, and provide yet more previously unknown musical examples from this part of the world. The plot thickens, however, as a series of inscriptions on the manuscript, presumably made by the examiner, strongly accuse the candidate of plagiarism, and the evidence indeed bears out that accusation. Astonishingly, the examiner then implies that the work is actually that of Juan Mathías, the famous 17th-century Zapotec Chapelmaster, from whom only a few compositions survive.

This paper first presents the manuscript in question and then examines the evidence surrounding the controversy and the accusations. If found to be true, the discovery of a new Mathías work, albeit by a circuitous and ironic route, would indeed be a major development, one that would give us more insight into the art of the Zapotec master.

## THE APPARITION OF THE VIRGIN OF GUADALUPE AND HER "REAPPEARANCE" IN THE CHORAL MASTERPIECES OF EIGHTEENTH-CENTURY MEXICO

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During the 17<sup>th</sup> and 18<sup>th</sup> centuries, Mexican chapelmasters composed an enormous number of magnificent, large-scale Vespers and Matins services for various feast days. Mexican cathedral archives contain numerous concerted Responsory cycles that rival in scale and sophistication the operas and oratorios of their European contemporaries. Although several cycles are associated with Christmas or saints' days, no figure garners more attention than does the Virgin of Guadalupe. One newly-discovered masterpiece dedicated to her is Ignacio de Jerusalem's splendid *Matins for the Virgin of Guadalupe* performed in the Mexico City Cathedral in 1764. At first glance it appears to be incomplete, but the "missing" parts are merely misfiled. The concerted work is well-crafted, sumptuous, and ambitious, containing the expected Invitatory, Hymn, and eight elegant Responsories for vocal soloists or choir. Additionally, the orchestral *versos* intended as substitutions for Psalm verses constitute some of the earliest American orchestral music of substance.

The *borradores* (autograph sketches) for the work have been preserved—including some discarded sections—providing a glimpse of Jerusalem's compositional methods and aesthetic judgments. Jerusalem, like Handel, recycles original and borrowed material. Jerusalem utilizes many of the Guadalupe movements in other compositions, including his *Matins for the Assumption, Matins for the Conception, Matins for the Virgin of the Pillar*, and the arias "Propitia estrella" and "Todos pueden alegar." Additionally he draws on music by Nebra, Guglielmi, and Giácome Rust. The work's concluding "Te Deum" was repeated so often that the Cathedral archivist commented in 1793 that the parts were "badly worn."

## JERUSALEM ON AMERICAN SOIL

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Mexico City, more resistant against Italians than Madrid, Lisbon, Lima, or Buenos Aires, waited until 1742 to receive the thirty-five-year-old married native of Lecce, Ignacio Gerusalemme (in Mexico, Hierusalem or Jerusalem). Contracted simultaneously at Cádiz as composer and director of a seven-member theater instrumental ensemble, he was born June 3, 1707. Seventh among the children of violinist Matteo Martino Gerusalemme and his second wife, Anna Curzio Stella, both of whom were Neapolitans, Ignacio was reared in his birthplace, where from 1689 his father was violinist in the local Jesuit church. After numerous unsuccessful attempts to lure a Spanish or Mexican worthy successor to Manuel de Zumaya, Mexico City Cathedral authorities in 1750 finally confirmed Jerusalem as titular *maestro de capilla*. Nonetheless, he continued as Coliseo conductor and composer during the next several years, to the great disgust of the Cathedral chapter. Separated from his wife, his transgressions of a professional and personal type scandalized the pious, but were tolerated because his abundant flow of commissioned Cathedral masterpieces delighted everyone from the archbishop to the humblest laity.

In this paper I trace his cathedral career to his death at Mexico City in December 1769, mention his relationships with three of his children, summarily catalogue his extant works in Mexico City Cathedral and Colegiata de Guadalupe archives, at Puebla

and Guatemala cathedrals, and at church archives in Santa Barbara and Los Angeles (the latter discovered by William Summers and John Koegel), and briefly assess presently available Jerusalem scholarship, published music, and recordings.

## LATE MEDIEVAL SONG AND MOTET (AMS)
### Lawrence Earp, University of Wisconsin, Madison, Chair

### TWO ABBOTS AND A ROTULUS: NEW LIGHT ON BRUSSELS 19606
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Johannes Gutenberg-Universität, Mainz

Although Brussels, Bibliothèque Royale 19606 has repeatedly attracted musicologists' attention, its provenance and copying date remain unknown. This is all the more deplorable, as B-Br 19606 is one of the earliest witnesses to the Ars Nova and plays a crucial role in our understanding of Parisian polyphony in the years around 1320.

A codicological, paleographical, art historical, and heraldic re-examination reveals that B-Br 19606 was almost certainly prepared for the inauguration of Winricus de Pomerio, prince-abbot of Stavelot-Malmédy, in summer/fall 1334. The circumstances leading up to his election as prince-abbot of the Benedictine double monastery southeast of Liège present striking analogues to the situation that stimulated the copying of F-Pn 146, thereby offering a cogent rationale for the selection of six *Fauvel* motets by the compiler.

Beyond dating and provenance, however, a number of follow-up questions arise from this finding. Accordingly, the paper describes and contextualizes the links between Stavelot-Malmédy, Liège, and Paris, adducing recent work by literary and art historians as well as newly discovered fragments with French 14th-century motets from the German-speaking area. The role of the clergy, and of the monastic orders in particular, for the dissemination of late medieval polyphony in Central Europe will be considered and the bibliographical format of the rotulus reassessed. B-Br 19606 emerges as far more than an important witness to French culture during the last Capetian kings; rather, it provides critical evidence of hitherto ignored cultural ties connecting France with the Rhine-Meuse area and Central Europe.

### CONTRAPUNTAL GOALS IN MACHAUT'S BALLADES
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Approaches to French secular polyphony of the 14th century range from the application of functional tonality, to modal and hexachordal designations, to focuses on pitch emphases and tonal orientation. Recent studies by Peter Lefferts (1995) and Yolanda Plumley (1996) privilege the cantus line and create a system of twenty-two tonal types based on cantus final and its "operative signature system." I argue that to begin to understand pitch organization in this repertory, it is necessary to focus on counterpoint: the interaction between vocal lines and vertical sonorities, the manipulation of contrapuntal progressions, and the movement toward cadential goals.

This study takes as its point of departure strategically placed sonorities in the structure of the polyphonic ballade: the opening sonority of each section as well as important contrapuntal goals within the musical and textual structure of the ballade (the first cadence, the *ouvert* and *clos* cadences of the first section of music, the pre-refrain cadence, and the final cadence). Since only eight of the forty-one polyphonic ballades begin and end on the same sonority, it is essential to examine both those groups that

share the same initial sonority and those groups that share the same final sonority. Such a study reveals that individual pieces may share internal structural sonorities with either or both groups to which they belong. A focus on a selection of ballades that share either initial or final sonorities demonstrates a more flexible sorting of 14th-century French secular polyphony without imposing a structure of relationships found in later repertories.

## POETIC AND MUSICAL VOICE
## IN THREE VIRELAIS OF GUILLAUME DE MACHAUT
William Peter Mahrt
Stanford University

Guillaume de Machaut stands in striking contrast to his immediate contemporary Petrarch: while Petrarch's poetry is generally a direct revelation of the interior states of the poet himself, Machaut's poetry involves a more complex mediation between the poet and the amatory voice the poetry represents, as Kevin Brownlee and Leonard Johnson have shown. Thus the poetry is often in the voice of different lovers—for example, several are in the voice of a woman. Although Machaut's lyric poetry uses a highly conventionalized language, its conventions are the basis for a subtle play of differences both within and between works, as we have understood through the work of Daniel Poirion and Paul Zumthor, among others.

Three virelais, "He! Dame de vaillance" (no. 1), Ay mi! dame de valour" (no. 3), and "He! dame de valour" (no. 11), are the subject of this paper. Their nearly identical beginnings form a conventional point of departure for the development of three different amatory personalities, three poetic voices. Moreover, their musical settings develop and heighten these differences. The three pieces have several musical devices in common: a refrain with a descending contour and with chromatic alterations (changes of hexachord), contrasting ambitus between sections, and consistent modal rhythms. Yet these devices, as they are used in each piece, create differences of tone, motion, direction, and expression, thus effectively differentiating the three poetic voices.

## THE CUCKOO AND THE NIGHTINGALE: PATTERNS OF MIMESIS AND
## IMITATION IN FRENCH SONGS OF THE LATE MIDDLE AGES
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Fourteenth-century mimetic virelais, often dubbed "realistic," are engaged in a kind of rhetorical game, the citation of familiar motives in an artful play with received patterns. Indeed the cuckoo, the nightingale, and other birds that populate these songs evoke a complex web of associations, both textual and musical, that extends far beyond the literal interpretation of onomatopoeic motives and could be easily associated by the listener with a rich fabric of literary and mythological allusions. The first part of this paper outlines the literary and folkloric background to these scenes and characters.

A second area of exploration concerns the character and function of onomatopoeic motives, which survived even in Latin and German contrafacta. Were composers engaged in conscious modelling, or did they merely rely on a repository of verbal and melodic clichés? While music and text tended to diverge from one another as they gained in complexity, mimesis furthered a close, if naive, relationship between music and text. Mimetic motives were immediately recognizable. Furthermore, their repeated notes and triadic figures lent themselves easily to melodic imitation, an important means of highlighting structural divisions in fixed-form songs.

Finally, bird calls and instrumental fanfares evoke a register that seems discordant with the language of 14th-century "art" song. Yet the manuscript dissemination demon-

strates that, just as obscene poems were found in the same manuscripts as the serious love poems whose language and imagery they parodied, audiences for the "high" and "low" genres of secular song were not differentiated.

## PROKOFIEV AND SHOSTAKOVICH (AMS)
### Richard Taruskin, University of California, Berkeley, Chair

### DIAGHILEV AND THE TWO VERSIONS OF PROKOFIEV'S *CHOUT*
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After confiding to Stravinsky that Prokofiev's first ballet, *Ala i Lolli*, was "just music in general, and very bad," Diaghilev stipulated that its successor be something "truly Russian." Diaghilev sat down with Prokofiev and concocted a libretto from Afanasiev's Russian fairy tales and even called upon Stravinsky to help with the reorientation process. Premiered in 1921, *Chout* not only had the Russian flavor Diaghilev sought, but it also demonstrated Prokofiev's mastery of the genre.

While *Chout's* history is widely known, the revisions have gone unrecorded. The differences between the composer's 1915 short score and the published score are vast. The first draft reveals Prokofiev's great skill for trenchant musical characterization in the manner of Musorgsky, Rimsky-Korsakov, and Lyadov. But it also demonstrates the composer's failure to understand the special needs of ballet and practical theater. Prokofiev never had the sort of education Stravinsky received by working with the choreographer Fokine on *L'oiseau de feu*. And despite his composition of no fewer than seven operas and ballets by 1920, Prokofiev had yet to see any of his theatrical works through to production. The composer acknowledged that Diaghilev had directed the revision of *Chout*, indeed the penciled-in notes on the 1915 short score document the impresario's objections. Thus the two versions of *Chout* demonstrate how Diaghilev regulated Prokofiev's innate talents to serve better both dramaturgy and dance.

### PROKOFIEV'S *ROMEO AND JULIET*: HISTORY OF A COMPROMISE
Deborah A. Wilson
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The commonly known version of Prokofiev's *Romeo and Juliet* is taken from the 1940 Kirov Theater production, choreographed by Lavrovsky, although the actual premiere of the ballet took place a year earlier. This paper is based on a study of the three variants of the libretto and the manuscripts of the score, long neglected by scholars, which are housed in the RGALI archive, Moscow, as well as published memoirs of various participants in the production.

My study explores and documents Prokofiev's and Lavrovsky's different approaches to Shakespeare's play and to the genre of ballet in general. Lavrovsky's approach was a continuation of the 19th-century Russian romantic school of choreography. Prokofiev was certainly influenced by his earlier work with Diaghilev's Ballets Russes, but also maintained his own unique approach, closely related to techniques used in film music. This relationship to film scores is highlighted by the first variant of the libretto, written before he began to compose the music.

Prokofiev strongly resisted the many changes that Lavrovsky requested during the rehearsal process, but eventually acquiesced, concluding that the alterations were better than no production at all. The results created a strange mix that prompted a critique of the ballet's "dramatic peculiarities." Working through several layers of additions and

deletions in the original sources makes it possible to determine exactly which changes were Lavrovsky's and to recreate Prokofiev's original conception of *Romeo.* This in turn allows us to reassess the causes of the ballet's "dramatic peculiarities" and to reevaluate Prokofiev's conceptualization of the genre.

## SHOSTAKOVICH'S *FIFTH:* ANTITHETICAL LYRICISM IN EPIC TIMES
### David Haas
### University of Georgia

The devastating vilification of Dmitri Shostakovich published in *Pravda* on 28 January 1936 led him to abandon direct opinion and detail when discussing musical matters. Especially vexing are contradictory views on the conception and content of his works. In a program note of 1938 attributed to the composer, the Fifth Symphony is assigned a prototypical Socialist Realist master plot; in Solomon Volkov's *Testimony,* "Shostakovich" reverses himself, asserting that the work's victorious close is hollow and derisive, the work as a whole tragic. These opposing interpretations continue to influence scholarly debate, despite doubts as to their authorship and the unsatisfying reductionism of both.

I offer a view of the *Fifth* that accommodates both interpretations in a manner that is consistent with authenticated authorial statements predating the *Pravda* article, with the work's earliest Soviet reception, and with the narrative designs of a number of Socialist Realist novels. In a published transcript from a Moscow 1935 symposium, Shostakovich endorses a lyric individualist subgenre of symphony, difficult to reconcile with the collective values, epic scale, and optimistic outlook associated with social realism. The lyric and tragic modes are more prominent in the Fifth than in contemporary novels. Nevertheless the communication of tragic sentiment through the marginalized yet unresolved despairs and ideologically deviant opinions of minor characters in ostensibly conformist "tractor novels" invites comparison. Analytic comment will focus on details of key structure and tone that unite the symphony's lyric passages and isolate them from the bombastic tutti passages, producing an uneasy coexistence of lyric and epic, tragedy and triumph.

## ON MUSICAL SELF-QUOTATION AND "UNITY OF FORM" IN THE EIGHTH STRING QUARTET OF DMITRI SHOSTAKOVICH
### David A. Griffioen
### Indiana University

Soviet musicologist Yuri Keldysh, in an assessment of Shostakovich's Eighth String Quartet that appeared shortly after the work's premiere, lists the abundant musical self-quotations and complains about the overused monogram motive D E-flat C B-natural (derived from the German spelling of the composer's initials, D.Sch.). He concludes that the quartet has "autobiographical significance." Following Keldysh's lead, other commentators have mentioned these elements, without attempting to interpret their significance or explain their function. The quartet thus remains something of an enigma despite its popularity, a state of affairs for which Shostakovich bears responsibility. He publicly dedicated the work "To the Victims of Fascism and War," which in retrospect must have been a smokescreen; in a recently published letter from the time of the work's composition, Shostakovich unequivocally acknowledged the quartet's autobiographical status.

The self-quotations in the Eighth Quartet are not merely inserted into the musical fabric to create a personal memorial; they appear to have been carefully chosen for their motivic affinity with material indigenous to the quartet, as well as for their particular expressive affect. Motivic analysis of selected examples, combined with an intertextual approach that maps the expressive content identified by Keldysh onto the unfolding plot in the typical Socialist Realist novel, as described by Katerina Clark in *The Soviet*

*Novel: History as Ritual,* demonstrates that the quartet possesses a highly unified structure and affect. Shostakovich explained that it was precisely such "unity of form" that moved him to tears of amazement after he had completed the quartet.

## TOPICS IN TONAL MUSIC (SMT)
### Robert Gauldin, Eastman School of Music, Chair

### CYCLIC INTEGRATION IN HAYDN'S "DRUM ROLL" SYMPHONY
Mark Anson-Cartwright
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In his book *Haydn's "Farewell" Symphony and the Idea of Classical Style,* James Webster explores the topic of cyclic integration in Haydn's instrumental works. He briefly discusses Symphony No. 103 in E-flat major ("Drum Roll") in comparison with No. 99 (also in E flat) and implies that No. 99 displays a higher degree of cyclic integration than No. 103. In this paper, I argue that No. 103 is more highly integrated than Webster indicates, though in different ways than No. 99. The most compelling integrative features of the symphony occur in the developments of the first and last movements, which resemble each other particularly in their extended prolongations of F minor, their modulations to D flat, and their use of the enharmonic G flat/F sharp. How Haydn incorporates these common features into otherwise remarkably different middleground structures is the primary focus of the paper. I also discuss how the symphony as a whole is integrated by the use of three chromatic elements: D flat, G flat/F sharp, and C flat/B natural.

### SINGING ABOUT THE FUNDAMENTAL LINE:
### VOCAL PORTRAYALS OF DIRECTED AND MISDIRECTED MOTIONS
Walter Everett
University of Michigan

While theorists such as Cone, Lewin, and Stein have demonstrated the expressive potential of song textures in discussing the complex roles of voice and accompaniment in the representations of dramatic personae, a Schenkerian approach (as suggested in the work of Burkhart, Everett, Platt, and Schachter) is most useful in separating voice from line, and thereby indicating most precisely how the vocal part and its accompaniment either follow or stray from structural goal-directed motions. This paper will indicate a range of treatments of the fundamental line within the varied textures of 19th-century song, highlighting the expressive values achieved by following, expanding upon, or deviating from this "normal" upper-voice structure, as corroborated and made intelligible in the accompanying poetic text. Examples will draw from Lieder and chansons by Beethoven, Schumann, Wolf, Fauré, and others, suggesting further work that might aid in the clarification of some general stylistic and aesthetic aims of the century.

### BRAHMS AND THE SHIFTING BARLINE: METRIC DISPLACEMENT AND
### FORMAL PROCESS IN THE TRIOS WITH WIND INSTRUMENTS
Peter H. Smith
University of Notre Dame

Recent discussions of the technique called developing variation, and its exemplification in Brahms's music, often emphasize the role of metric irregularities in the composer's thematic processes. These analyses extend Schoenberg's insights by moving beyond metric issues on the phrase level to consider the impact of Brahms's rhythmic

invention on the larger dimensions of a piece. The present study explores motivic-metric process via analyses of passages from two Brahms works: the first movement of the Horn Trio, op. 40, and of the Clarinet Trio, op. 114. Both pieces raise metric issues at the outset; they adapt the technique of metric displacement, however, to the exigencies of different formal types: rondo in the case of op. 40, sonata form in the case of op. 114. In addition to highlighting the reciprocal relationship between each movement's overall form and the character of its metric processes, the analyses explore the following topics: the intimate bond that Brahms often forges between metric displacement and harmonic function; the interaction of metric shifts with the composer's *Knüpftechnik;* the role that rhythmic dissonance plays in creating extensive tonal delay; and a technique that I call motivic dissonance and resolution. I conclude with comments on the broader implications of my analyses, both for future Brahms research as well as for more general theoretical work on tonal rhythm.

## FOUR PATTERN PRELUDES OF THE
## *WELL-TEMPERED CLAVIER*
### Joel Lester
### Mannes College of Music

Four pattern preludes from the first volume of J. S. Bach's *Well-Tempered Clavier*—in C major, C minor, D major, and E minor—form a "mini-series" of works all built on the same structural principles: descending bass scale(s) and a dominant pedal, all framed by a tonic prolongation. These preludes, the $18^{th}$-century ideas that elucidate their structure, J. S. Bach's revisions when he decided to include them in the *Well-Tempered Clavier,* and the order in which they appear in the *Well-Tempered Clavier* provide a glimpse into Bach's compositional procedures that suggests pedagogical applications (quite probably Bach's own pedagogical intentions) for these pieces and for a much wider range of Bach's compositions.

## SIMILARITY RELATIONS (SMT)
### Eric Isaacson, Indiana University, Chair

## SOME EXTENSIONS TO VIERU'S *DIACHRO MEASURE,*
## WITH APPLICATIONS TO ANALYSIS OF KURTÁG
### Sylvia Grmela
### State University of New York, Buffalo

The *diachro-measure,* proposed by Anatol Vieru in his *Book of Modes,* is used to measure the degree of "diatonicity" versus "chromaticity" of a pitch-class set. The measure is written as a fraction, but in fact the two numbers are independent of each other. The "numerator" represents the number of contiguous segments on the circle of fifths needed to spell the set, and the "denominator" represents the number of segments on the chromatic circle. The collection of all sets with the same diachro measure is referred to as a *diachro class.* Members of the same diachro class are split between those that exhibit a relationship defined in atonal set theory and those that share no set theoretic relationship at all, attesting to the autonomy of the diachro measure. The twenty-five diachro classes fall into twelve *super diachro classes,* grouping those with common "numerators" or "denominators" together. Within any given super diachro class, the sets are all related through the extension or contraction of one or more of their contiguous segments, a relationship referred to as the *S-relation.* The diachro measure and its extensions are proposed as an analytical tool, well suited for music that exploits dia-

tonic/chromatic polarity. Although this pertains to the music of many 20th-century composers, this paper will restrict itself to that of Gyorgy Kurtág.

## A CYCLE-BASED SYSTEM FOR RELATING PITCH-CLASS SETS
Michael Buchler
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Most similarity measures for pitch-class sets have utilized a comparison of either interval-class vectors or total abstract subset content. In this paper, I will begin by describing some of the criticisms that have been leveled against both traditional approaches, and I will posit a fundamentally different methodology that examines the way a pitch-class set is partitioned with respect to the six distinct interval-cycles. (Because interval 7- through 11-cycles may be understood as retrogrades of interval 5- through 1-cycles, they are not considered distinct.)

This information serves as the basis for a new weighted six-argument vector that resembles the interval-class vector in function (at least in its function as data for similarity indices), but not in design. Each argument of the vector represents the degree to which instances of corresponding interval-class $i$ are found in unbroken $i$-cyclic adjacencies. The assumption behind the weighting process is that, for any SC $X$, the more that instances of interval-class $i$ form a particular $i$-cycle, the more likely that realizations of $X$ will project interval-class $i$ . This new vector class and its associated similarity index will be explained methodically, and their usefulness will be illustrated through a series of analytic vignettes.

## SIMILARITY OF PITCH-CLASS SETS: A PERCEPTUAL STUDY
Panayotis Mavromatis and Virginia Williamson
Eastman School of Music

This paper studies similarity in atonal music from the point of view of music cognition. Music theorists have defined similarity in a variety of ways, but it is not obvious how these measures relate to perception. This study uses multidimensional scaling with data collected from an experiment that gathered the subjective ratings of similarity of pairs of tetrachords from listeners experienced with atonal music in order to define a perceptually-based measure of similarity. A version of the multidimensional scaling algorithm, individual difference scaling, singles out relevant parameters of the pitch-class set pairs which may contribute to this perceived similarity. The data are best described by a four-dimensional scaling solution for which two dimensions can be interpreted as representing the effect of common tones, and the remaining two reflecting interval class content. The interval-class dimensions support the similarity relations defined by Morris (1979) and Ericksson (1986).

## ON SIMILARITY, RELATIONS, AND SIMILARITY RELATIONS
Ian Quinn
Eastman School of Music

The music theory community has borne witness over the last decade to a proliferation of "similarity relations," tools designed to measure the similarity of pairs of pitch-class sets. It should be noted that most of these similarity relations are (a) fuzzy relations, not crisp ones, and (b) not similarity relations at all, since thay lack the property of fuzzy transitivity required of similarity relations. A technique called "cluster analysis," borrowed from mathematical taxonomy, can be used to transform these "similarity relations" into similarity relations and to facilitate comparison of the relations to

one another. As it turns out, most of these measures agree with one another about the basic topography of the world of pitch-class sets, in practice if not in theory, and what is more, they agree to a large extent with Allen Forte's theory of pitch-class set genera.

## MUSIC THEORY, FOURTEENTH THROUGH SEVENTEENTH CENTURIES (AMS/SMT)
### Michèle Fromson, Berkeley, California, Chair

### ARISTOTELIAN PHYSICS AND THE EARLY CONCEPT OF HARMONIC PROGRESSION
David E. Cohen
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The modern idea of chord progression descends, via Rameau, from the medieval concept of interval progression, the idea that less perfect sonorities (imperfect consonances) must ultimately move to perfect sonorities (perfect consonances). Underlying this idea are philosophical premises directly derived from Aristotelian metaphysics and natural science, particularly the theory of natural motion and change presented in Aristotle's *Physics*. Both the concept of interval progression and its Aristotelian premises are absent from music-theoretical discourse before the early 14th century. Since it was only in the latter 13th century that Aristotle's theories of natural science became widely known, it seems very likely that the appearance of the concept of interval progression several decades after 1300 was in fact due to the new availability of a coherent theory of motion and change, grounded within a philosophical system which, unlike Platonism, regarded change and mutable things as important and interesting. In the course of time, this medieval Aristotelian concept of interval progression would eventually give rise to the modern concept of chord progression, via a process of transformation whose critical juncture is the *Traité de l'harmonie* of Rameau.

### TRACES OF A THEORIST ASSIMILATING A THEORY: MUSICAL CITATIONS IN ZARLINO'S *LE ISTITUTIONI HARMONICHE* (PART IV)
Cristle Collins Judd
University of Pennsylvania

Study of the musical citations of Part IV of *Le istitutioni harmoniche* in their wider context provides remarkable insight into Gioseffo Zarlino's appropriation, gradual assimilation, and eventual reworking of Heinrich Glarean's dodecachordal theory over a twenty-five year period. Zarlino's citations come from three primary sources (RISM 1520[4], Zarlino 1549, and Willaert 1559) and substantiate his view of the best of "ancient" and "modern" composition as well as implicitly enhancing his own compositional stature through self-citation. Zarlino's encounter with twelve-mode theory is traced through these citations in three broad stages: 1) printed modal ascriptions using Glarean's "classical" names in Zarlino's 1549 motet print; 2) citations from this and other prints in the 1558 edition of *Le istitutioni*; and 3) the alteration of citations and renumbering of the modes in the 1573 edition of the treatise.

This study underscores the importance of recognizing the intertextuality of theoretical writing and musical sources and argues for considering not only treatises but also music prints from the perspective of recent studies of the history of the book and print culture. Through observations about Zarlino's citations and the evolving relationship with dodecachordal theory that they suggest, I address the broader question of his role

as a reader, consumer, and agent of printed musical and theoretical sources. Finally, I offer general conclusions on the intersection of print culture and music theorizing that musical examples and citations represent.

## STRUCTURE AND AFFECT IN WILLAERT'S "ASPRO CORE"
### Timothy R. McKinney
### University of Texas, Arlington

Adrian Willaert's "Aspro core" is often held up as exemplifying Zarlino's guidelines for the affective use of intervals. The contrast between "harsh" and "sweet" in the opening lines of "Aspro core" provides an ideal textual vehicle for employing the dichotomy between major and minor intervals that Zarlino proposes. Discussions of affective intervals in "Aspro core" and other works center primarily on associative evidence—i.e., that certain intervals accompany certain textual ideas. The current paper attempts to uncover proof that composers were somehow altering normal compositional procedures in order to emphasize the appropriate intervals. The paper discusses the opening of "Aspro core" in this light, and reveals that Willaert's musical reading of the text runs much deeper than imitation of particular words with affective intervals. Reference then will be made to two other works that begin with a "harsh" textual image: Cipriano de Rore's "Strane ruppi" and Giaches de Wert's "Dura legge." The openings of those works are very similar in pitch-class identity and interval structure to the opening of "Aspro core", yet are cast in different modes. The paper concludes with a preliminary discussion of the relationship between structural conventions and the affective use of intervals.

## *MUSICA PRATTICA* AND THE ART OF COUNTERPOINT
### YouYoung Kang
### University of Pennsylvania

Counterpoint has been neglected in describing and analyzing the music of 17th-century Italy. The numerous *musica prattica* treatises that use the concept of counterpoint to explain the fundamental principles of composition have been dismissed as pedantic reiterations of Zarlino's *Le istitutioni* because they do not explicitly advocate adventurous harmonies. I suggest, however, that these practical treatises provide a valuable understanding of 17th-century Italian composition and its contemporary conceptualization. Aside from the advocates of modern music such as Galilei and Scacchi, even those regarded as conservatives instruct their readers in uniquely 17th-century composition with its virtuosic style and new musical textures.

Lodovico Zacconi in *Prattica di musica seconda parte* (1622) uses the term "counterpoint" to indicate the rules and procedures by which one composes for any two or more voices. The procedures even outline the composition of "monody," which consists of the basso continuo and the song above. He and Scipione Cerreto place new emphasis on improvised counterpoint, referring to improvised singing traditions compositionally inscribed in monody, cantatas, and small-ensemble motets. Lorenzo Penna's *Li primi albori musicali* (1672) incorporates the basso continuo into a musical practice based on counterpoint. While emphasizing conservative rules for the beginner, these treatises extend the art of counterpoint to include melodic and cadential conventions widely used by Monteverdi and Carissimi. These include the florid motion of two voices in successive thirds and the use of prohibited dissonance for the expression of affect. In the end, a fresh study of counterpoint may provide insight into as yet unexplored musical practices of the 17th century.

## EMBODIMENT, VOICE, AND NARRATIVE IN
## NINETEENTH-CENTURY MUSIC (AMS/SMT)
### Berthold Hoeckner, University of Chicago, Chair

"THE VOICE WHICH WAS MY MUSIC":
NONNARRATIVE MUSICAL DISCOURSE IN SCHUMANN'S *MANFRED*
Elizabeth Paley
University of Wisconsin, Madison

In *Unsung Voices* (1991), Carolyn Abbate asks, "is there no nonnarrative music, as there are nonnarrative text genres?" The task of qualifying distinctions between narrative and nonnarrative modes of discourse in verbal texts has long intrigued narratologists. Abbate grounds her own theory of musical narrative on the fruitful assumption that such distinctions can be made, yet devotes little attention to what nonnarrative music might be other than simply mimetic.

Do nonnarrative modes of discourse have musical counterparts? In this paper, I examine typologies of text genres as developed in recent narratological literature. Drawing primarily on Seymour Chatman's theory of "text-types," I demonstrate that a triadic typology of narrative, description, and argument provides a meaningful metaphor for music analysis by examining a crucial scene from Robert Schumann's *Manfred*. In *Manfred*, melodramatic music serves the narrative of Byron's poem, acquiring a pivotal dramatic voice. Whereas Abbate identifies such idiosyncratic musical "voices" with moments of musical narration, I suggest that the musical voice in *Manfred* is better understood not as a narrating one but as a nonnarrating one, serving the dramatic narrative through distinctive moments of musical description and argumentation.

OF MEN AND MOUNTAINS: BRAHMS, SCHUBERT,
AND THE ALTO VOICE
Rose Mauro
University of Pennsylvania

When Brahms described his *Alto Rhapsody* as "intimate" music he set in motion an interpretative tradition centered on his complicated personal relationships with the Schumann family. Yet this work can also be seen in a wider context: new constructions of masculinity in soon-to-be-united Germany. Its literary source, Goethe's "Harzreise im Winter," figures in a key document of this era's male self-fashioning, Adolf Schöll's *Goethe as Statesman and Man of Affairs* (1861). Schöll, undoubtedly influenced by the Alpine exploits of his contemporaries, stresses the physical courage shown by Goethe on a Harz journey which culminated in a dangerous mid-winter ascent of the Brocken.

The role of the *Alto Rhapsody* as a meditation upon masculine self-mastery has been obscured by the disappearance of the "heroic" female alto. Its most famous early interpreters, Pauline Viardot and Amalie Joachim, distinguished themselves in Gluck's *Orfeo*, serving as the direct replacements for the rapidly dwindling cohort of alto castrati. Such contraltos would have projected an androgynous sound, more in accordance with the Goethe poem, which Albrecht Schöne has convincingly defined as a first-person utterance of a male speaker.

I seek to identify a readily available model for the "androgynous" alto voice, Schubert's chorus "Ständchen" (D. 920), whose double versions Brahms could have known through his associations with Eduard Schneider and Gustav Nottebohm. The *Alto Rhapsody*'s final blending of alto solo and *Männerchor* stands as an apt symbol for the crucial importance of the *Verein* to the 19th-century bourgeois German male.

## MIMOMANIA: ALLEGORY AND EMBODIMENT IN *DIE WALKÜRE*, ACT I

Mary Ann Smart
University of California, Berkeley

No matter how much we contextualize Nietzsche's responses to Wagner—philosophically, biographically, psychiatrically—it is difficult to dismiss his diagnosis of the composer as a "mimomaniac" addicted to superficial dramatic gestures, to long stretches of music that do little more than choreograph stage action. A famous example might be the opening scene of *Die Walküre*, which unfolds the protagonists' love over two parallel cycles of music and stage action. Sieglinde fetches water (then mead); Siegmund drinks, a glance is exchanged. The terraced arches of orchestral music accompanying these actions are remorselessly gestural: almost every measure carries a precise stage direction, each climax is linked to a crucial movement.

At the same time, however, the music forges an allegorical association between "refreshment" and the first taste of love. The metaphor is a cliché, but its execution is startling—the coincident gestural and musical climaxes overflow to create a new layer of meaning, entangling drink and glance, liquid and love. In other words, the scene's symbolism derives from bodily enactment of ordinary gestures; music that could be dismissed as "merely" balletic is revealed as charged with both physical and metaphysical meaning.

But then, strangely, one level of the musical discourse seems to slip loose from the perfectly synchronized layers of expression: the "love" motive is in each case heard just *after* the moment of refreshment, as if leitmotivic meaning results from—rather than coincides with—the allegory proposed by the gestural music. A sympathetic look (contra Nietzsche, contra Adorno) at this peculiar nexus will suggest a kinship between the abstract Wagnerian project of semanticizing music and this concrete mode of representing bodies musically.

## "LINKING THROUGH DISCONNECTEDNESS": MAHLER'S DISCONNECTED CADENCES AND FORM IN HIS LATER MUSIC

Paul Whitworth
Cornell University

"The tonal Mahler knows the atonal means of linking through disconnectedness, the unmitigated contrast of 'breaking out' or 'breaking off' as a means of form" (Adorno, *Mahler*, p. 133). There are many kinds of discontinuity in Mahler's music, but none so striking as those moments that seem—as Adorno said—to "break off" abruptly at a cadential point. This paper examines "disconnectedness" in Mahler's cadential practices, with examples from the Ninth, Seventh, and Fourth Symphonies. Mahler's radical textural discontinuities are situated in the context of elisions and evaded cadences in earlier tonal compositions. The formal implications of cadential disjunction are demonstrated in "Der Abschied" from *Das Lied von der Erde*. Disjunct cadences in this movement point to a nonlinear temporal continuity, the kind of temporally layered narrative scenario outlined by Donald Mitchell. I hope to add to Mitchell's account by providing a wider and more detailed theoretical context for these cadential turning-points.

## HANDEL (AMS)
### Richard King, University of Maryland, Chair

### HANDEL AND THE SHEPHERDS OF ANSBACH
John H. Roberts
University of California, Berkeley

It becomes increasingly apparent that Handel borrowed extensively from other composers at all stages of his career. A favorite source, not previously identified, was the five-act pastoral opera *Narciso*, composed for the court of Ansbach in 1697 by Francesco Antonio Pistocchi (1659–1726). Although famous above all as a singer and teacher of singing, Pistocchi was also an accomplished composer with a particular gift for engaging melody and pathetic expression, and *Narciso* evidently made a deep impression on the young Handel, who began borrowing from it by 1706 at the latest. He continued to revisit it at regular intervals into the late 1740s, taking anything from single phrases to large blocks of music. Some numbers were tapped many times; one aria furnished material for a dozen different movements culminating in the air "Rejoice greatly" in *Messiah*. Handel exploited Pistocchi's score most systematically in the Royal Academy operas of 1721–26, especially the composite *Muzio Scevola* (1721). In one of his most substantial early borrowings he closely based Irene's aria "Ah dolce nome" in *Muzio* on "Vado co'miei martiri," sung originally by Pistocchi in the role of Narciso while his friend Torelli played the violin obbligato. This impressive aria was again quoted at length in the Funeral Anthem for Queen Caroline (1737), who had studied with Pistocchi during her youth in Ansbach and once owned the conducting score of *Narciso*, now in the British Library.

### HANDEL AS ORPHEUS
Ellen T. Harris
Massachusetts Institute of Technology

The myth of Orpheus is not simply about the power of music; nor is the relationship of Orpheus and Euridice its only love interest or the separation of these lovers its only tragedy. In the telling of this story by, among others, Pausanias, Ovid, and Poliziano, Orpheus rejects all women, turns to same-sex and pederastic love, and is killed by women who resent his luring their male lovers and husbands away. Recognizing the story of Orpheus as an origin myth of homosexuality invites reconsideration of the cantata text comparing Handel to Orpheus that was written by Cardinal Pamphili for performance within the Roman academy culture and set by Handel. This paper will address issues of sexuality in the early 18th century by examining literary evidence of coding and sexual allegory in Handel's Italian cantatas and documentary sources concerning the patrons and culture that produced these quintessentially private works. The text, subtext, and context of these cantatas illustrate that like Orpheus (and that "Orpheus of princes," Ferdinando de' Medici, another of Handel's Italian patrons), one did not have to be unmarried or exclusively homosexual to desire or prefer same-sex love. As Poliziano has Orpheus declare,

> [Even] Jove. . . .scorns the sweet amorous tie that binds him and in heaven enjoys his beautiful Ganymede; and on earth Phoebus enjoyed Hyacinth. . . .The married man I urge to seek divorce, and all to flee the company of women.

## TURKISH SUBJECTS (AMS)
### Thomas Bauman, Northwestern University, Chair

## GENDER AND SUBJECTIVITY IN THE LATE EIGHTEENTH-CENTURY SERAGLIO
Mary Hunter
Bowdoin College

One of Edward Said's most powerful points in both *Orientalism* and *Culture and Imperialism* is that even the best-researched or most strongly anti-Western treatments of non Western cultures typically deny or minimize the subjectivity of the Others they study or depict. The *alla turca* style in late 18th-century seraglio opera seems to confirm this observation, with its conspicuously alienating rattles and jangles and its association with characters even the best of whom remain brilliant caricatures.

This topos, however, is always associated with male characters, and, moreover, with male characters who exert a barbaric power over the captive women. In Mozart's *Die Entführung aus dem Serail*, the contrast between the *turca* males and their female captives may properly be understood to signify their racial and religious differences. Konstanze's "Traurigkeit" can thus be read as eliciting sympathy by exposing the contrast between her rich inner life and the ceremonial barbarity of the seraglio. In other words, Said's argument works quite well for this opera.

In Gluck's *La rencontre imprévue* and Haydn's *L'incontro improvviso*, however, the captive women are not European, and Said's claim, while hermeneutically useful, does not fit so well. In both works, and especially in Haydn's ravishing trio for the captive princess and her attendants, the music has its orientalizing cake and eats it too: on the one hand, the women preserve a stylistic familiarity necessary to highlighting the barbarity of the harem while on the other, their roles and music are subtly orientalized in ways that anticipate later cultural habits.

## THE HAREM THRESHOLD:
## BEETHOVEN'S TURKISH MUSIC AND PHILHELLENISM
Lawrence Kramer
Fordham University

Why is there a Turkish march in the finale of Beethoven's Ninth Symphony? The question directly concerns the aim of affirming universal brotherhood, but the most distinguished recent criticism (by Treitler, Solomon, Webster) does not address it. Was Beethoven emphasizing the popular aspect of the finale? Announcing It's A Small World After All? Or was there a deeper reason?

One answer may be suggested by a less esteemed work, *The Ruins of Athens* (1811). This occasional theater piece has its roots in philhellenism, the modern rediscovery of ancient Greek culture that profoundly influenced German intellectual life from the mid-18th through the early 19th centuries. The Overture and first several numbers suggest a conflict between the two main aspects of philhellenism: the cultural, which was aesthetic and effeminate, focussed on the revival of Greek art, and the political, which was militant and virile, focussed on the liberation of modern Greece from Turkish rule and the recovery of the heroic, Homeric spirit.

Beethoven intimates that the cultural and political projects can be integrated only if the Western subject reinforces itself with the virility typical of the very Turks whose regime it is trying to topple. The Turkish march in the Ninth turns out to be a higher version of the Chorus of Dervishes in *The Ruins*. Its aim is to secure the triumph of European values by mending a defect in European masculinity.

## AMS INFORMAL STUDY SESSION
## INTEGRATING HISPANIC MUSIC INTO THE WESTERN MUSIC CURRICULUM
### International Hispanic Music Study Group
**Carol Hess, Bowling Green State University, Chair**
**Lucy Hruza, University of Calgary**
**James Parakilas, Bates College**
**Craig Russell, California Polytechnic State University**
**Leonora Saavedra, CENIDIM, Mexico City/University of Pittsburgh**
**Elizabeth Seitz, Boston University**
**William Summers, Dartmouth College**

From the *Cantigas de Santa María* to *Una cosa rara* to the Latin American avant-garde, Hispanic composers have made their mark on Western music. Yet in general, Spanish and Latin American music has been only minimally served by traditional pedagogical approaches. Consequently the music history instructor may be called upon to supplement a survey text or explain a variety of generalizations about Hispanic music that continue to prevail. What is the typical undergraduate to make of passing references to the "passionate intensity" of Morales or the "profoundly non-European character" of Carlos Chávez? In the absence of extended discussion, these generalizations seem to hint at some mysterious quality of "Latin-ness" while bypassing more fundamental issues of musical style and cultural identity.

This Study Session seeks to address the means by which the Hispanic musical heritage can be integrated into the broader context of the Western music curriculum. Taking their own research as a point of departure, our speakers will address aspects of both Iberian and Latin American music that could be readily incorporated into existing courses. Topics will include 1) Spanish traits in Renaissance music and demystifying Victoria's "mysticism," 2) Spanish clichés in *Carmen* and other French operas, 3) teaching Latin American popular music, 4) issues of identity in 20th-century Mexican music, and 5) musical colonialism in the New World. Each presentation will be followed by a moderated discussion. Current bibliographies and discographies will also be available.

## SMT SPECIAL SESSION
## COMMITTEE ON THE STATUS OF WOMEN:
## CELEBRATING A DECADE OF ACHIEVEMENTS IN FEMINIST SCHOLARSHIP AND EQUITY
**Helen Brown, Purdue University, Chair**
**Nadine Hubbs, University of Michigan, Organizer and Moderator**
**Marcia Citron, Rice University**
**Susan C. Cook, University of Wisconsin, Madison**
**Ellie Hisama, Ohio State University**
**Marianne Kielian-Gilbert, Indiana University**
**Fred Everett Maus, University of Virginia**

In the 1997 special celebratory session, both retrospective and prospective in nature, presentations are made by original planners, current members, and guests of the Committee on the Status of Women. By means of this session CSW strives to highlight past efforts and achievements, to assess current realities, and to formulate visions for future work and progress on behalf of feminist scholarship and equity.

During an initial informal meeting planned by a core of SMT members in 1985, theorists participated in open discussion on a new slate of issues: historical presence of women theorists, significance of theory terminology (e.g., "masculine" and "feminine"

cadences), channeling women theorists into pedagogy and subsequent devaluation of that aspect of the discipline, and difficulties faced by both women and men in the academic environment. The informal discussion continued at the next annual meeting with evaluation of the status and role of women within the Society and the profession.

In 1987, SMT's Executive Board established a "Committee on the Status of Women," recognizing women's contributions to music theory and making clear the support of the Society in improving the status of women in the discipline. That year CSW held its first formal session, focussing on the number and nature of journal articles by women theorists. Subsequent annual sessions have grappled with such critical issues as: nonsexist interviewing; legal problems; relationships among students, professors, and colleagues; achieving tenure; pedagogy; and music curricula and careers. Attention to issues of feminist scholarship and equity has motivated members and linked CSW activities and publications throughout the years.

## SMT SPECIAL SESSION
## ALTERNATE TAKES
### SMT Jazz Analysis Group
### Keith Waters, University of Colorado, Boulder, Organizer and Moderator
### Allen Forte, Yale University, Session Respondent

### "THE GREAT SYMPHONIC THEME":
### MULTIPLE TAKES ON "STELLA'S" SCHEME
Cynthia Folio
Temple University

One reason that "Stella by Starlight" has become one of the most popular standard tunes for improvisation is its potential to provide compositional stimulus for the jazz artist. This paper explores the idiosyncratic aspects of the tune and their manifestations in various arrangements and improvisations. Transcription and analysis of excerpts from an arrangement by Charles Mingus and improvisations by Bud Powell, Stan Getz, Kenny Barron, and Rufus Reid show how these unique features of the tune color their performances.

"Stella's" most unusual and immediately identifiable trait is its opening half-step and the ambiguous function of these two opening notes. Another unusual feature is its ABCA' form and its arch shape (with a clear ascent to the climax on the words "the great symphonic theme"). A Schenkerian analysis of the melody reveals an arch-shaped line that many artists use as "guide tones" in their improvisations. Linear analysis and contour analysis, especially of Getz's solo, reveal a multiplicity of connections to motives from the tune—many of them at various levels.

This study provides powerful evidence that the creative processes of arranging a tune and improvising upon it are comparable to the composition of "great symphonic themes" by nonjazz composers.

### THE ART OF PARAPHRASE: OSCAR PETERSON'S RENDITION OF
### "STELLA BY STARLIGHT"
J. Kent Williams
University of North Carolina, Greensboro

Victor Young's "Stella by Starlight" has several features that make it one of the more distinctive pieces in the repertory of American popular songs. Jazz performances of "Stella" can be analyzed by considering how a performer regards these distinctive features. I will analyze one such performance by Oscar Peterson along these lines. Peterson's

studio performance of December 3, 1965 includes five choruses; I shall focus upon the first two.

Like many jazz renditions of standards, Peterson's is based on the assumption that the listener knows the theme rather well. Instead of beginning with a clear and direct statement of the theme, Peterson only paraphrases the theme's melody during the first chorus. He also paraphrases the theme's harmony with an almost imperceptible tonal shift down a whole tone. The second chorus is further removed from the melody of the theme but closer to the harmony since the tonality does not shift. Because references to the melody are fewer and more veiled, one senses that Peterson is leading the listener from the theme to his subsequent fully improvised choruses. This analysis will demonstrate how a jazz artist presents a classic theme in various guises, each of which has a degree of conformance to the original.

## TRIPLE PLAY: BILL EVANS'S THREE-PIANO PERFORMANCE OF "STELLA BY STARLIGHT"
Steve Larson
University of Oregon

In 1963, Bill Evans recorded an album of overdubbed performances on which he played multiple piano tracks. That album, *Conversations with Myself* (Verve V6-8526), won a Grammy Award and has been re-issued on compact disc (Verve 821 984-2).

On first hearing, the performance of "Stella by Starlight" on that recording is immediately striking for its lush and colorful harmonies, its varied and sophisticated textures, and its subtle yet infectious swing. Closer study of voice leading, rhythm, and motive reveals compositional/improvisational "strategies" that manipulate and hold listener attention to tell an engaging story. Evans's voice leading not only makes his unusually rich harmonies seem natural and compelling, but also allows him to improvise three seemingly independent piano tracks that interact to create a coherent whole. His techniques of "displacement" provide rhythmic interest, and also heighten the sense of dramatic development. In addition, subtle melodic details not only reveal the consistency and beauty of Evans's "language," but also create interesting motivic structures (including varied repetition in imitative contexts and multi-leveled "hidden repetitions").

My presentation will begin with analyses of selected passages from this recording of "Stella." My analytic method relies strongly on Schenkerian theory, emphasizes detailed explanation, and draws on my recent work in expectation and embodied meaning. And I will perform each level of my analyses to make all of them aurally vivid. But I will focus on Evans's manipulation of local and global listener expectations, rather than on justifying or explaining my analytic method. I will conclude by playing the entire recorded performance while displaying my transcription.

## MILES'S "STELLA": A COMPARISON IN THE LIGHT OF THE TWO QUINTETS
Stephan D. Lindeman
Brigham Young University

The study of one particular composition, recorded repeatedly at different stages of an artist's career, offers a fascinating view into the improviser's workshop. A cogent example of this is apparent in the over fifteen recordings (commercial and bootleg) of Miles Davis's performances of "Stella by Starlight." A comparison of a pair of these versions, recorded by two entirely different units at seminal—yet very different—points in Davis's career, underscores dramatically the changes in the trumpeter's role as both a leader and an improviser.

Davis's first recording of "Stella" (May 26, 1958), a studio date, features the great quintet from the later part of that decade, consisting of Davis, John Coltrane on tenor saxophone, Bill Evans on piano, Jimmy Cobb on drums, and Paul Chambers on bass. The second version of "Stella" to be examined was recorded live in New York (February 12, 1964). Employing the same instrumentation as the 1958 recording, Miles's 1964 quintet—including George Coleman, Herbie Hancock, Tony Williams, and Ron Carter—performs in a freer, more abstract style than the version from 1958.

The paper will feature an overview of all Davis's performances of "Stella," and will focus on the two versions from 1958 and 1964 cited above. My own transcriptions of portions of both versions, together with Bill Dobbins's transcription of Hancock's solo from the 1964 performance will be utilized. The comparison of Miles Davis's conception of "Stella by Starlight" as revealed in these recordings has never been discussed in print and will do much to aid our understanding of this important artist's conception of group leadership, melodic statement, and improvisation.

## THE NATURE OF RECOMPOSITION:
## MILES DAVIS AND "STELLA BY STARLIGHT"
Henry Martin
Mannes College of Music/New School

In this talk I intend to show how "jazz variations" may be taken to an extreme so that the original melody is in effect recomposed by the improvisers. The talk begins with a short recounting of classical variations taken to extremes, with such examples as the culminating fugues in Beethoven's "Diabelli" and Brahms's "Handel" variations. These examples gradually depart from the tune until it is quite impossible to reconstruct the melody, harmony, or even the form of the original from a late variation.

Turning to Miles Davis, I recall the history of recorded "Stella's" by the mid-1960s Davis groups. An early performance of February 12, 1964 at Lincoln Center is compared to the Plugged Nickel club sessions, recorded in Chicago, December 1965. Charts show how the connections to the original become more and more abstract as the performances of the tune evolve. Indeed, by late 1965 the Davis group begins with a "late variation," since only prominent phrases of the head are presented at all. These phrases underline important thematic patterns serving to define the tune being played. Later, these abstractions function as signals that cue elements of the form.

The conclusions show 1) the way jazz tunes may be recomposed in performance, 2) Davis's assumptions about audiences' knowledge of the jazz tradition, and 3) the ability of fine jazz musicians to move beyond variations on the changes into "total improvisation," with comprehension of the head at impressively deep levels of abstraction. These practices have implications for the ontology of the jazz composition. The tune consists not only of "itself" and its standard variations, but its ongoing interaction among audience and band members evolving through time.

Session Respondent: Allen Forte (Yale University)

## OPERA FILM AND FILM MUSIC (AMS)
### Marcia Citron, Rice University, Chair

EISLER'S LEONCAVALLO: A FILM ADAPTATION OF *PAGLIACCI*
Jesse Rosenberg
Central Connecticut State University

The 1936 English film adaptation of *Pagliacci* occupies a singular position in the history of both the reception of Leoncavallo's opera and the musical soundtrack. Under the guidance of three Germans working in exile—director Karl Grune, screenwriter Fritz Korner, and above all the arranger of the music, composer Hanns Eisler—*Pagliacci* becomes a sort of testing ground for strategies of accommodation between the two genres of opera and film. The result is radically different from a straightforward cinematographic account of a staged performance. Rather, the extensive modifications of both the dramatic action and the musical score suggest a thorough rethinking of the opera to meet the demands of new artistic and cultural conditions.

Though a number of these modifications may at first seem puzzling, some assistance in interpretation is provided by Eisler's treatise (co-authored by T. W. Adorno) on composing film scores, which includes insightful comparisons of film music and opera. In the film *Pagliacci*, however, Eisler faced the unfamiliar task of creating a film score with someone else's music, and his elaborate theories could hardly be applied without major adjustments. Posing further challenges to Eisler's ingenuity is the film's function as a star vehicle for tenor Richard Tauber who, in addition to interpreting the role of Canio, also sings a quantity of music originally intended for other characters. A reading of the 1936 *Pagliacci* in light of such considerations, supported by appropriate excerpts from the film, will show it to be a serious effort to render this touchstone of *verismo* opera more credible and convincing to a different kind of audience.

MUSIC, IMAGE, AND IDEOLOGY IN BENJAMIN BRITTEN'S
*OWEN WINGRAVE*: CONFLICT IN A FISSURED TEXT
Shannon McKellar
Trinity College, Oxford

Benjamin Britten, well-known for a pacifism exhibited both in his life and operas, seemed merely to be following an established pattern when he decided to set Henry James's pacifist text, *Owen Wingrave*. However, on close examination of both the dramatic pacing and the music, many critics have discerned—rather than the expected affirmation of a moral stance—puzzling ambiguity, finding in the opera a lack of convincing narrative closure and even a pervasive sense of pessimism. There is one element, however, that may serve to affirm Britten's pacifist stance. The composer wrote *Owen Wingrave* expressly for television, and it is at least arguable that certain film techniques in the original production provide a position for the spectator that steers him or her toward certain biases in perception, thereby facilitating—though certainly not demanding—an "ideal" pacifist consumption of the work.

The paper explores this issue. It uses as a point of departure the correlations between Britten's wish to preserve the work as a half-operatic/half-televisual experience in which the mechanics of opera remain visible, and the multifarious degrees of realism conjured up by various film practices. By focussing on techniques of symmetry, perspective, and framing in the construction of "montage," especially in the arias of *Owen Wingrave*, our sense of a satisfying "ending" to the opera—and of a coherent and unified argument for pacifism—can change considerably, suggesting that the film-makers at least, whether consciously or not, fully supported the idea of the opera as a plea for peace.

HANS JÜRGEN SYBERBERG'S *PARSIFAL*:
THE STAGING OF DISSONANCES IN THE FUSION OF OPERA AND FILM
Jeongwon Joe
Northwestern University

Opera film—the cinematic presentation of opera—represents a postmodern transformation of opera production and reception. This new hybrid genre has mitigated the modernist antagonism between high culture and low culture and depleted the Benjaminian aura of opera's live performance. Theodor Adorno, who believed film is born from the spirit of music, specifically from the Wagnerian *Gesamtkunstwerk*, would have conceived the fusion of film and opera as inevitable. Yet this fusion has been an uncomfortable one for many opera film directors, first because of the clash between cinematic realism (at least in mainstream cinema) and operatic theatricality, as Alexander Kluge notes, and secondly because of problems involved in translating the live performative genre of opera into the reproductional medium of film.

This paper will examine how Hans Jürgen Syberberg dealt with the conflict between opera and film in his cinematic production of Wagner's *Parsifal* (1982). This film is noted for its explicitly Brechtian *mise-en-scène*. Most scholars, including Jeremy Tambling and Jennifer Batchelor, discuss this *mise-en-scène* as a directorial strategy to subvert Wagner's highly illusionistic theater. In this paper, I will discuss a different aspect of Syberberg's Brechtian *mise-en-scène* in his *Parsifal*: how it serves to expose, rather than conceal, the aesthetic and technical dissonances in fusing opera and film. I will focus particularly on Syberberg's treatment of the soundtrack and the image track and show how his treatment yields a Brechtian alienation effect (*Verfremdungseffekt*) by disrupting rather than homogenizing the spectator's hearing and viewing senses.

COPLAND'S MUSIC OF WIDE OPEN SPACES:
THE HISTORY AND ANALYSIS OF A HOLLYWOOD TROPE
Neil Lerner
Davidson College

Histories of Hollywood film music from the early age of recorded sound often begin by telling the story of the émigrés like Steiner and Korngold who brought the language of opera and the symphony into film music. Hardly any attention goes to the importance of the first generation of American composers and how they affected the style of commercial film music. Director Sam Wood left behind a comparison of American and European styles: Copland and Korngold both scored films for him about life in small American towns (*Our Town* [1940] and *Kings Row* [1942], respectively). Half a century later, only one of these styles sounds thematically synchronous. During the 1940s, Copland's music had a sudden and ongoing impact upon Hollywood's musical vocabulary.

The musical characteristics of Copland's period of "imposed simplicity" were swiftly appropriated by Hollywood film composers as poignant accompanying gestures for any variety of scenes meant to resonate as "American." Owing more to Virgil Thomson's documentary scores than has previously been recognized, Copland's music was particularly effective for the representation of rural communities and vast open spaces, and this sound has come to signify nostalgia for life in a small town, open spaces, and sometimes even self-denial for a communal good. To demonstrate the versatility and longevity of this style, a number of later scores that make stylistic allusions to *Appalachian Spring* (partly composed while Copland was living at the Samuel Goldwyn Studios) will be analyzed, including Jerome Moross's *The Cardinal* (1963), John Williams's *Superman* (1978), and James Horner's *Apollo 13* (1995).

## *FIN-DE-SIÈCLE* VIENNA (AMS)
### Robert Morgan, Yale University, Chair

## HOW *DEUTSCH* A REQUIEM? ABSOLUTE MUSIC, UNIVERSALITY, AND THE VIENNESE RECEPTION OF BRAHMS'S *EIN DEUTSCHES REQUIEM*, OP. 45
Daniel Beller-McKenna
University of South Carolina

Brahms's famous comment that "As far as the text is concerned, I would gladly omit the word *German* and instead put in *human*" has led to an unshakable notion that his is a Requiem for all mankind. That broad interpretation of a brief remark (taken out of context) suggests both temporal and political boundlessness, and hence universality. However, such a reading of the *Requiem* contradicts most early critiques of the work, which emphasize its modernity and Germano-Christian character. A "universalist" reading of the *Requiem* grew in part out of the Viennese critical debate over Brahms and Wagner. Hanslick, for example, used the *Requiem* to illustrate Brahms's employment of "the purest artistic means" and "complete technical mastery" as a direct link to the music of Bach and Beethoven in distinction to Wagner's mannerism and "*Malerei*" that break uncomfortably with the past. Hanslick's stance exemplifies how Universality in Brahms's sacred music became the corollary to Absolute Music in the increasingly polarized Viennese musical culture of the late 19th century.

Bearing on the Viennese reception of op. 45 are the political circumstances surrounding its conception in 1866, the year of the Austro-Prussian war. Brahms's misgivings about the word *deutsch* in the title reflects his own inner conflict as a north-German Protestant who had lived primarily in Catholic Vienna since 1863. A closer reading of this and other utterances by the composer concerning the possible ramifications of labeling his work "German" help shed light on how he imagined his Viennese audience might receive the piece.

## ABSOLUTE MUSIC AS UNIVERSAL LANGUAGE IN TURN-OF-THE-CENTURY VIENNA
Margaret Notley
Katonah, New York

The use of programs—whether divulged fully, later obscured, or referred to only in a title—helped define the modernism of *fin-de-siècle* instrumental compositions. As is well known, Liberal critics in Vienna, of whom Hanslick is the most famous, rejected program music outright, a position usually attributed to narrow-minded formalism. That stance will be reassessed in light of reviews and documents relating to Viennese musical institutions from the decades around the turn of the century.

Three points will be addressed: 1) the nature and wording of the critics' objections, which centered not on formlessness, as is often asserted, but rather on the diminished musical *comprehensibility* that the use of a program seemed to entail; 2) the perception that Austrian culture, an amalgam of characteristics from several ethnic groups, was expressed most clearly in absolute music, "that art that is bound to no specific language" (Guido Adler); 3) the exclusion of program music from the first concerts organized by the Social Democrats, the early 20th-century successors to the Liberals, on the grounds that it was more tied to the time and social stratum of its origins, therefore requiring an audience with a certain level and kind of education.

This paper argues that the firm hold of the ideology of absolute music must be understood in context: the possibility of a "universal language" that could bridge divi-

sions of class and nation, problems long evident but at crisis point by then, had urgent appeal in turn-of-the-century Vienna.

## FROM NATURALISM TO EXPRESSIONISM: RICHARD STRAUSS'S NATURALISTIC POETRY SETTINGS

Suzanne Lodato
Columbia University

While research into the area of music/literature relationships has expanded rapidly over the past ten to fifteen years, little attempt has been made to place these relationships in a historical context by examining how literary movements influenced the musical styles of contemporary composers. Investigation of Richard Strauss's middle-period Lieder (1894–1906) illustrates that *fin-de-siècle* poetry and prose strongly affected the development of a musical style that was to characterize his operas *Salome* and *Elektra*. These songs were distinguished by extensive use of sudden textural changes, prolonged, unprepared, unresolved dissonance, episodic writing, graphic pictorial representation by musical means, and what John and Dorothy Crawford call "rapid, disjunct and often fragmented parlando [that] verges at times on melodrama"—techniques that came to be labeled "expressionist" when Strauss employed them in *Salome* and *Elektra*. Prior to composing these two stageworks, Strauss set a large number of German modernist poems. Although none was expressionist in style, Strauss used their poetic language, as well as that of contemporary prose, as an impetus toward development of musically expressionistic stylistic techniques. Naturalistic literature in particular served as a potent stimulus to the development of Strauss's brand of musical expressionism.

This paper will discuss ways in which Strauss's compositional method foreshadowed his expressionist style in his naturalistic poetry settings. Poet Arno Holz's theories of *konsequenter Naturalismus* and Carl Dahlhaus's ideas as set forth in *Realism in Nineteenth-Century Music* will set the stage for a discussion of the relationships between literary and musical naturalism in selected Lieder by Strauss.

## "ER HAT ALLE GEHOBEN": *FIN-DE-SIÈCLE* VIEWPOINTS ON THE PUBLIC SPHERE AND GUSTAV MAHLER'S DIRECTION OF THE VIENNESE *HOFOPER*

Sheryl Zukowski
University of Pennsylvania

As the central hypothesis of their landmark study *Wittgenstein's Vienna*, Allan Janik and Stephen Toulmin claim that "a *fin-de-siècle* artist or intellectual, conscious of the social realities of Kakania...had to face the problem of the nature and limits of language, expression and communication." Spurred by 1880s "New Psychology" (Mach, James) and *fin-de-siècle Sprachkritik*, writers of the 1890s and 1900s revised earlier constructions of communication and community. Joining in this reformulation, the group of Viennese critics known as the "Mahler-clique" (Bahr, Specht, Stefan) spoke out on their relationship, and Mahler's relationship, with the audience of the Viennese *Hofoper*. This paper examines their views of director, critic, and public and the ideas of psychology and *Bildung* to which these critics responded. Though the group endorsed the notion of "aesthetic aristocracy" espoused by 1880s Decadent circles, they believed that it should not preclude the possibility of outreach to the public. For instance, Bahr and Specht drew on contemporaneous discussion of the *Erzieher* (spiritual educator) in theorizing how Mahler's heightened consciousness might be communicated, or perhaps even projected, onto passive spectators. These critics thus claimed for Mahler and themselves a role in legislating and elevating public tastes. Elsewhere the group suggested that logical constructs and objective knowledge might

provide a shared basis of understanding, a claim typically rejected by *fin-de-siècle* critics identifying themselves as progressive. Often overshadowed by the social theory of the *Wiener Werkstätte* and Hofmannsthal's *Welttheater*, these texts negotiate a fascinating syncretism of communicative theory.

## TRANSFORMATIONAL THEORY (SMT)
### David Lewin, Harvard University, Chair

### STRUCTURAL AND TRANSFORMATIONAL PROPERTIES OF PAIRWISE WELL-FORMED SCALES
David Clampitt
Yale University

The notion of a pairwise well-formed scale is a generalization of the concept of a well-formed scale. Carey and Clampitt define a well-formed scale as a pitch-class set that admits a generator, in which the generating interval spans a constant number of scale steps wherever it occurs in the set. The usual pentatonic and diatonic scales are instances of well-formed scales: they are both generated by the interval of a perfect fifth, and all generating intervals within the pentatonic and diatonic span three or four scale steps, respectively. A scale is *pairwise well-formed* if, when any pair of step intervals is equivalenced, the resulting pattern is a well-formed scale. For example, a scale with the pattern of step intervals <abcab> is pairwise well-formed, because equivalencing each pair of intervals yields a pairwise well-formed scale pattern.

A number of pairwise well-formed scales are prominent in world music, including the Japanese hemitonic pentatonic *In*-scale, the octatonic minus one note, the so-called Hungarian or Gypsy minor, the usual diatonic in just intonation, and the Indian *sa-grama*. A number of pitch-class sets are also pairwise well-formed. The widespread use of these collections is partially understood in terms of the structural and transformational properties possessed by the scales in this class, as described in this paper.

### CONTEXTUALLY-DEFINED INVERSION OPERATORS: A GENERAL MATHEMATICAL SETTING
Jonathan Kochavi
State University of New York, Buffalo

As Lewin (1987, 1993) has shown, it is often desirable in the context of analysis to speak of a pitch-class set inversion in terms of a transformation whose inversional axis is not fixed but is dependent on the particular pitch-class set that is being acted upon. Unfortunately, the usual TTO inversions do not lend themselves well to this type of treatment. A generalization of the traditional notion of inversion, called a *contextually-defined inversion operator*, is proposed here to accommodate both fixed and dependent settings for such transformations. By introducing a series of mathematical tools, this study provides a natural way to investigate the group structure arising from the combination of this general inversion with the usual transposition operators. These tools are used to determine and classify the possible resultant groups and their structural features. Furthermore, this investigation explores the application of these theoretical findings to a musically familiar category of contextually-defined inversions that act on the major and minor triads: the three neo-Riemannian transformations, *Parallel, Relative,* and *Leitton-wechsel,* and various combinations of these operators. These results are correlated with recent work pertaining to the neo-Riemannian operators, including that of Lewin (1987), Hyer (1995), and Cohn (1996, 1997).

AN INTERESTING DIHEDRAL GROUP, ITS AUTOMORPHISMS,
AND TRANSFORMATION IN BARTÓK'S
"MINOR SECONDS, MAJOR SEVENTHS"
Edward Gollin
Harvard University

A transformational analysis of "Minor Seconds, Major Sevenths" from Bartók's *Mikrokosmos* demonstrates the use of non twelve-tone operations to map pitch structures of surface and longer-range events. Specifically, a certain group of operations (mathematically a "dihedral group") acting on an octatonic pitch-class collection describes significant events in the work. Moreover, the operations of the octatonic dihedral group are used to interpret pitch-class sets in the manner of Klumpenhouwer Networks. By invoking the automorphisms of the dihedral group, a network of "K-networks" demonstrates recursive structure at a deeper level, illustrating how the structure of the cadential sonorities is manifest in the structure of phrases progressing toward those sonorities themselves.

VOICE-LEADING SPACES
Robert Morris
Eastman School of Music

This paper studies networks of pitch classes that model voice leading—the progression of pitches to form horizontal "voices" or "lines." While tonal voice leading depends on distinctions between step and leap, consonance and dissonance, chord-tone and embellishment, voice leading in post-tonal music simply and non-normatively describes the motions of pitches, one to another.

I begin by examining Richard Cohn's explicit coupling of transformation and voice leading of major and minor triads as represented on Hugo Riemann's *tonnetz*. The *tonnetz* is a traditional example of what I have previously called a *compositional space*; such spaces are out-of-time networks of pitch classes that can underlie compositional or improvisational action. After studying various transformations of the *tonnetz*, voice leading is implemented by the use of another type of compositional space, *two-partition graphs*. These graphs are generalized so that pairs of pitch-class sets connected in the graph need not be disjoint nor form members of only one set-class. Any specified voice motions can be stipulated. The result is a collection of *voice-leading spaces*, a new category of compositional space.

I describe an algorithm that allows one to construct voice-leading spaces of any degree of complexity or closure. Along the way, a complete taxonomy of voice-leading motions is specified. In addition, pitch-class sets with duplicate members are arranged into set-classes to implement pitch-class doubling—set-classes containing such "multi-sets" as {C E F F} and {A♭ A♭ A♭ A♭}.

SMT SPECIAL SESSION
COMPUTER IMAGING FOR THEORY AND MUSICOLOGY
Ann K. Blombach, Ohio State University, Organizer and Moderator

NO MORE EXCUSES:THE FUTURE OF MUSIC TECHNOLOGY IS HERE
Ann K. Blombach
Ohio State University

This paper introduces the session as a whole, the purpose of which is to demonstrate some of the most exciting state-of-the-art uses of technology in music research

and instruction. Those of us who have participated in the development of computer technologies applied to music research and instruction over the past thirty years have looked forward to the day when we would no longer need to apologize for what the "computer" could not do. Now, as we approach the turn of the century, the availability of computer technology and software necessary to make the computer do what we want it to do leaves us little room for excuses. Technological advances such as the new instantaneous interactive sound and multimedia capabilities of Internet2 currently being developed by a consortium of thirty-four research universities are sure to have a major impact on the way we do our work. We are very close to the point where our only limitation is the scope of our own imaginations. The future is indeed here, and many of us—including many AMS and SMT members—are using technology in significant ways in our own research and teaching.

In this session, we will focus on the new ways of thinking, doing, and teaching made possible by current technology, not on the "dazzle" of the technology itself. In addition, we will show how these technological resources provide us with new means for sharing our ideas and the results of our research with our colleagues.

## COMPUTER MODELS FOR SCHENKERIAN ANALYSIS
Timothy Koozin
University of Houston

The project described in this paper is a multimedia-based exploration of analytical approaches that have been influenced by Heinrich Schenker. Its larger goal is to study how a multimedia computer environment can enhance understanding and aural cognition of large-scale processes in music. The approach provides a body of on-screen musical scores and model analyses of musical works, each linked to musical sound in compact disc audio and/or MIDI formats. The materials range from basic Schenkerian concepts illustrated with short musical examples to advanced concepts and analyses of complete musical works. The software also provides new graphic tools for making Schenkerian symbols, providing a convenient way for theorists and students to construct their own graphs.

In addition to providing a computer-assisted means to explore established Schenkerian theory, the approach suggests ways to extend Schenkerian studies into new areas of rhythm and performance analysis. One such possibility will be demonstrated by means of a proportional linear graph of Chopin's Polonaise in A-flat Major, Op. 53, in which locations for events on the graph are literally derived from the audio data of a CD recording. Direct linkage between the virtual proportions of the computer screen and the real proportions of the audio performance can have very substantive consequences for the analyst, leading to new interpretations of a musical structure. The software also gathers data on how users manipulate the materials, providing a way to gauge effectiveness and study how students learn in the multimedia environment. Sample scripts will be provided in the presentation for those interested in authoring multimedia.

## THE THESAURUS MUSICARUM LATINARUM (TML)
Thomas J. Mathiesen
Indiana University

The Thesaurus Musicarum Latinarum (TML) currently offers in machine-readable form more than 4.3 million words of text, accompanied by more than 2,700 graphics. The TML includes all the Latin texts in the collections of Gerbert and Coussemaker; in such series as Greek and Latin Music Theory, Divitiae musicae artis, Corpus scriptorum de musica, and the Colorado College Music Press; and in individual editions published

in journals and by various publishers. The texts are distributed world-wide free of charge on the Internet, and can be searched and displayed on any type of machine—a mainframe, a Macintosh, a machine running DOS or Windows, and so on. In this presentation, the various operations of the database, including text searching, display of graphics, and appearance of the database on the World Wide Web will be demonstrated. Printed materials pertaining to the TML will be distributed.

## MODELS FOR LISTENING: BEYOND CAI
Timothy A. Nord
Ithaca College

One of the problems in teaching aural skills is the amount of time spent focussing on discrete musical elements. This is clearly reflected in the materials we use, most of which emphasize listening in order to separate components such as intervals, duration patterns, and harmonic progressions. This work is valuable, but certainly not an end in itself. One of our ultimate goals, I believe, is the synthesis and transference of the basic understandings developed at this level to a much higher level of musical comprehension. This paper describes a software-based project designed in part to help achieve those results.

The program is designed with a unique authoring system that allows the instructor to develop instructional materials, listening lessons, exploratory lessons, and more, utilizing any available audio CD. Within this authoring system, the instructor segments the musical example, which could be as simple as the starting and ending points on the CD, or as complex as developing a hierarchic proportional diagram complete with various types of analytical data. Text, in the form of statements or questions, can be entered and linked to various portions of the musical example, as well as music graphics or musical scores already saved to disk as PICT files. Students, with the appropriate audio CD, can then access these materials through the student interface and answer questions through a variety of methods, or explore the music even further as an outgrowth of the statements or questions posed. The program is designed to provide an interactive environment where listening skills and musical understanding can grow beyond the elemental and into the context of real musical performances.

## COMPARING THE MUSIC PRINTS OF THOMAS EAST USING DIGITAL IMAGES
Jeremy Smith
University of North Dakota

As Renaissance England's most productive music printer, Thomas East (d.1608) is best known for the more than fifty titles of music he brought out by composers as prominent as William Byrd, Thomas Morley, Thomas Weelkes, and John Wilbye. For a proper understanding of the full significance of East's career, however, it is necessary to go beyond his music printing schedule, rich as it was in itself, to a study of the diffuse complex of printing techniques employed by him in his work. These can only be discovered through the careful visual comparison of multiple examples of his prints.

In this paper, a method of manipulating scanned digital images on a computer screen to study East's prints in minute visual detail will be explained and demonstrated. A particular process of merging scanned images of East's printed work will be shown not only to solve effectively the intricate questions of edition status, but to serve as a useful tool for detecting and analyzing the presence of varying amounts of "standing type" in East's prints. New findings on East's production techniques and a new perspective on the editorial methods used at East's press will be uncovered in this study. Finally,

as new data on East's particular style of printing emerge, hitherto unknown facts about the popularity of some of the finest music composed in the Elizabethan era will be brought to light.

## AN ASYNCHRONOUS COURSE IN MUSIC THEORY VIA THE WORLD-WIDE WEB
### Tim Smith
### Northern Arizona University

The two most important things that musicians do involve sound and graphics—listening to music and studying scores. The Internet affords a powerful tool for both. The purpose of this presentation is to demonstrate how the World Wide Web can function as a delivery system for new score-study paradigms integrating sound, illustrating structure, highlighting motives, and stimulating curiosity. Sophisticated technologies facilitate the teaching of more complex concepts without the customary verbal explanations. Sound animations of contrapuntal and melodic inversions, forms, repositioning of voices, creation of textures, motivic saturation, etc., illustrate procedures, in seconds, that ordinarily require class periods. These technologically-mediated pedagogies are changing not merely the way we present information but, more importantly, the way we think about it. This will lead to the creation of new theories and expansion of content. Moreover, students will be able to cover more material in less time and with less talk.

## SMT POSTER SESSION
## CURRENT RESEARCH IN MUSIC COGNITION AND AURAL TRAINING
### SMT Music Cognition Group
### Helen Brown, Purdue University, Chair
### Steve Larson, University of Oregon, and Helen Brown, Organizers

## MEMORIZING PIANO SCORES
### Rita Aiello
### Queens College, City University of New York
### Marco Rapetti
### The Juilliard School

This research investigates how classically trained concert pianists memorize piano scores. Specifically, it addresses the performers' use of auditory, kinesthetic, and visual memory; strategies for memorizing various types of music (e.g.: polyphonic music, atonal pieces, virtuoso passages, etc.); the points in a score considered most critical for developing a solid memory; the importance of fingering; and the use of improvisation as an aid to memory. The data were collected through interviews.

## RE-MAPPING THE DIATONIC SETS
### René Van Egmond and David Butler
### Ohio State University

The paper reports recent progress in the attempt to devise a comprehensive, and yet relatively economical, description of the various tonic and major-minor modal implications of all subsets (cardinality 2 through 6) of the different major and minor diatonic sets.

## MODELING MUSIC TRANSCRIPTION: A COMPARISON OF GRADUATE, UNDERGRADUATE AND JUNIOR COLLEGE STUDENTS' PERCEPTUAL STRATEGIES
Philip C. Baczewski and Rosemary N. Killam
University of North Texas

This poster presents an extension of the authors' research, which developed a regression model to measure the strength of musicians' cognitive strategies in transcribing a Mozart duet. The strategies tested were attention to scale degree, melodic motion type, voice placement, and vertical interval type as predictors of the accurate transcription of individual notes of the stimulus.

Melodic and rhythmic reduction techniques were applied to the Mozart duet in order to create a homophonic stimulus related to that of the first experiment. This resulting stimulus was used as part of an aural skills pre-test and post-test pair for three groups of students. This poster presents a further stage of data analysis on this project and includes responses from a group that consisted of three sections of second semester freshmen theory, with a total of forty-six students. These results are compared with previously reported data for nineteen graduate students and eighteen undergraduate students at a local junior college.

This research shows the effectiveness of a multiple regression model in illustrating differences in various subject groups' strategies for music transcription, and includes subject groups that range in ability and experience from junior college freshmen, to university undergraduate music majors, to entering music graduate students. Common strategy elements have shown themselves to be significant whether the stimulus was a two-voice contrapuntal texture or a four-voice homophonic texture. While the model is still in need of further refinement and development, it is apparent that some of its elements can generalize across differing subject groups.

## TO BE CONTINUED: RESULTS OF LAST YEAR'S CONTEST
Steve Larson
University of Oregon

In the Music Cognition Group's 1994 and 1996 poster sessions for SMT, psychological data were gathered through contests. Contestants completed simple melodic beginnings in the way they thought most other contestants would have done. The 1994 contest used two-note beginnings. The 1996 contest used longer beginnings.

This year's poster describes both contest studies, compares them to other studies (including Carlsen 1981, Lake 1987, and Krumhansl 1995), suggests some ways in which all three studies support striking claims made in my earlier theoretical work on melodic expectation (including some about the role of hierarchical structure in melodic expectation), and offers some questions concerning future research on melodic expectation.

Computer programs based on my earlier theoretical work in melodic expectation perform well enough in these contests to argue persuasively that they model significant aspects of music cognition.

## AURAL ANALYSIS AND PRIOR KNOWLEDGE
Sheryl Skifstad
Arizona State University

Research in music cognition has shown that music is recognized as a result of fulfilled expectations relating to the features of music. This research can be applied to aural analysis,

which relies heavily on recognition. Expectations are a result of prior knowledge, which for aural analysis is most applicable if labels are associated with the prior knowledge. First-year students often have very little analytical knowledge of music. Thus they tend not to connect analytical ideas with what they do know. But this paper suggests that such students have learned a lot from their own musical culture and that associating labels with that knowledge enables them to draw on it for efficient aural analysis. This poster discusses research relating to specific musical expectations in terms of level of detail and musical features. Examples of application to aural skills-training are discussed.

## PRE-CONCERT LECTURES AND AESTHETIC RESPONSE: THEMATIC STRUCTURES
### Scott Spiegelberg
### Eastman School of Music

This experiment measured the effects that pre-concert lectures on thematic structure have on listeners' aesthetic response. Two groups of freshman-level music students were formed, one that heard lectures about the thematic structure of two pieces of music before listening to recordings of the music and one group that only heard the recordings. The first movements of Beethoven's Sonata No. 15 in D major and Bartók's Sonata for Piano (1926) were used as stimuli. After listening to the recordings, participants were given a classification test to measure their ability to hear the thematic structure. Participants also filled out a bipolar adjective list to indicate aesthetic response. The group that had heard the lectures scored higher on the classification test, but there was no significant effect of the lectures on aesthetic responses. The ability to hear thematic structure did have a positive correlation with enjoyment of the Bartók Sonata.

## PERSONIFICATION AND METAPHOR IN MOZART AND BEYOND (AMS/SMT)
### Wye J. Allanbrook, University of California, Berkeley, Chair

### MUSIC AS (AGRI)CULTURE
### Brian Hyer
### University of Wisconsin, Madison

In the *Grundregeln zur Tonordnung insgemein* of 1756, Joseph Riepel theorizes the six diatonic harmonies in C major in terms of the social and economic organization of a rural farm. Writing from provincial Regensburg, he imagines C major as the master, G major as the overseer, A minor as the head maid, and so on, right on down to C minor, the *schwarze Gredel*. As an aggregate, these harmonies constitute a social simulacrum, a miniature musical society in which the division between major and minor coincides with an economic division of labor: within the confines of the farm, major harmonies are masculine and agricultural, minor harmonies are feminine and domestic. Riepel conceptualizes relations between these harmonies in terms of social power: the perfect-fifth relation between master and overseer, as he puts it, is one of musical "dominance." However accurate a picture of its own historical *milieu*, what occurs on this farm—the *vice versa* conversion of a social space into a musical one—occurs over and over again in theories of music at crucial historical moments, this being one: the musical farm is a vivid illustration of a more general phenomenon, the use of social imagery to ground musical cognition. In this case, the use of rural personae as names for harmonies combines factual description with a moral (and hence ideological) commitment: what starts out as an informal account of harmonies in *gallant* music veers over into a rationalization of a particular (and contingent) social organization.

## MOZART'S PIANO/ORCHESTRA DIALOGUE:
## A NEW PERSPECTIVE ON DRAMA IN HIS CONCERTOS
### Simon Keefe
### Columbia University

Twentieth-century writers have located the dramatic significance of Mozart's piano concertos in specific musical moments, formal processes of striking and surprising intensity, and in formal, stylistic, and gestural parallels with opera. Critics have offered only general observations, however, on an element crucial to the dramatic nature of Mozart's concertos: the interaction between the soloist and the accompanying orchestra. In this paper I identify dialogue as the central dramatic component of solo/tutti interaction following in the tradition of the late 18th-century theorist Heinrich Koch.

Similarities between theatrical dialogue (as theorized by writers such as Diderot, Lessing, Sonnenfels, and Goethe) and instrumental dialogue (Forkel, Ginguené, Reicha, and Koch) shed new light on drama in Mozart's concertos. Both forms of dialogue are understood at a local level as immediate exchange (imitations, echoes, and split themes in musical terms) and at a structural level as a process projected across an entire movement or work, capable of conveying meaning. Furthermore, instrumental and theatrical dialogue are seen as responsible for determining relations between characters (dramatic and musical). With these theoretical similarities in mind, I analyze piano/orchestra dialogue in Mozart's concertos K. 449/i and 450/i discovering how it underscores the kind of gradually and subtly developing relations lauded by late 18th-century dramatists. I show that concerto dialogue ultimately fulfills an objective fundamental to classical dramatic thought: it communicates both at short and long range an enlightened ideal (cooperation) by engaging attentive listeners in a stage-by-stage progression toward that ideal.

## MODES OF APPREHENSION IN THE CLASSICAL SYMPHONY:
## AUGUST APEL'S "SINFONIE NACH MOZART IN ES DUR" (1806)
### Bruce Alan Brown
### University of Southern California

E. T. A. Hoffmann's characterization of Mozart's Symphony K. 543 as a voyage "into the realm of spirits" was preceded by a remarkable four-movement "poetisches Abbild" by the Leipzig jurist Johann August Apel (author of the ghost-story *Der Freischütz*), published in the *Allgemeine musikalische Zeitung* in 1806. This paper examines the means by which Apel, a cultivated lay listener, sought to capture the poetic essence of Mozart's symphony. In a preface, Apel situates his thought-experiment within an ongoing debate on the equivalence of poetic and symphonic forms of expression; he identifies rhythm as a crucial element in the finale, one that enables a precise mental underlaying of text (a technique demonstrable in other instrumental works of Mozart). Elsewhere in his poem, Apel avails himself of "all manners of representation," suggesting texture, register, and counterpoint, and even hinting at motivic connections across movements.

Apel's and Hoffmann's accounts of K. 543 can profitably be considered in light of Apel's earlier essay "Über musikalische Behandlung der Geister," which analyzes the aesthetic underpinnings of ghostly portrayals in explicitly Kantian terms. Kant's *Träume eines Geistersehers* (1766) likewise has implications for Mozart's symphony in offering the concept of "Undurchdringlichkeit," or impenetrability, as a test of whether cognizant entities are material or spiritual. This is applicable above all to the end of the slow introduction—Hoffmann's point of entry to the spirit realm, where contradictory harmonic strands pass through each other in a manner that Apel, too, heard as otherworldly.

## LUTOSŁAWSKI AND SCHNEBEL (AMS/SMT)
### Anne C. Shreffler, University of Basel, Chair

## FUTURE SKETCHES: LUTOSŁAWSKI'S *JEUX VÉNITIENS*
Adrian Thomas
University of Wales, Cardiff

*Jeux vénitiens* (1960–61) occupies a pivotal place in Lutoslawski's career. Lutosławski employs his twelve-note harmonic schemes and "ad libitum" rhythmic principle substantively for the first time, and the work's structural design also anticipates many subsequent pieces. This paper investigates the new and genuinely avant-garde means with which Lutosławski fashioned his mature language. It does so by charting the compositional process of the highly revealing compositional sketches that have recently become available at the Paul Sacher Foundation in Basel. The sketches shed much light on later technical and expressive refinements. In addition they demonstrate that melody, as well as harmony and rhythm, was an integral component of Lutosławski's thinking even at this crucially experimental moment.

The paper discusses Lutosławski's approach to rhythmic and motivic development and the interrelationship of material between the first and third movements, which has gone unnoticed in the major studies on Lutosławski's music. The composer's approach to harmonic movement and structural function is also illuminated. The central role of sketches in Lutosławski's compositional method is particularly well illustrated by *Jeux vénitiens* and provides a basis for future sketch studies of his music.

## SOUND COLOR AND HARMONY IN LUTOSŁAWSKI'S MUSIC
Martina Homma
Universität Köln

The conjunction of color (timbre) and harmony is a characteristic trait of Lutosławski's compositional technique from the 1950s through the 1990s. In this music, a close interaction of instrumental color, texture, and twelve-tone harmony is established through the use of sound-complexes built from selected intervals.

Examples from the scores and sketch material of *Trois poemes d'Henri Michaux* (1962–63), *Preludes and Fugue* (1970–72), and *Les espaces du sommeil* (1975) illustrate a number of analytical insights about Lutosławski's music and serve to:

(a) explain the main principles behind linking color with harmony, rooted in Lutosławski's original use of twelve-tone chords and rows;

(b) present some of the most characteristic intervallic structures and describe their function within the musical form;

(c) characterize Lutosławski's style of orchestration, which avoids both the juxtaposition of timbral extremes and the mixing of colors, relying instead on sonorities within the same family of instruments;

(d) illustrate the conjunction of layered instrumental color with intervallic structure, as well as with rhythm and texture.

The timbral-harmonic dimension of Lutosławski's compositions is closely related to other aspects of his compositional technique, such as local harmony ("harmonia lokalna"). Its creation through a selective use of intervallic structures undergoes an evolution that may be traced chronologically throughout Lutosławski's oeuvre.

# NEW INSIGHTS INTO LUTOSŁAWSKI'S CONCEPT OF THE *SOUND PLANE*
Maria Anna Harley
University of Southern California

Lutosławski introduced the term *sound plane* ("płaszczyzna dźwiękowa") in his notes of the 1950s and the early 1960s, gathered in the so-called "black book" (now at the Sacher Foundation, Basel). This term describes musical entities with clearly delineated temporal borders and pitch-timbral content and is modelled upon the concepts of the *sound mass*, discussed by Varèse and Xenakis, and the notion of the sound object (*objèct sonore*), introduced in Pierre Schaeffer's writings about *musique concrète*. In contrast to Schaeffer—whose primary area is electroacoustic music—Lutosławski explores various types of *sound planes* in his instrumental and vocal-instrumental compositions.

Sketch material for *Trois Poémes d'Henri Michaux* (1962–63) and *Paroles tissées* (1965) contains many instances of superimposed *sound planes* that intersect and permeate each other. Lutosławski's idea of complex juxtaposition of evolving sound masses has parallels in the music of Xenakis, Penderecki, or Ligeti, and may be contrasted with the use of sonorous elements by Bacewicz and Ptaszyńska. The composer, profoundly concerned with perceptual clarity, structures the *sound planes* in accordance with the principles of auditory scene analysis—including the phenomena of masking and auditory stream segregation. The planes located in the same registral space are differentiated by timbre, while planes of similar timbres are sharply distinguished by register, articulation, dynamics, and so on. To notate these planes, Lutosławski developed a kind of musical shorthand that he used in many other works until the 1990s, including, for instance, the song cycle *Chantefleurs et Chantefables* (1990).

# DIALECTICS OF SERIALISM:
# ABSTRACTION AND DECONSTRUCTION IN SCHNEBEL'S
## *FÜR STIMMEN (... MISSA EST)*
Paul Gregory Attinello
University of Hong Kong

German composer Dieter Schnebel is one of the most analytically intelligent and philosophically skilled composers of the European avant-garde. His writings on his own and others' compositions are models of conceptual and processive explanation. Such deep understanding also informs his compositions, especially the works that make up the series *für stimmen (... missa est)* (1956–69). Representing a "working-through" of several concepts at several levels, the three vocal works of the series are both an exploration of the possibilities of serialism and a reaction against the abstraction and limitations implicit in that technique. This reaction represents a deconstructive impulse that intentionally erodes the composer's control over temporal, linguistic, and vocal processes, creating a postmodern critique of serialism which is embedded in a set of modernist serial processes. Although I have previously claimed a similar status for works by Kagel, Bussotti, and Berio, Schnebel's careful awareness of the implications of both the serial and the deconstructed (of the modern and the postmodern) enables him to create a dialectical interface to both of these approaches to system and meaning—one that represents a certain *phronesis,* or prudent wisdom, lacking in the works of those other composers.

# COLONIAL ENCOUNTERS, II: THE NEW WORLD AND THE POSTCOLONY (AMS)
## Gary Tomlinson, University of Pennsylvania, Chair

### INDECENT VERSE? SONG FOR THE FEAST OF ST. IGNATIUS IN COLONIAL CHILE
Beth K. Aracena
University of Chicago

At the Chilean frontier in 1736, a Jesuit priest prohibited the performance of a particular song for Mass on the feast of St. Ignatius due to its blasphemous text. After an illicit performance of the verses in the main plaza, the Jesuit effectively pursued imprisonment and excommunication for the author, a Spanish soldier. Why did this song so offend the priest, and how does the controversy embedded in the historical documents illuminate our understanding of Chilean colonial music?

This paper examines the legal records preserved in the Jesuit archives of Chile to show that the ambiguous text illuminates one aspect of deeply contested musical ideologies prevalent in the New World. The testimonies inform our views of Chilean colonial music in at least four important ways: they indicate that newly composed verse was sung at Mass on feast days; they illustrate the "secularization" of sacred works, which remained a source of controversy among local clerics and in Rome throughout the 17th and 18th centuries; they provide evidence of an unwritten tradition of soldiers' music; and they show how musical discourses both shaped and reflected distinct realities within colonial society. By decentering Latin American music studies to examine knowledges outside dominant repertories, my paper contributes to an emerging musicology which increasingly tests disciplinary boundaries and the traditional canon in order to consider musics and musical contexts previously neglected by scholarship.

### GOING FOR THE JUGGLER: COLONIAL EUROPEAN REACTIONS TO ALGONQUIAN SHAMANS
Ann Morrison Spinney
Franklin & Marshall College

Shamans, diviners, and sucking doctors in many North American Native cultures sang and danced as part of their procedures, and still do where their practices are maintained. These important social functionaries are called "jongleurs" in the accounts of the French explorers, traders, and missionaries who visited eastern North America in the 16th and 17th centuries. This paper examines why that term was applied, arguing first that the European perception of the shamans was determined by notions of legitimate (inscribed/artistic/socially central) and illegitimate (oral/folk/socially marginal) music-making as defined within the contemporary French social system, and second that the term served political ends by discrediting the shamans in the context of colonial enterprises. Discussion is focussed on the primary sources that established this discourse about New World musico-religious practices, including the accounts of the voyages of Cartier (1534–5), Léry (1578), Champlain (1603, 1607), and the reports of 17th-century missionaries (the *Jesuit Relations* and individual letters of Recollects, Capuchins, and others). The comparative perspective taken builds both on anthropologically-informed studies of music-making in historical European cultures (e.g. R. Isherwood 1973 and papers of the International Musicological Society, Strasbourg, 1982) and on my own research into northeastern Algonquian musical traditions to illuminate this crux of the cultural encounter between Old and New World peoples.

## RENAISSANCE HISTORIOGRAPHY (AMS)
### Bonnie J. Blackburn, Wolfson College, Oxford, Chair

### BUSNOYS, FEININGER, AND THE CHANGING ROLE OF ATTRIBUTIVE RESEARCH
Sean Gallagher
University of North Carolina, Chapel Hill

The attribution of anonymous works to well-known composers by Laurence Feininger (1909–1976) have not always inspired confidence. However more recent research on 15th-century music has shed new and often more favorable light on some of the results of his style-based approach. The present paper focusses on Feininger's tentative attribution to Antoine Busnoys of an anonymous tenor motet in the manuscript Vatican, Cappella Sistina 15. Notational and stylistic evidence is presented that reinforces this attribution. The paper then examines the implications of such attributive research, both for certain widely held views about Busnoys as a motet composer and for an understanding of broader developments in motet composition during the second half of the 15th century.

The motet *O pulcherrima mulierum*—*Girum celi circuivi* immediately precedes two works preserved anonymously in the manuscript: 1) *Anima mea liquefacta est*—*Stirps Jesse* (attributed to Busnoys in the central source for his motets), and 2) *Gaude celestis Domina*, which Feininger attributed to Busnoys on stylistic grounds, and which has recently been shown to be the unnamed Busnoys motet cited in Johannes Tinctoris's *Proportionale musices*. A notational error that appears several times in *O pulcherrima* is found also in *Gaude celestis* and a number of other pieces by Busnoys, but is otherwise exceedingly rare in continental music. The motet's structural and stylistic features find close parallels in Busnoys's works. More significantly, there is the use in *O pulcherrima* of certain rhythmic/melodic patterns in ways that are highly characteristic of Busnoys's music.

### OCKEGHEM AT HEIDELBERG: THE ORIGINS OF "MYSTICISM" IN MUSIC OF THE FIFTEENTH CENTURY
Lawrence F. Bernstein
University of Pennsylvania

In Germany in the 1930s, the works of Johannes Ockeghem were characterized as a musical equivalent of late medieval pietism—music that, in reflecting these mystical forces, was said to have renounced its very claims to rational organization. That interpretation does not accord well with the clarity of structural design that can readily be demonstrated in such works as *Alma redemptoris mater* (among many others). Along with the lack of any evidence connecting Ockeghem to the types of Northern European spiritualism with which his music was associated, this circumstance forces us to question why Heinrich Besseler and other scholars raised the notion of irrationality in connection with Ockeghem's music in the first place. The role of mysticism in the intellectual milieu in which Besseler worked is explored in pursuit of the forces that appear to have predisposed him to suggest irrationality as a key to Ockeghem's music. Among the sources of influence upon him considered are: 1) the research on mysticism conducted at Heidelberg (where Besseler and the other advocates of this approach worked); 2) the writings on spirituality of Martin Heidegger, with whom Besseler studied Philosophy at Freiburg; 3) the mystical component inherent in various strains of German nationalism; and 4) the partiality of Besseler to comparative analytical strategies, which lead to an interpretation of Ockeghem's music in which Dufay's style is perceived to be the central paradigm—a model Ockeghem could only adopt or repudiate.

## MUSIC AND ENGLISH LITERATURE (AMS)
### Philip Brett, University of California, Riverside, Chair

GEORGE ELIOT ON MUSIC AND ITS HISTORY:
THE NOTEBOOKS FOR *DANIEL DERONDA*
Ruth A. Solie
Smith College

George Eliot's last novel, *Daniel Deronda* (1876), is remarkable for the depth of its exploration of contemporary social and intellectual issues. While its primary historical theme is the development of Zionist sentiment among English Jews, the novel has a strong secondary focus on the social meanings of music. Eliot was intrigued by the controversy over Wagnerism and the "music of the future" and by its fatal tinge with racial essentialism and, thus, anti-Semitism. In the novel she makes subtle use of a progressivist understanding of the history of music to explore the history and nationhood of the Jewish people.

What concerns me here is not a critical reading of the novel but an investigation of the study Eliot did in preparation for writing it. All of her novels were painstakingly researched; the primary notes for this one are in the Carl Pforzheimer Library and in the Berg Collection of the New York Public Library. Pforzheimer MSS 707 and 711 contain the research notes on music history, taken from a variety of sources including John Hullah's *History of Modern Music*, A.B. Marx's life of Beethoven, Fétis's *Biographie universelle*, and others.

Because George Eliot occupied such a central place in English intellectual life, her interest in music and her deft handling of it in association with issues of historiography and Jewish identity offer us a superb opportunity for understanding the meaning of music and its history within the broader social discourses of Victorian England.

"LOVER, SULK NO MORE": AUDEN, BRITTEN, AND GAY INITIATION
Richard R. Bozorth
Texas Christian University

While Benjamin Britten's friendship with W. H. Auden in the 1930s has received some scholarly attention, the sexual politics informing their relationship have not. Christopher Isherwood once remarked that he and Auden felt it their duty to bring Britten out of the closet. In fact, Auden's poems written to Britten and Britten's responses suggest a more complex dynamic. Auden's *carpe diem* lyric "Underneath the abject willow" (1936)—dedicated to Britten—shows the speaker assuming an initiatory posture of Socratic *eros paidegogos* in order to help the auditor achieve independent erotic selfhood. This posture, typical of Auden's 1930s love lyrics, reflects both his ethical concern with a non-coercive gay love and his aesthetic concern with art as a medium permitting the reader's freedom. In a subsequent lyric to Britten, however— "Night covers up the rigid land"—Auden's language is shot through with Shakespearean tropes of deceit that call into question his own motives by conflating initiation and seduction. Its lesson seems to be that Britten should not trust anyone, including Auden. Britten learned the lesson well enough to turn it against Auden; his setting of "Underneath the abject willow," Donald Mitchell observes, renders Auden's text not as a seductive lyric but as an "impersonal and highly mannered polka-like dance" for *two* voices. In its ostensible refusal to get Auden's message, Britten's song reflects a creative relationship marked by the complex erotic dynamics of gay initiation, as well as both artists' concern in the 1930s with aesthetic freedom.

## MUSIC AND DEVOTION IN THE SEVENTEENTH CENTURY (AMS)
### Craig Monson, Washington University, Chair

### HEINRICH SCHÜTZ AND THEOLOGY: THE CHORAL MUSIC OF EARLY SEVENTEENTH-CENTURY EVANGELICAL GERMANY AND DEVOTIONAL CHANGE
Craig J. Westendorf
Phoenix, Arizona

The music of J. S. Bach is unhesitatingly subjected to theological investigation, not only the precise hermeneutical meaning of the cantata texts, but also the musical structure itself. Up until the last five years, this has also been the case for the music of Heinrich Schütz. Recent research has justifiably reacted to the subjective "Schütz als Prediger," a product of the German liturgical movement of the first part of this century, and has inclined instead to "Schütz als Handwerker." While many early assumptions must be dismissed, especially the assumption that Schütz's sacred music satisfied strictly liturgical *de tempore* cycles, it must never be discounted that he worked overwhelmingly with scriptural texts. How, then, can Schütz be accurately placed in his theological milieu?

Through consideration of a sizable number of devotional writings by 17$^{th}$-century theologians and preachers and a comparative statistical study of virtually all German-language motets from the Reformation to 1640, the rationale of Schütz's text selection will be precisely described. The devotional emphasis on comfort for the anguished conscience produced by the first generation of reformers begins to break down in the 1580s, turning into advice for a righteous life as proof of acceptance of this comforting message. An understanding of the reception of the texts set by Schütz by his generation will provide both a much more objective method for the question of "music as exegesis," as well as a means to discuss music and rhetoric as it actually was employed by the composer.

### SINGING AND THE IMAGINATION OF DEVOTION
Susan Tara Brown
Portland, Oregon

This paper focusses on the philosophical roots for the socio-musical phenomenon of the singing of devotional song literature in 17$^{th}$-century England. We know that during this era the singing of devotional and sacred songs proliferated throughout all classes of English society. At the same time, writings of musicians, philosophers, and theologians of this era were remarkably conscious of vocal expression, in all of its forms—speech, preaching, prayer, and song—and of the voice's psychological/spiritual effect on individuals and groups. This intellectual preoccupation with the voice co-existed with a widespread interest in the private devotional life, and the two appear to have been linked.

English writers were particularly fascinated with the "anatomy of the soul," and I propose that a unified aesthetic theory on singing and performance may be gleaned from this important literature of the imagination. In essence, this theory holds that singing is the one activity that best connects the affectionate and rational parts of the soul. Going against type, Puritan writers showed a fondness for using sensuous imagery to describe the inner landscape of the soul, and singing was considered a sensuous act *par excellence.* Subsequently, singing was specifically cultivated as a means of devotional expression, and singing sacred or moralistic themes was often described as an action which instilled virtue. As singing involves words and the voice, it is the perfect nexus for verbal/vocal expression. Thus, an overlooked source for aesthetic theory—devotional writings—proves to be most helpful in understanding the artistic process of the 17$^{th}$-century mind.

## SMT SPECIAL SESSION
## BECOMING VISIBLE IN THE FIELD OF MUSIC THEORY:
## PRESENTATIONS TO PROFESSIONAL MEETINGS
### SMT Committee for Professional Development
**Mary Wennerstrom, Indiana University, Chair, Organizer, and Moderator**
**Richard Kaplan, Louisiana State University**
**Steve Larson, University of Oregon**
**Elizabeth West Marvin, Eastman School of Music**
**Hedi Siegel, Hunter College-City University of New York**

The panelists, who have been chairs of SMT program committees at both the national and regional levels and have presented a variety of papers themselves, speak on preparing an effective proposal/abstract, choosing the right type of meeting for submission, evaluating the proposals (comments from the program chairs on what has been successful and unsuccessful), and presenting the paper (preparation and use of handouts and musical examples, delivery, clarity, and other matters). The panel also evaluates mock proposals and presents information on types of proposals submitted to SMT in the past. The advantages of involvement in regional theory societies in the development of a paper are emphasized. The audience participates in discussion and in evaluation of sample proposals.

## RENAISSANCE INSTITUTIONS AND SACRED POLYPHONY (AMS)
### Pamela Starr, University of Nebraska, Chair

### INTRODUCING SACRED POLYPHONY IN
### FIFTEENTH-CENTURY GHENT
Barbara Haggh
Royal Holloway, University of London

All 15th-century foundations for music at altars in Ghent were made with hereditary rents from property. If it lay within the city wall, the foundation had to be recorded by the aldermen in a series of registers that survives unbroken for the 15th century. From the registers and from numerous cartularies and rent-books (*renteboeken*), the latter recording foundations made with property outside Ghent, a nearly complete list of 15th-century foundations for music at Ghent altars is established, with information on founders, genres (mass, antiphon) if not incipits, locations of performance, and cost. Beyond revealing when, where, and how *cum nota* singing, *discante,* or *musycke* were introduced in Ghent throughout the century and what percentage of musical repertories these represented, the comprehensive list of founders, prosopographical data, and other documentary evidence situate the initiatives among founders, churches, or musicians. We assume that more sacred polyphony was sung in 1500 than in 1400 throughout Europe. Now we may come as close as possible to establishing, for the most populous European city north of Paris, precisely how much more and who brought about the change.

### JOSQUIN DESPREZ IN MILAN: SINGER, COMPOSER,
### ENVOY, AND "CLERICHUS CAPELLE"
Lora Matthews and Paul Merkley
University of Ottawa

New documents found in Milan make it possible to advance considerably our understanding of Josquin's biography and musical activities in the duchy. In the area of biography new evidence is offered from the Milanese standpoint that resolves the enigma of the name "Kessellia" in Josquin's Roman supplication. Other letters inform us as to the circumstances surrounding Josquin's arrival in the court. There is also new evidence concerning the composer's travels and diplomatic service for the Sforzas. This archival evidence reveals a fuller picture of Josquin as an important client in the Milanese court, active as a composer and singer, and one who was also called on for other tasks.

From newly recovered notarial and household documents we have reconstructed the personnel of the Sforza chapel in the 1480s, a period for which the lack of pay lists has hampered us until now. Based on new documents that pertain to the Sforza library and the preparation and conservation of manuscripts owned by the ducal chapel, we know a great deal more concerning the library and the musical resources that it contained. This in turn has resulted in advances in knowledge of the repertory of the Sforza chapel, and further documentary finds offer new information on musical performances in the court, including probable occasions for the performance of specific works by Josquin and other composers.

PAPER RESPONDENT: Herbert Kellman (University of Illinois, Champaign-Urbana)

## MARIAN MOTETS IN A PROTESTANT CITY?
## REPERTORY AND RELIGION IN THE BERG AND NEUBER MOTET ANTHOLOGIES
### Susan Jackson
### City University of New York

The 16th-century printing firm of Berg (Montanus) and Neuber is best known to musicologists for its unusually large motet anthologies. Less well-known are the extensive theological publications of the firm, which include the works of Protestant reformers such as Veit Dietrich, Melanchthon, Huss, and Luther. Nuremberg, the home of the firm, was the first city, after Wittemberg, to declare itself Protestant, and attracted Humanists and expatriate intellectuals from all over Europe. Johann vom Berg, himself such a fugitive, was praised by his contemporaries as a musician, printer, and devout Protestant.

While attempting to tease out the purpose of these large anthologies of Latin, even Marian motets, published by an avowed Protestant in a Protestant city, it became clear that only simultaneous examination of the musical repertory, along with its cultural and historical context, would yield satisfactory answers. Indeed, all five of the enormous and enigmatic collections were published in response to specific historical events; three were compiled in direct response to the Augsburg Interim (1548–1553), which temporarily re-imposed Catholicism on the city of Nuremberg and seems to have been so embarrassing to the city that it has virtually been eliminated from most of its histories.

When the repertory of the five volumes is examined carefully, it also becomes clear that each anthology has specific Protestant liturgical purposes and includes pieces written by composers who were themselves Protestants or sympathizers. While the term "core repertory" is problematic, it can be argued that Berg and Neuber were intentionally compiling just such a repertory of Latin motets suitable for Protestant liturgical use.

## A PRIEST, A POPE, A POET, AND HIS PENANCE:
## THE ORIGIN AND AUTHORSHIP OF THE NAPLES *L'HOMME ARMÉ* MASSES
### Paula Higgins
### University of Notre Dame

The origin of the six *L'homme armé* Masses preserved in MS VI.E.40 of the Biblioteca Nazionale in Naples has eluded scholars since Dragan Plamenac discovered them in 1925. Subsequent studies by Judith Cohen, Don Giller, Richard Taruskin, and others have suggested the possibility of their composition by Busnoys or Caron, based on musical resemblances to attributed masses on the same tune. Most recently, Craig Wright, sidestepping the question of authorship altogether, has drawn attention to Apocalyptic imagery permeating the Kyrie tropes of the Masses, interpreting them as evidence of a broadly Christological theology. None of these earlier studies, though, has succeeded in answering a fundamental question: why the creation of Masses on the *L'Homme armé* tune, of which the Naples manuscript preserves the earliest extant complete version, arose only around 1460, even though the term "L'Homme armé" often designated streets, houses, taverns, shops, and even games in France by 1431 at the very latest and is limited to French literary traditions harking back to the *Chanson de Roland*.

Seeking to address the elusive question of the origin and authorship of the Naples Masses, this paper will demonstrate that: 1) the Apocalyptic intertextuality of the Naples tropes has far more specific implications than the broadly theological one Wright has outlined, ones that impinge directly and centrally on the question of authorship; 2) the

author of the newly composed Naples Kyrie tropes modelled them on a hitherto unrecognized, but widely renowned trope of the 11<sup>th</sup> century; 3) the same author borrowed numerous biblical intertexts as well, all of which confirm beyond reasonable doubt the role of 31 as the generating numerological construct behind the *L'Homme armé* tradition; 4) the author contrived the tropes, and possibly the Masses, having in mind another literary work saturated with Apocalyptic imagery, namely Dante's *Divine Comedy*. The cumulative weight of liturgical, biblical, literary, and historical evidence, considered within its medieval exegetical and hermeneutical contexts, suggests the following provocative hypothesis: that a single poet, at the behest of a specific patron (a pope), wrote the Naples cycle in atonement (penance) for his perpetration of an egregious crime against an individual (a priest), which had precipitated said poet's excommunication from the church.

PAPER RESPONDENT: Craig Wright (Yale University)

## ENLIGHTENMENT AESTHETICS AND NATIONAL POLITICS (AMS)
### Stefano Castelvecchi, Cambridge University and St. John's College, Chair

### BATTEUX, IMITATION, AND THE APOLOGIA FOR SCOTTISH SONG
Leslie Ellen Brown
Alma College

The influence of Charles Batteux's *Les beaux-arts réduits à un même principe* (1746) on the development of aesthetics and music theory in continental Europe during the 18<sup>th</sup> century has been well investigated. Less well known is its influence on Enlightenment thought in Scotland and specifically on literature linked to the indigenous repertory of Scottish song.

At mid century the Scots writing about the fine arts took Batteux's enthusiasm for the Aristotelian principle of imitation and worked it into larger aesthetic discussions of the reunification of poetry and music, posited with the power of sound over mind and the compulsion to be instructive. Lord Kames, for instance, defined "sentimental" music as that capable of raising emotions to the sentiment expressed in the words. James Beattie described compositions that are not instructive as "immoral."

This paper focusses on writings of peculiarly Scottish as opposed to cosmopolitan disposition. During the last third of the century a group of publications appeared that linked Batteux's notion of imitation with the expression of folk and heritage. These writings, by Hugh Blair (*A Critical Dissertation on the Poems of Ossian*, 1765), William Tytler (*A Dissertation on Scottish Music*, 1779), Alexander Molleson (*Melody, the Soul of Music*, 1798), and Alexander Campbell (*An Introduction to the History of Poetry in Scotland*, 1798), serve as a formal justification for Scottish song.

The importance of this movement cannot be overstated. It represented a countertrend to Francis Hutcheson's theory of music, in which feelings are subordinate to structural abstractions, and it represented a new exploration of Scotland's indigenous cultures, including bardic traditions, at a time of anxiety in the English world of letters and continental world of art music.

### LOCATELLI AND THE PANTOMIME OF A VIOLINIST IN DIDEROT'S *LE NEVEU DE RAMEAU*
Daniel Heartz
University of California, Berkeley

Parallels between French and Italian music, skillfully drawn by Raguenet and Lecerf de la Viéville around 1700, preceded by fifty years the famous *Querelle des Bouffons*, chosen by

Diderot as the setting for his satire *Le Neveu de Rameau.* The first musical pantomime performed by Jean-François Rameau in *Le Neveu* mimics a violinist who plays an unspecified sonata by Pietro Locatelli. It occupies a role of strategic importance in the satire's structure by foretelling the coming Italianization of French opera (a goal ardently promoted by the *philosophes*). Diderot illustrates the process late in *Le Neveu* by having Jean-François sound and mime an entire opera "in the new style." He prefaces this extraordinary feat by saying "the first who played Locatelli [in France] was the apostle of the new music." In addition to the great Italian violinist-composers, leading singers such as Caffarelli, who visited Paris in 1753, also promoted French acceptance of the treble-dominated galant style. An anonymous French artist of the time effectively derides these prophets of the modern musical style by linking Locatelli and other Italian instrumentalists with Caffarelli in a visual satire entitled "Concert Italien et le Chat de Caffarelli chantant une Parodie Italienne." Diderot describes the mimed Allegro by Locatelli at the beginning of *Le Neveu* so well that it is possible to propose one particular work as his model, Sonata No. 4 in E major from the composer's *XII Sonate da camera,* Opus 6, printed in Amsterdam in 1737 and reprinted in Paris in 1750.

## "ON A CRU EN TIRER UN GRAND SPECTACLE": A METAMORPHOSIS OF METASTASIO

Alison Stonehouse
University of Western Ontario

*Pantomime dramatique, ou Essai sur un nouveau genre de Spectacle* is the text for a dramatic stagework based on Pietro Metastasio's *Demofoonte.* Published anonymously in Paris in 1779, its author was the court engraver and opera-lover, Charles-Nicolas Cochin, a man whose links to the literary and musical communities were strong. In order to find a way to make Italian opera seria acceptable to the French, Cochin conceived a musical drama that combined elements drawn from different genres. From Italian opera he derived aria and recitative, from French opera chorus and spectacle, from *ballet pantomime* the combination of dance with gesture and acting that would form scenes in tableaux, and from comic opera spoken text. The amalgamation of these components would, he hoped, result in a "grand spectacle."

Cochin's recommendations for a pantomime-opera were not new. The pantomime concepts he proposed had all been suggested before by *encyclopédistes,* while the problems associated with French opera had been addressed by Marmontel, Cahusac, and Rousseau. It is, however, Diderot's ideas that are most closely mirrored in Cochin's pantomime.

Despite Cochin's idealistic goals, it is most unlikely that the pantomime *Demofoonte* could ever have been performed. An opera that included spoken text, performed in Italian by castrati at the Opéra, would have been completely unacceptable to French audiences. It is therefore suggested that this work was never intended for performance. Instead, it may be just a theoretical model like Algarotti's *Iphigénie en Aulide,* a showcase for *encyclopédiste* ideology.

## CROSSING BORDERS: FRENCH NATIONALISM, ITALIAN OPERA, AND TRANSGRESSIVE TRANSLATION

Michael E. McClellan
Chinese University of Hong Kong

France, according to a much repeated formulation, is a "querulous" nation. This characterization has never been more true than during the 18th century when a series of acrimonious debates over the relative merits of French and Italian opera erupted.

Although the *querelle des bouffons* and the dispute between *piccinnistes* and *gluckistes* are well-known examples, another less familiar controversy broke out near the end of the century in which participants mixed issues from those previous struggles with revolutionary politics. In 1791, shortly after the National Assembly revoked the theatrical privileges of the Opéra, the Théâtre Feydeau produced Paisiello's *Nina*. This delightful work ignited a storm of critical protest because Carpani, the librettist, had based his plot on a French *livret* without obtaining the original author's consent. Prominent composers and playwrights considered the Italian *Nina* an affront to French cultural patrimony and produced a rash of pamphlets that warned of the cultural danger that foreign opera posed to the fledging French republic.

This paper argues that the furor over *Nina* helped to define French nationalism at the end of the 18th century. Sources include petitions by the Société des Auteurs et Compositeurs Dramatiques, opera reviews, and the proceedings of the National Assembly itself. The charged, chauvinistic rhetoric employed in these documents makes the disagreement more than a squabble over intellectual property. Ultimately, this final operatic quarrel of the 1700s contributed to the creation of a revolutionary national identity for France by articulating its cultural characteristics.

## CREED, RACE, AND GENDER IN THE NINETEENTH CENTURY (AMS)
### Roger Parker, St. Hugh's College, Oxford University, Chair

### CREATIVE WRITING: THE [SELF-] IDENTIFICATION OF MENDELSSOHN AS JEW

Jeffrey Sposato
Brandeis University

With the rise of anti-Semitism in 19th- and early 20th-century Germany, the once bright star of reputedly "Jewish" composer Felix Mendelssohn Bartholdy began to decline as the facts regarding his biography were increasingly distorted. Since the fall of the Third Reich, by contrast, there has been a mostly positive backlash in terms of general interest, but the effect on biographical scholarship has not always been as welcome. An overt attempt to overstate Mendelssohn's connection to his heritage, this time in a positive light, began to replace the negative, anti-Semitic attempts of the preceding century, often leading to what might at best be considered an overly optimistic interpretation of biographical documents, at worst a blatant distortion of the facts.

After first establishing a norm for Mendelssohn's discussion of Judaism in his correspondence, this paper will then examine those letters which, as published, seem out of character in comparison and will show how most fall into the category of optimistic interpretation through selective reading. The focus, however, will be on one example of severe distortion: a letter reporting on the English Jewish Emancipation Act in which, as published, the composer identifies himself as a Jew. This self-identification is a complete misreading of the original document. By examining the original and then tracing its path from initial publication though its various incarnations, my paper will demonstrate the progression from optimistic interpretation combined with ambiguous notation to clear misquotation, and eventually to the false conclusions reached by later scholars based on the original error.

THE COMPOSER AS OTHER:
GENDER AND RACE IN THE BIOGRAPHY OF FELIX MENDELSSOHN
Marian Wilson Kimber
Cornell College

In the mid-19th century, Felix Mendelssohn personified the Victorian gentleman. Evidence of his "manliness" was found in his class status, success, family relations, and, according to critic Henry Chorley, his music. By the century's close, both Mendelssohn and his music were criticized as "effeminate," lacking the "ruggedness" and "virility" of the new masculine ideal. This paper demonstrates how the feminization of Mendelssohn and his music resulted from a larger cultural discourse about masculinity and race that flourished after 1880.

*Fin-de-siècle* biographies portray the composer as lacking in masculinity, asexual, and passionless, or childlike. The place of small lyrical works such as *Lieder ohne Worte* in domestic music-making and Mendelssohn's close relationships with the women in his family sphere both fueled the association of the composer with the "feminine." More importantly, this affiliation also stemmed from anti-Semitic racial theories extending well beyond Wagner's *Das Judentum in der Musik*. The feminized Jew appeared in the scientific and psychological literature of Adolf Jellinek, Otto Weininger, and numerous others. Mendelssohn's supposed emotional immaturity, his inability to bring his genius to full fruition, his "nervous" temperament, and his exhausted collapse, all commonly emphasized in period biographies, reflected the prevailing scientific dictum "ontogeny recapitulates phylogeny." Such conditions were taken to be the hereditary predisposition of women and Jews, both considered lower on the evolutionary scale.

This paper asserts that much modern scholarship, in its criticism of the feminine sentimentality found in Mendelssohn's music, unwittingly perpetuates conclusions that originated in 19th-century racial rhetoric.

WOMEN, PIANOS, AND THE FEMINIZATION OF
BAROQUE REPERTORIES
IN FRANCE, 1830–1900
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Compared with their male counterparts, a disproportionate number of female pianists working in 19th-century France included works by Rameau, Bach, Scarlatti, and occasionally François Couperin in their recital programs and chamber concerts. As non-composing virtuosi, their choice of repertory constituted a statement of artistic allegiance fundamentally different from that of male composer-pianists, and became a focus for comment among critics. Drawing upon critical writings, prefaces to editions of early music, archival material and private letters, this paper argues that many male observers found in harpsichord music a decorative and restrained artistic ideal for women but one unworthy of true virtuosi. It also asserts that such argumentation was used as a means of denying professional respect to the female exponents of Baroque and even early Classical repertory.

Implicit and explicit gendering of piano repertories abounds in contemporary sources: even the favored technique for playing contrapuntal music—the *jeu lié*—was gendered feminine because of its restrictive effect on arm movement at the keyboard. Moreover, toward the end of the century the Paris Conservatoire adopted a strictly gendered approach to repertory in its end-of-year competitions for the men's and women's piano classes. Critical rhetorics reveal the extent to which profusely orna-

mented miniatures became pejoratively associated with femininity and with the triumph of surface over substance. Indeed male embarrassment at ornamental detail in Baroque repertories reached beyond harpsichord music to violin music (the anthologies of Delphin Alard and Ernest Deldevez) and, to a lesser extent, French opera.

## SCHUBERT, GENDER, AND THE *FIN-DE-SIÈCLE* IMAGINATION
### Scott Messing
### Alma College

This paper examines the historical reception of Franz Schubert as conveyed through the gendered language and imagery of *fin-de-siècle* culture and through its manipulation by Viennese modernists.

The paper is organized in two parts. The first establishes the 19th-century concept of Schubert as a feminine type. His *Mädchencharakter* had been fifty years in the making since Schumann coined that term in 1838. The evidence analyzed here, because it has been culled from novels and paintings, has not yet been subject to scrutiny by musicologists; yet it provides testimony to a feminine Schubert that became an ingrained tradition endemic to aesthetic thought at century's end.

The second part argues for the manipulation of this tradition by *fin-de-siècle* Viennese modernists. The generation of 1860 traded on the conventions of Schubert and gender, using them for ends that became as much a critique as a reflection of the very values that the composer had come to symbolize. Such reshaping traversed the arts, replicating itself in the creative life of almost every major figure of the period and mirroring themes which enlivened, provoked, and troubled Viennese high culture. In order to expose the hypocrisy of social relationships, writers and artists exploited the collision between innocence and sexuality, and Schubert was a readily familiar sign for the former.

## EAST MEETS WEST (AMS)
### Helen Rees, University of California, Los Angeles, Chair

### I: Jesuits in China and Japan

## MUSIC IN THE EXPERIENCES OF EARLY JESUIT MISSIONARIES TO CHINA
### Ann L. Silverberg
### Austin Peay State University

The Italian-born Jesuit Matteo Ricci (1552–1610) was one of the first Westerners to live in China for an extended period. He ingratiated himself with the ruling Mandarins by developing a system of mnemonics to aid students studying for state examinations. Ricci's cleverness in adapting to Chinese culture, finding a way to make himself welcome with the elites, is echoed by his efforts to bring Western music—and Christianity—to China. Ricci brought a harpsichord—or, more properly, a gravicembalo—with him and gave it to the ruling emperor as a gift in 1601. Intrigued by its sound, the monarch commanded palace eunuchs to learn to play the instrument.

Jean-Joseph Marie Amiot, an 18th-century French missionary to China, was one of the first musical ethnographers. His effort to describe Chinese music, *Mémoire sur la musique des Chinois* (Paris, 1779), is among the most extensive early efforts to delineate the technical bases of a non Western music culture. Amiot's musical experience strongly affected the contents of his book, just as the indigenous musical background of the Chinese officials he encountered shaped their response to his renditions of Rameau's flute works.

As Jesuit missionaries to China, both Ricci and Amiot carried with them their seminary educations and their ideas about music; it is no surprise that both found Chinese music hard to understand and appreciate. This study compares the two men's work in music: the reception of their efforts to introduce Western music and their understanding of the Chinese music they heard.

## MUSICAL OFFERING TO TAIKHO: EUROPEAN MUSIC IN SIXTEENTH-CENTURY JAPAN

Hiroyuki Minamino
Mission Viejo, California

The first Japanese encounter with the Western world in the mid-16$^{th}$ century was symbolic, the introduction of Christianity and the harquebus. The arrival of the Portuguese merchants and the Jesuit missionaries to Japan also prompted the importation of European music, the Gregorian chants and secular vocal and instrumental music, in a steady flow. For the next hundred years, until all the foreign missions and most of the merchants were expelled for security reasons, European music became one of the main attractions to the leading warlords, who were particularly interested in the musical instruments. Music was also an important and effective tool for spreading Christianity in Japan. The converted Christians learned from the missionaries at the Christian schools how to celebrate mass in both Latin and Japanese, and the construction of organs and performance of religious dramas attracted non-Christians. Taking as an example the Jesuit emissary Alessandro Valignano's meeting in 1591 with the dictator Taikho Toyotomi Hideyoshi and the music concert given for him by four Japanese youths who had studied singing and instrumental performance in Europe, this paper explores the Japanese reactions toward European music and questions the aesthetic difference between the Japanese and the Europeans as evinced in their theories on music.

## II: *Chinoiserie* and *Japonisme*

### EMULATION AND INFLUENCE: *JAPONISME* AND WESTERN MUSIC IN *FIN-DE-SIÈCLE* PARIS

Robert F. Waters
University of Maryland, College Park

"*Japonisme*" influenced Parisian culture between 1860 and 1914. Cultural historians, in their references to this phenomenon, have largely focussed their studies on the visual arts. Yet the influence of Japanese music on French composers of the period was also significant. Operas such as Saint-Saëns's *La Princesse jaune* (1872) and Messager's *Madame Chrysanthème* (1893) are based on Japanese literary themes and employ Western approximations of Japanese melodic modes and harmonies, as do instrumental works by Inghelbrecht and Debussy.

The contemporary French public's introduction to Japanese music came from several sources, most notably from the four international expositions held in Paris between 1867 and 1900. Several French writers, musicologists, and politicians travelled to Japan and wrote introductory articles or books about the music they heard, sometimes including music transcriptions in their publications.

This paper discusses French musicologist Julien Tiersot's analysis of the Japanese modal system based on his transcriptions of Japanese music that he heard at the 1900 Exposition in Paris. Tiersot's debate with others in the French press regarding the "true method" of harmonizing Japanese melodies will also be addressed.

By examining the writings of Tiersot and others, we discover how Japanese music was received in Paris and how Western access to transcriptions of Japanese music led Western musicians to harmonize Japanese melodies and eventually to compose works that included Japanese modes.

## THE IMAGE OF CHINESE MUSIC IN AMERICAN MUSIC: WHO IS REPRESENTING FOR WHOM?
Nancy Yunhwa Rao
Rutgers University

Although a number of recent studies have enhanced our knowledge and understanding of the historiography of American music, relatively little has been done regarding the representation of Chinese music in America and its relation with American music. Chinese music has been presented in America since the mid-19$^{th}$ century, yet it remains completely absent from the metanarrative of American music. My research on the representation of Chinese opera in New York City in 1930, involving Mei Lanfang's highly-acclaimed tour and the infamous opera troupe in Chinatown, reveals ways in which the complex image of Chineseness, kept in place by the constructed image bestowed on it, stands available for continual marginalization.

Contrasting with the stereotype of the Chinese as racially marginalized and lower class—coolie, railroad worker, laundryman, and so on—is the perception of Chinese culture as well-established, stylized, and sophisticated, as represented by the term *chinoiserie*. Are there any resemblances lying beneath the surface of what seem to be two opposed images, the lower class and the highly cultured?

This paper studies the underlying similarity between these opposed images as reflected by different performances of Chinese opera in 1930 and places it in the broader context of American music in the 1930s to discuss the racialization of Chinese music and the ways in which this process of racialization is negotiated through aesthetics, class, empire, and nation.

## POST-WAR MUSIC (SMT)
**Miguel A. Roig-Francoli, Eastman School of Music, Chair**

### *URLINIE* AND *URZIEL:* TONAL AND DRAMATIC CLOSURE IN BRITTEN'S *PETER GRIMES*
Edward Latham
Yale University

This paper presents a new two-part model for the analysis of opera. Beginning with a brief discussion of the history and challenges of opera analysis, and focussing on the conspicuous dearth of opera analyses by Heinrich Schenker in particular, the paper posits a broad and flexible application of Schenkerian analytical techniques based on a synthesis of the two approaches outlined by Patrick McCreless in his article "Schenker and Chromatic Tonicization: A Reappraisal." A second element is then introduced: the application of Constantin Stanislavsky's system of dramatic analysis to the libretto. Stanislavsky's system, which is hierarchical, linear, and musical in conception, is concerned with the "score" of each role in the drama—i.e., an outline of each character's "objectives" for the opera, both overall and scene-by-scene. To unify these two techniques, the concept of closure is discussed in both musical and dramatic terms: the first in terms of the closure of the *Urlinie*, or fundamental line, the second in terms of the attainment of the Stanislavskian *Urziel*, or "superobjective."

As a specific example of the correlation of musical and dramatic closure, the character of Ellen Orford is subjected to dramatic-linear analysis. The score of her role reveals a dual superobjective: to marry Peter Grimes and to save John, his apprentice. This dualism is musically reflected by a double background structure, consisting of interrupted 3-lines in E major and E-flat major. Recent interpretations of the character of Ellen by Philip Brett and Ellen McDonald are contested in light of the new information this reading reveals about her.

## LINE BECOMING SURFACE:
## THE DYNAMICS OF MUSICAL TEXTURE IN
## ANDRIESSEN AND BIRTWISTLE
Philip Rupprecht
Brooklyn College, City University of New York/Conservatory of Music

Individual melody lines, in much Western music, are well-defined and recognizable agents within a texture; in many post-1950s scores, though, line plays a peripheral role, or else presents a possibility to be won, not a textural given. Stockhausen's remarks on "a whole scale between the individual—the indivisible and the dividual—the divisible . . . between gestalt and texture" (Cott 72) hint at a basic conceptual polarity: from the clarity of *line* as pure melody to the extreme of pure *surface*, textures whose individual strands are inaudible. The present study explores the complementarity of the two theoretical concepts with detailed analyses of two ensemble scores of the 1970s. In Louis Andriessen's *Der Staat* (1976), lines lose direction on a post-minimalist foreground; directionality is the product of non-melodic forces of registral and timbral contrast. In Harrison Birtwistle's *The Triumph of Time* (1972), lines lose clarity of definition. A blurring of edges foregrounds the continuum of line and surface. The analytic methodology draws on recent work in contour theory (especially that of Morris) and pitch-spatial analysis (Bernard) while building a wider theoretical context reflecting the documented interest of post-war composers in visual concepts of linearity, especially as formulated in Klee's and Kandinsky's theoretical writings.

## RESIDUE-CLASS SETS IN THE MUSIC OF IANNIS XENAKIS:
## AN ANALYTICAL ALGORITHM AND A GENERAL
## INTERVALLIC EXPRESSION
Evan Jones
Eastman School of Music

In a 1990 article entitled "Sieves," Iannis Xenakis elaborated upon the description of sieve theory he gave twenty years before in "Towards a Metamusic," which was also included in his seminal monograph, *Formalized Music*. Xenakis's "sieves" are custom-designed collections, constructed from interwoven chains of elements separated by congruent intervals. The "sieve" label is a metaphor for the set-theoretical filtration process involved in restricting the compositional material—whether pitches, rhythms, timbres, textures, or any other parameter—to members of carefully chosen sets that exhibit internal interval repetition. Individual interval cycles, distinguished by transpositional level and interval size, are subjected to the logical operations of union, intersection, and complementation; the complexity of the resulting collection may be so great as to mask completely the cyclic aspects of its parent collections.

Constituting an open invitation to achieve informed analysis of his own works, Xenakis's thorough formalization of sieve theory has been largely neglected as an analytical tool. A complete description of a multi-sieve composition, or of any piece in

which internal symmetries are evident to some degree, would explore relationships in both vertical and horizontal planes—both within a given sieve and between different sieves heard at different times. The twofold purpose of this study, then, is to suggest an algorithm with which to reach a description of any collection as a sieve, and to formulate a general intervallic expression that indicates the transformational distance between two collections in terms of their structure as sieves.

## ISORHYTHMIC DESIGN AND FORMAL STRUCTURE IN LIGETI'S RECENT MUSIC
### John D. Cuciurean
### State University of New York, Buffalo

Ligeti's self-professed musical influences include American minimalism, the Ars Nova in 14$^{th}$-century France, sub-Saharan polymetrics and the player piano studies of Nancarrow. Recent scholarship has tended to focus on either the rhythmic domain of Ligeti's compositional language, investigating connections between Ligeti and African polyrhythm, or the similarity between Ligeti's music and chaos theory.

My study investigates Ligeti's connection to the distant past, by considering what sorts of compositional impulses Ligeti may have received from these composers. Through detailed analyses, I have concluded that advanced isorhythmic techniques demonstrated by Ciconia, in particular, play a pivotal role in structuring form in several of Ligeti's most recent works. Using transformational networks, I develop a model for large-scale structure in Ligeti's Étude No. 1 (1985) and the first movement from *Konzert für Klavier und Orchester* (1986-88), paying particular attention to the manner in which isorhythmic technique contributes to the design of both surface gestures and deeper structure. It is my conclusion that programmatic titles such as "Désordre" are in fact misleading—the deep-level structure of Ligeti's late music is indeed well ordered in spite of numerous claims to the contrary.

## WRITING MUSIC THEORY (SMT)
### Severine Neff, University of North Carolina, Chapel Hill, Chair

## FROM *SATZLEHRE* TO *MELODIELEHRE* : REPETITION UNDER NEW GUISES
### Jairo Moreno
### Duke University

Comments by Koch suggest that some types of sequential repetition were no longer acceptable by aesthetic standards ca. 1770. Within his *Satzlehre* repetition plays an additive role: repetition expands an underlying prototype, usually a phrase segment. Repetition, then, is less a necessity than a resource; as such it falls within the province of the *Ausführung* in Koch's Sulzerian view of the creative process.

Writing in the 1830s, Marx presents repetition as an optimal solution to questions of continuation. No longer a technique of phrase expansion, repetition becomes a paradigm of motivic development. Marx's ideas, though inconceivable without Beethoven, are influenced by the analytical and pedagogical model of Reicha, who in the 1810s had advanced the notion of motive *(dessin)* as an analytical and compositional tool. Reicha discusses sequential repetition in detail, claiming it to be an ideal means of melodic development. Sequential repetition is securely cast as a process through which melodies arise, hence the rubric *Melodielehre*.

The transformation in the reception of repetition is traced not as an historical imperative, but as a series of responses to particular, if conflicting, aesthetics to which

theorists themselves respond in turn. But the models explaining repetition imply unique temporal grids. For Koch, repetition entails a sameness which veils the passage of time: nothing new happens. For Marx, by contrast, repetition leaves a trace of the motive as it unfolds.

## "MUSIKALISCHE LOGIK":
## HUGO RIEMANN'S DEBUT AS A MUSIC THEORIST
### Kevin Mooney
### Wilfrid Laurier University

One year prior to submitting his dissertation "Über das musikalische Horen" (1873) at the University of Göttingen, Hugo Riemann published two essays in the *Neue Zeitschrift für Musik*. The first, entitled "Musikalische Logik: Ein Beitrag zur Theorie der Musik," appeared in five installments over the summer and early fall of 1872. The second was called "Über Tonalität" and appeared in two installments later that fall. Drawing on my translation of Riemann's first essay, as well as portions of his dissertation, I shall trace the nature and extent of his early allegiance to the music theory of Moritz Hauptmann. It is well known that Riemann was influenced by Hauptmann's *Die Natur der Harmonik und Metrik* (1853) in the years leading up to the dissertation; but his efforts to gain intellectual independence during this period have received little attention. I shall show how the *Zeitschrift* essays together with the dissertation reveal a progressive distancing from Hauptmann's abstract, dialectical view of music. The core of my paper is an examination of Riemann's application of the three dialectical stages—termed *thesis, antithesis,* and *synthesis* in "Musikalische Logik"—to actual musical examples. Herein lies the novelty of his first essay and the principle point of divergence with Hauptmann's work. I shall conclude by speculating on evidence that suggests the presence of external pressures on Riemann that may have hastened his shift away from Hauptmann's theoretical system.

## PHILOSOPHY IN AN ULTRAMODERN KEY:
## THE DYNAMICS OF DISSONANCE IN SEEGER'S EARLY TREATISE
### Taylor Greer
### Pennsylvania State University

While it is well-known that Charles Seeger was a central figure among the "ultra-modernist" composers in America between the wars, few have understood that an idea such as "dissonant counterpoint" was integrally connected with a broad-based philosophical vision about the nature of musical understanding. Seeger initially presented this vision in an enormous treatise, "Tradition and Experiment in the New Music" (written in 1931, but published posthumously in 1994), in which he integrated his many insights in philosophy, criticism, and compositional theory within an all-encompassing framework.

This paper has two parts. First, I consider the fundamental principles of Seeger's theory of musical understanding and briefly trace their sources in various 19th- and 20th-century philosophers: Johann von Goethe, Henri Bergson, and Bertrand Russell. Second, I explore one way in which these philosophical principles helped shape his compositional theories: in particular, his attempt to extrapolate the notions of consonance and dissonance to the treatment of dynamics. After considering how this approach to dynamics informs a movement from Ruth Crawford's String Quartet, I draw some general conclusions about the relationship between philosophy and compositional theory in Seeger's thought as a whole.

THREE MOMENTS IN THE RECENT DISCIPLINARY HISTORY OF MUSIC
THEORY: NARRATIVE MODES AND DISCIPLINARY TROPES
IN THREE MUSIC THEORY TEXTBOOKS
Karl Braunschweig
Wayne State University

Although we tend to think of our textbooks as straightforward and objective presentations of the basic knowledge of our field, they also provide a hidden narrative of the constitution of music theory as an independent "discipline" within the academy. By opening these texts to a rhetorical analysis of their narrative modes (arrangements of emplotment and explanation that give meaning to information or events) and disciplinary tropes (rhetorical procedures through which a field of inquiry asserts its institutional and scientific nature), they reveal the recent disciplinary history of music theory in America. From this premise, I argue that three of these "moments" are illustrated in what have proven to be three of our most influential texts (I am intentionally using early editions): Walter Piston, *Harmony* (1941), Allen Forte, *Tonal Harmony in Concept and Practice* (1962), and Edward Aldwell and Carl Schachter, *Harmony and Voice Leading*, (1978). Using an approach devised from Hayden White's recent research on narrative in the writing of history and from Michael Cahn's insightful essay on the rhetorical strategies commonly used in asserting disciplinary autonomy, my readings venture beneath the surfaces of these texts to the substrata of their narrative modes and disciplinary tropes, and reveal the significant moment each text represents in the larger narrative of our field of music theory.

**JAZZ AND IMPROVISATION (AMS/SMT)**
**Scott DeVeaux, University of Virginia, Chair**

HARMONY AS SOCIAL SIGNIFIER IN
AFRICAN-AMERICAN MUSIC,
CA. 1900–1950
Thomas Brothers
Duke University

This paper considers harmony as a marker of genre that may also signify ideological position—that is, positions of assimilation or the assertion of a distinct cultural identity. Blues and Gospel, for example, may be thought of as vocal idioms that foreground traditional stylistic markers (such as bending pitch) of the prevailing African–American musical identity. In each case, harmony was then *brought to* an established vocal style. The differences between harmonic styles associated with the two genres point to differences in social position, one being less assimilative than the other. Ragtime and Bebop show a different historical dynamic: harmony was already a given before the genres coalesced, owing to traditions of improvised dance music. The interface of black music with white dancing—on the slave plantation or in the Swing-era ballroom—demands some control of harmony. From that point of departure, Scott Joplin and Charlie Parker take harmony in two very different directions to create dance music that is not necessarily for dancing.

Theories of subcultural behavior illuminate differences in social positioning. Harmony is a source of cultural capital (Bourdieu) and thus a central factor in any musical assimilation. Alternatively, harmony is used in Bebop to assert "intentional difference" in a way that suggests typical subcultural behavior (Hebdige). The use of harmony is also less ideological: it may be neutrally absorbed into a creative mix that has, as its main purpose, the expression of traditional musical values held by African-Americans.

## PROPORTION AND STRUCTURE IN A FREE IMPROVISATION OF THE CHAMBER ENSEMBLE *OREGON*
John W. White
Ithaca College

The analysis of improvisation, including collective free improvisation, typically does not address broad levels of formal shaping. Analyses of motivic development abound in the literature, but they focus almost exclusively upon referent-based improvisation and rarely address issues of broad structural design. This study examines processes involved in the formal construction of a free piece, *There Was No Moon That Night*, by the chamber ensemble *Oregon*. I emphasize formal relationships within the piece, as well as pitch logic and textural relationships insofar as they affect the creation of form.

The analysis focusses on choices made by the players in light of architectonic implications that emerge during improvisation. Formal structure on all levels is portrayed by graphing proportional ratios between structural units. These ratios, or profiles, correlate with types of directed structural motion involving *progression to, recession from*, and *momentary stasis around* significant musical events. Four structural profiles occur across numerous hierarchic levels in this piece: *climax-resolution, stasis-equilibrium, growth-initiation*, and *super climax-resolution*.

The interplay of these profiles, an integral component of collective improvisation, is easily accommodated by this methodology. This type of analysis emphasizes the active qualities of form as a process and documents the degree to which formal shaping as a skilled behavior can be cultivated and refined.

## THE FRANKFURT SCHOOL BLUES: RETHINKING ADORNO'S CRITIQUE OF JAZZ
James Buhler
Bloomington, Indiana

Adorno's critique of popular culture, in particular of jazz, has proved contentious—even among his supporters. Wolfgang Sandner and, more recently, J. Bradford Robinson have claimed that Adorno, when writing on jazz, considers only the popular songs of Tin Pan Alley and the commercial dance music of bands such as Paul Whiteman's, while ignoring the improvisatory, blues-influenced music of New Orleans and Chicago. Left unexplained in this account, however, is the fact that Adorno in all his articles on popular music from at least "Über Jazz" (1936) consistently recognizes a difference between "legitimate" and commercial jazz, even if the difference never becomes operational in his analyses. Evidently Adorno concluded that this difference was not relevant to his argument. This paper makes sense of Adorno's position by identifying the object of his critique not as a musical image but a historiographic one. In this view, Adorno's attack is directed at the historiographic consequences of transforming jazz—or any product of popular culture—into an autonomous high art. Such a transformation necessarily sacrifices the possibility of a real history of jazz to the extent that it must also efface the deep complicity of jazz with commerce. If Adorno's critique thus reveals the consequences of canonizing jazz, his arguments are also more pertinent today to "legitimate" jazz than to the commercial variety, whatever his actual musical referent for jazz might have been.

## FLETCHER HENDERSON, THE SWING SCORE, AND THE JAZZ TRADITION
### Jeffrey Magee
### Indiana University

More than two hundred arrangements by Fletcher Henderson exist in the Benny Goodman collections at Yale University and the New York Public Library. Bequeathed upon Goodman's death in 1986, these scores and parts call for a reevaluation of Henderson's role in American music. Until recently, historians have defined that role largely on the basis of a few sound recordings, such as "King Porter Stomp," deemed worthy of the jazz canon. But the material in the Goodman collection reminds us that Henderson's principal work—and greatest gift, as Goodman noted in his 1939 autobiography—was to translate current popular songs into the dialect of swing, a style whose deep roots in the repertory and industry of popular music have left it with an uneasy place in jazz historiography. Placing Henderson's popular song arrangements at the center reveals the "Jazz Tradition" to be a problematic frame for his contribution. And using written sources reinforces the growing belief in jazz studies that recordings alone offer a highly selective picture of jazz history.

Selected examples from the scores and parts in the Goodman collection show how Goodman's recordings of Henderson's arrangements may be construed as performances of more or less fixed scores that were custom-designed for Goodman's precise yet flexible interpretations. Such examples shift focus away from solo improvisation, long the chief emphasis in jazz criticism, toward the written, ensemble passages in swing performance. They also reveal "King Porter Stomp"—the swing-era anthem most often linked to Henderson's name in jazz history—to be a near anomaly, unrepresentative of his work.

## PHENOMENOLOGY, COGNITION, BODY, AND PERFORMANCE (AMS/SMT)
### Leo Treitler, Graduate Center, City University of New York, Chair

## PSYCHOPHYSICAL MODELS OF OCTAVE EQUIVALENCE AND THEIR SIGNIFICANCE FOR MUSIC THEORY
### Benjamin Whitcomb
### University of Texas, Austin

The purpose of this paper is to investigate the nature of octave equivalence, especially as understood by empirical science. Psychophysical research suggests that there are limits to octave equivalence, but the nature of these limits is rarely, if ever, addressed in music theory. The research surveyed in this paper shows conclusively that octave equivalence does have distinct limitations, and discusses the degree to which various factors affect the strength of octave equivalence. For example, much of this research argues that octave equivalence applies differently to situations involving simultaneous sounds, such as theories of the equivalence of inversionally related chords, than it does to situations involving only successive pitch processing, as in most serial music.

Psychophysical research suggests a solution to the dispute between Rameau and Euler over octave equivalence. These experiments and the musical conclusions we can draw from them have significant ramifications for music theory pedagogy as well. The paper concludes by suggesting several examples of how certain aural skills that involve octave equivalence might be taught better, given this evidence.

## AESTHETICS OUT OF EXIGENCY:
## VIOLIN VIBRATO AND THE PHONOGRAPH
Mark Katz
University of Michigan

For centuries, violinists had treated vibrato as an embellishment, artistic only in its subtle and sparing use. In the first decades of the 20th century, however, violinists started using a more conspicuous, continuous vibrato and began to regard it as an essential element of expressive violin playing.

Why did the practice of vibrato change so dramatically during such a short period, and why at that particular time? Violinists were not responding to a changing artistic climate or to public demand—in fact, the pervasive use of vibrato was widely criticized. Rather, this trend was fundamentally a reaction to the requirements of sound recording, a very different activity from live performance and an increasingly important one for professional violinists after World War I. Violinists used vibrato to project a more intense sound to acoustically-challenged recording machines; to mask imperfect intonation, which is more noticeable on record than in a live setting; and to offer a greater sense of presence on recordings, conveying to unseeing listeners what body language and facial expressions would have communicated in concert.

The increased use of vibrato, while at first an accommodation to practical circumstances, later came to be valued in violin playing, both live and recorded. Ironically, owing to a technology intended to preserve musical performance, what was once inartistic became an aesthetic ideal.

The sources for this paper include pedagogical manuals, early studies of violin vibrato, and violin recordings. Recorded examples will illustrate the historic changes in the use of vibrato.

## PERFORMANCE AND GESTURE:
## ON THE PROJECTION AND APPREHENSION OF MUSICAL MEANING
Judy Lochhead, State University of New York, Stony Brook
George Fisher, New York University

On Thursday, 7 March 1996, Evelyn Glennie performed a percussion concerto with the New York Philharmonic. One reviewer of the concert described Glennie as "quite simply a phenomenon. . . ." The phenomenal aspects of the performance include, as the reviewer points out, the fact that Glennie is "profoundly deaf." The circumstance and success of Glennie's performance makes clear the role that the physical body plays not only in the communication of musical meaning but also in the very nature of that meaning. If a performance of a musical work can successfully take place when one member of the performer/listener dyad cannot "hear" the music, then music must get its meaning from something more than sound itself. This paper considers the bodily basis of musical meaning through various ideas of recent philosophy and demonstrates that the gestural demands of different musical styles can be approached profitably through ideas of embodiment.

Section 1 establishes the conceptual background for the discussion of bodily gesture in music by considering the perceptual philosophy of Merleau-Ponty and others. Section 2 demonstrates how the physicality of performance gesture informs the apprehension of musical meaning in Joan Tower's "Fantasy: Those Harbor Lights" for clarinet and piano. Section 3 shows how performance problems encountered by players may be "resolved" through reconceptualization of the music's gestural structure in Brahms's Sonata for Clarinet and Piano, op. 120, no. 2 (E♭).

# A COGNITIVE THEORY OF MUSICAL MEANING
Candace Brower
Northwestern University

This theory of musical meaning draws upon two theories that have recently emerged in the cognitive sciences. The first, proposed by Howard Margolis, suggests that all thinking consists of pattern matching. According to Margolis, perception begins with the selection of a pattern from memory to match an incoming stimulus. This may be followed by checking for differences between the two patterns, which may then give rise to a search for a higher-level pattern to account for these differences. The second, proposed by Mark Johnson, suggests that much of our understanding is embodied and metaphorical. According to Johnson, we learn about phenomena such as motion, force, energy, and balance through our own goal-directed actions. This understanding is captured in the form of *image schemas,* which are then mapped metaphorically onto other, more abstract domains. Music particularly lends itself to this sort of mapping, being marked by changes of rate and intensity that translate easily into force and motion.

These two theories serve as the basis for the proposed theory, which explains how musical meaning arises through the mapping of musical patterns onto three different types of stored patterns: 1) an image schema for goal-directed motion; 2) the abstract patterns that constitute musical style; and 3) patterns heard within a musical work. Analysis of Schubert's "Du bist die Ruh" will demonstrate how all three levels of pattern matching interact and define one another to produce at times quite precise musical meanings, yielding at the highest level a rudimentary plot structure.

## AMS INFORMAL STUDY SESSION
## CURRENT DIRECTIONS IN LISZT RESEARCH:
## TOWARD THE MILLENNIUM
### James Deaville, McMaster University, Chair
### Detlef Altenburg, University of Regensburg
### Ben Arnold, Emory University
### Paul Bertagnolli, Washington University
### Rossana Dalmonte, University of Trent
### Dana Gooley, Princeton University
### Michael Saffle, Virginia Polytechnic Institute

The purpose of this study session is to provide an opportunity for leading Liszt scholars to share the results of completed work and report on work-in-progress. The session has its roots in the recognition that current scholarly work regarding Liszt is diverse and that the creation of a suitable scholarly forum for the presentation of current Liszt research is necessary.

Each participant will present a twenty-minute statement about or summary of his or her work, after which the discussants and attendees will engage in a free dialogue about directions in Liszt research. It is hoped that the session will facilitate the dissemination of specific research findings, lead to new joint initiatives, and inspire further such sessions.

The panelists' individual areas of research reflect the great diversity of approaches that are being profitably applied to Liszt at the present time. They range from detailed work with primary sources (Bertagnolli's study of the manuscript sources for Liszt's *Prometheus* and Altenburg's critical edition of Liszt's writings) to semiotic analysis (Dalmonte's studies of Liszt's thematic types) and *Rezeptionsgeschichte* (Arnold's study of the recorded history of the Sonata in B-Minor, Deaville's work regarding the dissemination of Liszt's music through performance organizations, Gooley's study of the phenomenon of Liszt the virtuoso, and Saffle's work with the published word about Liszt). Thus the study session will encompass a broad spectrum of paradigms currently employed by musicologists.

## AMS ROUNDTABLE DISCUSSION
## MUSIC AND RELIGIOUS BELIEF
### Thomas Connolly, University of Pennsylvania, Moderator and Organizer

Steven Allen, Somerville College, Oxford University
Margot Fassler, Yale Institute of Sacred Music
Robert Judd, Executive Director, AMS
Theodore Karp, Northwestern University

A hallmark of the 20th-century academy is its relegation of religious belief to the periphery of intellectual discourse, though religion had been at the center of that discourse for many centuries preceding. While many departments of religious studies still exist, and in some cases flourish, religious belief is no longer seen as an acceptable basis for research, writing, or teaching in the humanities in general, nor does it find much expression in the arts. And yet it forms the basic approach to reality of many who work in these disciplines. Most academics who are religious believers have come to accept this state of affairs, living often in a state of philosophical schizophrenia that is not even apparent to those who do not share their belief. Now, at the close of the century, we are seeing a marked shift in thinking about the religious approach to reality—see for instance *The Faith of a Physicist* by the eminent Cambridge particle-physicist-become-priest, John Polkinghorne. This session will discuss this issue as it concerns music and musicology. The four discussants will approach aspects of the topic from different faith perspectives, after which there will be open discussion with the floor.

## SMT SPECIAL SESSION
## ENGAGED THEORY FOR MUSICIANS:
## A PARTICIPATORY WORKSHOP
### Alexandra Pierce
### University of Redlands

The workshop will demonstrate means to improve the quality of perceiving and performing four theoretically distinguishable musical elements: *meter*, by arm swings; *melodic contour*, by "enactment" of melody with arm movement; *performance-phrase* (a unit of relatively complete harmonic progression, roughly at the middleground), by stepping forward and backward from an imagined tonic, placed on the floor; and *climax* (the node of intensity around which performance-phrase coheres), by a hand stretch.

To a recorded tonal piece, fairly complex but not long, we will listen for and move these four musical qualities one after another. The movements are comfortable and easy to do. At the end, in groups of four, with each member of a group moving a different musical quality (and simultaneously witnessing the movement of the other three qualities), we will dramatize the interplay of these elements.

Embodying the varied and distinctive musical qualities in a piece refines listening, which in turn alters the quality of movement so that it becomes like the music, with fluency, coherence, and shape. Through those fluid and transparent approaches, music theory can more reliably facilitate heightened involvement, enriched understanding, and improved performance.


## SMT SPECIAL SESSION
## EXPANDING THE ANALYTIC CANON: A PRACTICUM
### SMT Committee on Diversity
### Kristin Wendland, Morris Brown College, Chair
### Kristin Taavola, Sarah Lawrence College, Organizer
### Dwight Andrews, Emory University, Session Respondent

Multiculturalism and diversity are two issues at the forefront of higher education today. These issues play a strong part in re-shaping college and university curricula as we close the 20th century. Educational institutions are encouraging their faculty to diversify the classroom as well expanding the curriculum beyond the Western canon in all areas of the humanities. This process requires rethinking not only teaching materials, but paradigms. Currently, however, few pedagogical resources are available to the music theorist for such purposes. The aim of this session is to begin a dialogue—one that is not merely issue-driven, but also well-supported with concrete musical examples and lessons drawn from diverse repertories. The Committee on Diversity proposes a practical session to address this need creatively, a "live anthology" of innovative lessons, co-authored by nine presenters. The session will provide theorists and theory pedagogues with a cross-section of nontraditional examples, including lesson plans, background readings, bibliographic resources, and discographies. Because such topics will undoubtedly raise questions, the session will be presented in a seminar format, with ample time for questions and contributions from the audience.


### INTRODUCTIONS TO PITCH-CLASS SET THEORY:
### HARBISON AND COLTRANE
### Keith Waters
### University of Colorado, Boulder

Pcset theory has enjoyed wide application for the analysis of one stream of 20th-century music, which includes the composititions of Schoenberg, Berg, Webern,

Bartok, and Stravinsky, but we may also discover the utililty of pcset theory for musics outside this repertory. Two especially interesting pieces include the final movement of John Harbison's First Symphony and the "Acknowledgement" movement from John Coltrane's *A Love Supreme*. In both works, the motivic organization is articulated through a single pcset, which serves as an unambiguous fundamental construct. Both works offer clear examples for the introduction of pcset theory.

## TWENTIETH-CENTURY MUSICAL CONCEPTS AND THE MUSIC OF THE BEATLES
### Vincent Benitez
### Bowling Green State University

The music of the Beatles can offer refreshing illustrations of different 20th-century musical concepts to undergraduate students. Use of this less traditional music is predicated on the belief (inspired by Robert Gauldin) that students comprehend and retain theoretical concepts better when they are presented with unusual musical examples. In my presentation, I will discuss the use of musical quotation and changing meters in the Beatles's "All You Need is Love" and briefly compare it with the third movement of Luciano Berio's *Sinfonia* in the hopes that the former may reinforce the latter. Furthermore, I will examine the use of modality in "Norwegian Wood" and of harmonic stasis and technology in "Tomorrow Never Knows."

## AGGREGATE UNFOLDING: A *YIJING* PERSPECTIVE
### Eric Lai
### Baylor University

Though works by composers of the second Viennese school are generally employed in demonstrating uses of aggregate formations, Chinese-American composer Chou Wen-chung (b. 1923) has devised distinctive approaches to such formations. With a compositional system that is rooted in metaphysical principles derived from the ancient Chinese philosophical treatise *Yijing*, or the *Book of Changes*, Chou is able to produce aggregates whose derivations deviate from those of the Viennese serialists. These derivations include segmentations of the octave into designated intervallic cells according to the yin/yang structure, as well as complementation of pitch-class content and contour through trigram transformations. In this presentation, I will discuss the generation of aggregate structures in two of Chou's works: *Cursive* (1963) and *Pien* (1966).

## ZEN AND THE ART OF TWELVE-TONE COMPOSITION
### Kristin Taavola
### Sarah Lawrence College

Since the late 1800s, the Japanese have studied Western compositional techniques, integrating them with traditional sonorities to create an art music that exemplifies a Japanese Zen aesthetic. Kazuo Fukushima's *Requiem pour flauto solo*, a twelve-tone piece that imitates the haunting sounds of the bamboo *shakuhachi* flute, provides a clear introduction to serial technique; though the piece is simply constructed, the use of varied timbres, continuous durations, and *honkyoku* form reflects a Japanese Buddhist perspective. The work serves well as an example for a student composition assignment, a creative way to introduce serial procedures.

## ORCHESTRATION IN WORKS BY ADOLPHUS HAILSTORK AND ALVIN SINGLETON
### Kristin Wendland
### Morris Brown College

This segment of the practicum session offers works by two living African-American composers outside the standard canon as a basis for discussion of various orchestral techniques. First, a study of Adolphus Hailstork's *Epitaph* (In memoriam: Martin Luther King, Jr.) (1979) illustrates expressive string writing that is punctuated by winds, brass, and percussion. The composer intentionally composed the piece as a study in understatement and control, free of sudden dramatic effects, with simple harmony and a single climax. The second work by Alvin Singleton, *Shadows* (1987), utilizes layers of harmonic, melodic, and rhythmic ostinati that create an ever-changing mobile of sound in the orchestra.

## "WHOLE LOTTA SOUND": TIMBRE IN ROCK
### Dave Headlam
### Eastman School of Music

One of the most innovative aspects of rock music is the careful attention to timbre. Most groups or singers are identified strongly with their "sound," but it is just this important element that has been neglected in the traditional theory curriculum, largely due to the lack of terminology or technology for analysis. With the advent of widely available and powerful personal computers and sound analysis software, it is now possible to incorporate considerations of timbre into the classroom. Using various Macintosh-based sound analysis programs, this presentation will consist of a model lesson in timbre analysis suitable for undergraduates. The repertory will consist of songs by Led Zeppelin, particularly "Whole lotta love," a staple of the rock literature widely available on CD. This song, a reworking of a blues song by Muddy Waters, demonstrates the group's abilities to create large-scale musical structures from strophic models. The added middle section is an extended study in combining timbres of concrete and electronic sounds, and forms an excellent introduction to the importance of timbre in recent popular music.

## AURAL SKILLS PEDAGOGY INVOLVING NON-WESTERN MUSICS: STRATEGIES FOR ENGENDERING A HOLISTIC MUSICAL EXPERIENCE
### Yayoi Uno
### University of Colorado, Boulder

This presentation draws from musical excerpts of Asante-style African drumming, South Indian vocal music, and Javanese gamelan to explore strategies for engendering a holistic approach toward aural skills pedagogy. At the preliminary level, I introduce: 1) vocalization and kinesthetic drills for strengthening aural retention of a melody or rhythm; then 2) experimenting with cultural-specific forms of notation to transcribe given musics. These exercises are designed to strengthen the students' musical memory by integrating the acts of listening and playing and to develop flexibility in their abilities to adapt various notational systems for transcribing non-Western musics.

## RACE, REPRESENTATION, AND ANALYSIS
### Ellie M. Hisama
### Ohio State University

This presentation demonstrates how one might bring issues of race to bear upon the teaching of analysis, using examples from the modernist and popular music repertories.

Ruth Crawford's 1932 song "Chinaman, Laundryman" vividly depicts the exploitation of an immigrant Chinese laundry worker, undercutting contemporaneous stereotypes about Chinese men in a serialist setting that, I shall argue, is sympathetic to the launderer's plight. In addition, by gracefully drawing upon the tonal idiom rather than resorting to the array of musical stereotypes characteristically used in Western music to signify East Asia, Tori Amos's 1991 song "China" succeeds in establishing a loving and hopeful relationship between the white female narrator and the subject of the song. Analyzing works that represent the ethnic Other sympathetically encourages students who would not typically position themselves with a racially marginalized subject to experience these songs in a new way, one that emphasizes the often unacknowledged role of subjectivity in analysis. By incorporating such compositions into theory courses, one can teach students about musical structure while initiating a dialogue about issues of race, ethnicity, and representation.

## TOWARD A MODEL FOR COMPARATIVE ANALYSIS
### Ann Hawkins
### University of South Florida

The presentation will focus on developing perceptions of structural designs and their generative components in diverse musical styles, including *Domain* for solo flute by Joji Yuasa and the Suite for flute and piano by J. H. Kwabena Nketia. The format will be based on Lerdahl and Jackendoff's reductive analytical conditions and will include a discussion of phrase grouping boundaries, metric weight, time span reduction, and prolongation of established pitch structures. Questions relative to these conditions will be developed in order to solicit appropriate responses for use in comparative analyses.

## SMT SPECIAL SESSION
## COGNITION RESEARCH IN MUSIC THEORY:
## A TEN-YEAR RETROSPECTIVE
### SMT Music Cognition Group
### Helen Brown, Purdue University, and
### Mina Miller, University of Washington, Organizers
### Mina Miller, Moderator

## A SHORT HISTORY OF THE MUSIC COGNITION GROUP
### Helen Brown
### Purdue University

This introduction delineates the context that supported the inception of the SMT Music Cognition Group and summarizes the history of the group over its first ten years.

## THE LISTENER'S BOOTSTRAP
### David Butler
### Ohio State University

The paper reviews leading perceptual theories of key recognition that have been developed during the past two decades, first by discussing points of contention and then by discussing some points of possible convergence appearing in recent work.

## PERCEPTUAL RESEARCH ON VOICE LEADING
### David Huron
### Conrad Grebel College, University of Waterloo

A major achievement of research in music perception and cognition has been a relatively thorough account of traditional voice-leading practice. Research by Bozzi Vicario, Schouten, Norman, Dowling, van Noorden, Bregman, McAdams, Wright, Huron, and others has established the connections between the phenomenon of auditory streaming and Western voice-leading practice.

A few discrepancies remain between the musical and perceptual theories. However, the fit is surprisingly good. Several unintuitive predictions have arisen from the perceptual research that have been subsequently observed and confirmed in musical practices spanning several centuries and styles. For example, the perceptual theory predicts that in polyphonic music, perfect consonances (but not imperfect consonances) will tend to be "prepared" in a manner analogous to the asynchronous preparation of dissonances (e.g. suspensions). Studies of large musical databases have confirmed this and other predictions. Perceptual and cognitive research on voice leading has also clarified the relationship between innate perceptual dispositions (on the one hand) and learned perceptual responses and culturally-mediated interpretations of auditory phenomena (on the other). Current research efforts ought to contribute to future music theorizing related to culture, cultural development, and cross-cultural listening experiences.

## ABSOLUTE PITCH (IN)ABILITIES
### Elizabeth West Marvin
### Eastman School of Music

Music-cognitive researchers have long been interested in and intrigued by the abilities of absolute-pitch (AP) listeners. Of equal interest to teachers of music theory and aural skills, however, are the inabilities of some AP listeners to hear functional relationships among tones, despite their ability to name pitches. Beginning with the 1993 study by Kentichi Miyazaki, from which this presentation draws its title, research demonstrating listeners' inabilities to perform relative-pitch tasks such as interval identification is surveyed. Some hypotheses as to the acquisition and genetics of absolute pitch are discussed, as are the effects of timbre, mistuning, and musical context upon absolute pitch identification.

## COGNITION RESEARCH APPLIED TO AURAL INSTRUCTION
### Rosemary N. Killam and Philip C. Baczewski
### University of North Texas

Beginning in November 1972 at Stanford University, computer-controlled presentations of musical sound were tested in a CAI environment. Retention and analysis of student data were built into the original model. Since that time, the presenters and other experimenters have gathered music cognition research data both via CAI programs and traditional research methodologies, yielding a wide variety of experiments. Data from these experiments have been reincorporated in aural skills learning in many ways. This presentation will summarize theorists' application of research results in pedagogical environments and draw from the authors' work at the University of North Texas to illustrate the value of such research to aural learning.

# HIERARCHICAL EXPECTATION AND THE IMPLICATION-REALIZATION MODEL: A VIDEO OF EVOLVING STRUCTURE

Eugene Narmour
University of Pennsylvania

The implication-realization model (Narmour 1977, 1990, 1992, 1996) defines style in terms of bottom-up primitives and top-down structures. The former find instantiation in musical parameters processed separately, as perceptual simplexes. In contrast, top-down style structures depend on hierarchical interrelations processed *in toto*, as cognitive complexes.

In this presentation I examine the hierarchical properties of musical style structures by theorizing about the durations and the time spans of higher levels. Following this, I will demonstrate how a family of hierarchical style structures might be neuronally encoded in a three-dimensional Fodorian-like model. I then show how such complex hierarchical structures are part of the real world of musical literature and thus influence our expectations.

To complete the discussion I employ the theory to construct a short video of the first four bars of Mozart's Sonata K. 282 to illustrate how idiostructural representations evolve in time, thereby capturing the dynamic *rhythm* of the phrase—rhythm here defined as all the functional interactions among the analogous hierarchical structures of melody, duration, harmony, and meter.

## DEAF/MUTES AND MIMES (AMS)
### Carolyn Abbate, Princeton University, Chair

## THE RISE OF INSTRUMENTAL MUSIC AND OTOLOGY: CONNECTIONS BETWEEN MUSIC AND MEDICINE IN THE EIGHTEENTH CENTURY
Laura J. Koenig and Donald Endres
Anchorage, Alaska

Eighteenth-century scholars working with the deaf population upheld the mistaken belief that thought was only possible through speech and that spoken language was an obligatory precursor to written language, thus propagating the "oral" approach to deaf education. The anatomic and physiologic understanding of nerves and the relationship between voice and hearing was, in large part, comprised of medical misconceptions. With the development of neurotology, the 18th century heralded a significant improvement in understanding the relative independence of hearing, speech, and intellect, as well as the recognition that language and communication need not be bound to speech.

Histories of deaf education theory and medical science offer important insight into the extensive 18th-century debate regarding the superiority and value of vocal versus instrumental music. Several treatises on deaf education, for example, describe methods from which the deaf can experience musical "passions" by learning how to sing. 18th-century discussions of language, expression, and music are also frequently launched with images of the deaf-mute. In analyzing treatises on otology, deaf education, the origin of language, and musical aesthetics, this paper explores how the rise and aesthetic justification of instrumental music as a significant medium in its own right paralleled developments in deaf education and depended, in part, upon the formation of appropriate scientific understanding of the ear and hearing.

## "MILLE SENTIMENTS CONFUS L'AGITENT": UNDERSTANDING *LA MUETTE DE PORTICI*
Cormac Newark
University of Oxford

It has become axiomatic that stage spectacle played a crucial role in the effect of *grand opéra*, with the eruption of Vesuvius at the climax of Auber's *La Muette de Portici* endlessly cited as a *locus classicus*. However, recorded in the production booklet for the premiere are other, perhaps more fundamental, details of staging—ones that, while not spectacular in the same sense, nonetheless emphasize the peculiarly intense visual appeal of the genre.

To take one example, physical gesture is at least as important an aspect of the opera as are its special effects. Its central character, the *muette* of the title, is silent, played by a ballet dancer. Paradoxical as this would seem for an opera, such mute characters were the height of fashion in contemporary stage genres, notably *mélodrame*. But whereas the typical mute character could communicate only via a single on-stage translator, Auber's heroine, Fenella, never fails to make herself understood. Identifying the various signifying conventions for purely visual communication that she has inherited from this and other theatrical traditions, we find a surplus of interpretive activity concentrating around her silence: not only the other characters but also the writers both of the stage directions and, mysteriously, of the otherwise purely prescriptive staging instructions share a desire to explain away her muteness—to speak for her.

The paper will further explore whether this predisposition to be visually over-articulate is, in part, a function of *mélodrame's* transplantation to an operatic situation, and will discuss what Peter Brooks has tantalizingly called "the further legibility of opera."

MAKING MUTE THINGS SPEAK: OPERA AND *MÉLODRAME*
John Speagle
Princeton University

The melodramatic aesthetic of mute expression characteristic of early 19th-century Parisian *mélodrame* draws on Diderot's aesthetics of mute tableaux and on the figure of Rousseau's *Pygmalion*, the "first" *mélodrame*. The impact of *mélodrame* on opera, as the genre passes from its apex during the 1820s to converge with Romantic drama, can be seen in the rapprochement of the Pygmalion theme with the Orphic trope of envoicing the inanimate.

While Enlightenment thought on deaf-mutes had stressed their Rousseauian purity, constructions of the mute in the early 19th century took on a darker hue. Several contexts converge in the 1820s on Scribe and Auber's *La Muette de Portici*: the sources for the heroine's character type in Goethe's Mignon and Scott's Fenella; the newly pathologizing medical discourse of the deaf-mute; and the range of expressive modes provided by numerous mute characters of *mélodrame*.

An explanation for the novelty of a leading mute role in *La Muette de Portici*, as well as for the excessive legibility of the body in the pantomime scenes, can be sought in traditions of *mélodrame*, pantomime, and ballet, and in popular belief in theories of the body's signifying power, such as Lavater's physiognomy. Nonetheless, consideration of these factors in conjunction with Fenella's envoicing through soloistic orchestration raises questions of expressive redundancy in opera.

## POLITICS AND TWENTIETH-CENTURY COMPOSITION (AMS)
### Reinhold Brinkmann, Harvard University, Chair

RECONCILING MODERNISM AND NATIONALISM:
BÉLA BARTÓK AND THE NEW HUNGARIAN MUSIC SOCIETY
Lynn Hooker
University of Chicago

In March of 1911 a group of young composers, among them Bartók and Kodály, met in Budapest to found the New Hungarian Music Society, abbreviated UMZE in Hungarian. Contrary to what one might expect of a society with this name, UMZE did not limit itself to fresh works by Hungarians until its last gasps; rather it programmed works by modernist French, Austro-German, and Russian composers, folk song settings by Ravel and Balakirev as well as Bartók and Kodály, and early music, with only a few new works by Hungarians. Only when financial problems caused the cancellation of two concerts, including a mostly Schoenberg program, did UMZE put on a season-ending concert of Hungarian premieres.

UMZE's unexpectedly broad repertory prompts a reevaluation of Bartók's role as a nationalist and modernist, aspects of him that were viewed as diametrically opposed in Hungary at that time. I will examine how Bartók presented himself in both of these roles through his direction of UMZE and how he planned to confront the anxieties of life on the periphery—where Hungary still does and does not view itself — by proposing a pan-European modernist concert series. The question of whether to define Budapest's musical life as a significant part of a larger European modernist scene or as a nationalist center contributed to UMZE's failure. I will use these disagreements, and Bartók's and his colleagues' approach to them, to propose a broadened definition of the avant-garde.

## BLACK IDENTITY IN THE MUSIC OF JULIA PERRY
### J. Michele Edwards
### Macalester College

Henry Louis Gates, Jr. described black novels as "mulattoes" or "mulattas," operating in standard languages and structures but with "a distinct and resonant accent . . . that Signifies (upon) the various black vernacular literary traditions." Similarly, the music of Julia Perry (1924–79) operates in these two worlds, blending black vernacular music with Western classical practices. This paper explores Perry's shifting combination of white and black musical traditions and looks at how this relationship constructs black identity, reflecting the shifting social-political context in which she lived.

Her early works with roots in spirituals and blues (e.g., *Free at Last* and *Lament/Prelude for Piano*) are linked to the rural past of a colonized people. During the 1950s while Perry lived in Europe, she abandoned outward signs of African-American identity and shifted her artistic attention to European models, especially that of her teacher Luigi Dallapiccola. Perry avoided the twelve-tone system but followed Dallapiccola's focus on motivic unity and the transformation of small melodic cells as the central organizing principle (e.g., *Short Piece*, *Homage to Vivaldi*, and *Symphony in One Movement*). With growing racial awareness emerging from the Civil Rights struggles of the sixties, Perry returned to a focus on conspicuous issues of the black experience, transformed and reshaped to reflect her social reality. Contemporary urban referents are found in her programmatic titles, her incorporation of rock 'n roll and rhythm and blues styles, and in the explicit racial components of Perry's *Bicentennial Reflections*.

## RADICAL SPACES: REINVENTING THE CONCERT IN AMERICA, 1951–1971
### Michael Lee
### University of Oklahoma

Michel Foucault offered a model for a critique of relationships between institutions, people, and physical spaces. In work of this type, Foucault examined modes of objectification. While Foucault was interested in prisons and hospitals, analyzing concert spaces might reveal relations between musical practices and the objectification of audiences. This paper argues that reinventions of the concert space executed by various American musicians demonstrate an unmistakable link between radical American aesthetic programs and the aims of post-structuralist critique.

Because of the volume of material available for analysis, my discussion will be limited to a typology of reinventions with historical examples cited for each type. All of the types discussed have as their central mission an attempt to diminish audience objectification. The paper argues for the existence of four types of reinvention: 1) liberation within a conventional space from spoken and unspoken expectations for audience comportment, 2) relocation of musical performance to an unlikely venue lacking conventional implications for audience conduct, 3) elimination of physical barriers such as that between audience and performance, 4) elimination of whole categories such as "performer," "audience," and "concert." Beyond observing the existence of these types of performance, the paper will offer a brief analysis of each type's opposition to objectifying practices. This analysis depends on theories outlined by Foucault, on review of polemical writings, on examination of contemporary reviews, and on interviews with central figures such as Annea Lockwood and Christian Wolf.

OPERA ON TRIAL: SOCIALIST REALISM AND
*DAS VERHÖR DES LUKULLUS*
Joy Haslam Calico
Duke University

Long after the Soviet-occupied zone in east Germany became the German Democratic Republic, the Soviet Union continued to dictate not only political and economic policy in the fledgling GDR but cultural policy as well. Early artistic endeavors in the GDR were judged according to Zhdanov's Soviet paradigm of Socialist Realism.

One aspect of Socialist Realism that has not been adequately examined is its emphasis on the production of Soviet opera as the most important musical task in the USSR after the war, and I propose that the primacy of opera among musical genres was incorporated into early GDR *Kulturpolitik* as well. This paper will examine the influence of Soviet Socialist Realism on opera in the early years of the GDR as seen in the controversy surrounding its first major opera production, *Das Verhör des Lukullus* (1951–52) by Bertolt Brecht and Paul Dessau. Extensive musical changes and comparatively minor libretto alterations ultimately resulted in the revised and retitled *Die Verurteilung des Lukullus*. Three intermediate versions of the opera exist in the Stiftung der Akademie der Musik in Berlin, corresponding to and reflecting the course of the debate. The composer's dated revisions and his correspondence with Brecht and others provide compelling evidence of the conflict between the Soviet vision of developing GDR culture and that of German intellectuals returning from exile in the West, and conflicts over the role opera would play in their respective agendas.

## SINGERS (AMS)
### Philip Gossett, University of Chicago, Chair

THE EROTICISM OF EMASCULATION:
THE CASTRATO AS SEX-OBJECT IN THE SEVENTEENTH CENTURY
Roger Freitas
Wellesley College

Against the background of 17th-century views of sexuality, the castrato appears not as the asexual creature sometimes implied in recent research (Rosselli, Peschel), but as a *super*-natural manifestation of a widely-held erotic ideal. Using the works of Thomas Laqueur, Stephen Greenblatt, Linda Austern, Wendy Heller, and others—in addition to my own archival findings relating to the contemporary castrato Atto Melani—I briefly sketch the general views of the Seicento on sexuality, particularly the Galenic one-flesh model in which differences between the sexes are attributed solely to variances in vital heat. Castrated before experiencing the final surge of this heat, which arose in adolescence, the castrato remained locked in the middleground between male and female, retaining forever the androgyny of the prepubescent boy. Like boys, but even more potently, the castrati appealed, in this often misogynistic society, to hedonists among the nobility and clergy who sought "the possibility of enjoying feminine beauty without the necessity of congress with a woman." Atto Melani's correspondence offers suggestive testimony to such a relationship. For others, the castrato's boyish femininity represented an incarnation of the dominant ideal of male beauty, as expressed in contemporary romances and novels. Indeed, a number of moralists published specific rebukes to women for having affairs with these singers. This more sexualized view of the castrati suggests new possibilities for understanding their relationships to patrons and for interpreting their operatic roles.

## WHEN PHILOMELA SPEAKS: JULIANE ZELTER AND THE LIED
### Stephanie Campbell
### Washington University

After the death of Juliane Zelter (1767–1806), her grieving husband, Carl Friedrich Zelter (1758–1832), who composed primarily for her voice, set no Lieder for several months and then embarked on his most productive period of song composition. In 1807 Zelter set several poems about loss and guidance, culminating in an address to a tutelary spirit, Philomela transformed into a nightingale. On the second anniversary of Juliane's death, he added the line "wenn in dem süssten Leiden mir Philomele spricht" to a setting of Goethe's *Nähe des Geliebten.*

Juliane was not only an inspiration to Zelter, but also an agent of transformation. As a gifted singer of the upper class, she confined her musical activities either to the socially acceptable Singakademie, or to domestic genres. The "Berlin School" Lied, however, would have offered her very little challenge or satisfaction. Juliane's limited performance opportunities prompted Zelter, one of Schubert's most important precursors, to experiment with a new, more expansive Lied. While composing for her, Zelter developed the most innovative and dramatic aspects of his style. The memory of Juliane's voice affected Zelter's songs long after her death, since he stated in 1822 that "now" most of his works were songs for her. In the transformation of a highly feminized genre from social song to art song, Juliane Zelter demonstrates the important role of the talented female amateur with few outlets other than the Lied. As with Philomela, repression resulted in a new kind of expression.

## *DAS WILDE HERZ:* INTERPRETING WILHELMINE SCHRÖDER-DEVRIENT
### Stephen Meyer
### Adelphi University

Wagner's story of being inspired (we might almost say "converted") by Schröder-Devrient's depiction of Leonore is only the most well-known of many testimonies to her revolutionary power as a performer. She was perhaps the most beloved and despised singer of the 1830s and 40s. Common complaints about her limited range and lack of vocal polish are borne out by a study of her partbooks, which reveal occasional transpositions of arias and simplifications of difficult passages. But many critics admired the dramatic intensity of her performances; they felt it heralded a new era in German opera. In the writings of these partisans, the borders between stage and politics, between Schröder-Devrient's public and private personae, were effaced. Her performances came to embody liberation, not only from the dominance of French and Italian opera, but from the political and sexual order of the Restoration. This paper analyzes the processes whereby Schröder-Devrient came to symbolize the emancipatory impulses of an entire generation.

Schröder-Devrient sympathized with early 19th-century liberalism and, like Wagner, she was exiled from Saxony for taking part in the 1849 Dresden uprising. By this point, her career was essentially over and in the conservative reaction that followed the mid-century revolutions her political symbology was silenced as well. In the rapid industrialization and political centralization of post-revolutionary Germany, Schröder-Devrient's legacy shifted dramatically. She was once more reinterpreted and historicized, to form a part of the "triumph of German art."

A VOICE FOR THE HERO: THE ITALIAN *MUSICO* TRADITION, 1800–1840
Heather Hadlock
Stanford University

When Verdi, in 1843, refused to compose the title role of *Ernani* for the contralto Carolina Vietti, his refusal marked the end of the era of the *musico*, the female singer who portrayed adult male heroes. Yet if the ascendancy of the tenor hero in Italian opera seems in retrospect both natural and inevitable, perhaps we need not regard his triumph over the *musico* as a foregone conclusion. This paper examines the *bel canto* era as a period of contestation over the proper sound of heroism and over the relationship between voice and body, a time when the relationship between the real (singer) and the represented (hero) was being renegotiated.

To modern ears, *musico* roles have sounded old-fashioned, implausible, or perverse, yet only a few contemporary commentators seem to have regarded the *musico* as problematic. Descriptions of Giuditta Pasta and Rosamunda Pisaroni, two celebrated *musico* singers of the 1820s, suggest that spectators resolved the "voice-body problem" in various ways: as Tancredi, the marmoreally beautiful Pasta embodied an abstract ideal of heroism, while Pisaroni's "frightening" ugliness caused listeners to avert their eyes from her portrayal of Arsace, conjuring up an imaginary body from which her wonderful voice emerged. Perhaps the subtlest contemporary reflections on the virtues and limitations of the *musico*, however, may be found in the operas that featured her. From this perspective I examine the *musico*'s musical and dramatic place in Rossini's proto-Romantic *La Donna del Lago* and self-consciously classical *Semiramide*, and remark on subsequent developments as evidenced by Donizetti's *Siege of Calais* and *Lucrezia Borgia*.

## *INSTRUMENTUM REGNI:*
## MUSIC AND FRENCH IDEOLOGIES OF ABSOLUTISM (AMS)
Philippe Vendrix, Centre d'Études Supérieures de la Renaissance, Université de Liège, and École Normale Supérieure, Paris, Chair

HARMONIC GOVERNANCE: COURT BALLET DURING THE FRENCH
WARS OF RELIGION
Kate van Orden
University of California, Berkeley

In 1576 the French political theoretician Jean Bodin proposed a government based on Boethian harmony: the king ruled as number one, and France's three estates served under the ciphers 2, 3, 4. God, he explained, had invested the numbers one through four with the ratios of all consonant intervals because "the Royal state is harmonic and must be governed harmonically." Yet Bodin wrote amid religious wars that exacerbated noble factionalism and threatened divine right. His musical paradigm theorizes absolutist politics already in motion, for the Valois strove to subject the nobles to monarchic authority.

Concurrently, Catherine de Médicis staged a series of *magnificences* which presented a new genre: ballet. Ballets seemed to incarnate divine rule by drawing a temporary celestial accord down upon the court that unified the body politic and made everyone dance in time. The efficacy of the ballets rested in the rousing, repetitive rhythms of their music, music that shared the philosophical foundation that scholars mistakenly assign only to *vers et musique mesurés*—songs re-creating the moral effects of harmony's motion upon the soul described by Plato. Contemporary sources relate that instrumental music for ballets was composed according to ancient numbers and measures. In light

of this neoplatonic discourse, I exemplify measure in terms of dance music and discuss two ballets with conciliatory politics: the *Paradis d'Amour* (1572), in which a ballet resolves a mock battle fought between the king and Huguenot guests, and the nationalistic *Balet des provinces* (1573).

## DRINKING SONGS, *MAZARINADES,* AND OTHER ACTS OF MUSICAL DISORDER DURING THE EARLY REIGN OF LOUIS XIV

Lisa Perella
University of Pennsylvania

Working within Robert Isherwood's model of "music in the service of the king," Richard Taruskin's recent discussion of French opera under Louis XIV brooks no musical culture existing outside of servitude. He argues that opposition to Jean-Baptiste Lully would consist only of "those who wished to supplant him in his opportunity to serve." But French opera appeared decades after the mechanisms of absolutism were established; and focussing attention on the large-scale court entertainments restricts music's function to the creation of social order. Instead, we might examine the related but more socially dispersed genre of songs, which were neither as monolithic nor as containable as ballets and operas.

This paper discusses two categories of songs that were politically and socially disruptive. The first type can be found in *mazarinades*—broadsheets published during the civil revolts known collectively as the Fronde (1648–53). As these works criticized Cardinal Mazarin and celebrated acts of rebellion, they distributed an oppositional political message to a public of varying levels of literacy. The verses of the second type, drinking songs, rarely contained such overt criticism of the government since, when published, they often carried the king's *privilège*. Paradoxically, however, they had the potential to generate even greater disorderliness since drunkenness was associated with criminal and licentious behavior. The seditious quality of drinking songs was recognized by the administration and thus, throughout Louis XIV's personal reign, was captured and neutralized within the dominant modes of courtly musical expression to which they once formed a counterpart.

## NEOPLATONISM, QUIETISM, AND QUALITIES OF MOTION IN FRENCH SEVENTEENTH-CENTURY MUSIC

Susan McClary
University of California, Los Angeles

Performers and historians sometimes complain about the static character of much 17th-century French music, and they tend to interpret this element as evidence of aesthetic weakness. Yet given the ideological frameworks within which French music operated in the 1600s, this simulation of stasis seems to have been not the result of inferior technique, but rather the intended goal, achieved only through the expert manipulation of all musical parameters.

In this paper, I will focus on what I call "quality of motion" as a means of connecting ideologies and musical styles. Theoretical preference for the visual components of scores encourages us to dismiss phenomenological features as "subjective." Yet if music produces its effects in part by presenting compelling models of kinesthetic activity, then our analyses must seek to account for this aspect of musical practices—not only for the sake of historical interpretation, but also for enhanced performances.

Following a brief review of the ideals of constraint expressed in absolutist, neoplatonic, and Quietist documents, I will examine the ways in which Lully and Marais produce similar qualities of motion in their music. But I will also deal with Louis Couperin and

Charpentier, whose music articulates very different kinds of gestures. These examples will lead to a reconsideration of cultural contexts: were such procedures counterhegemonic? Or do they point to greater heterogeneity within this period than historians have sometimes recognized? In either case, the qualities of motion simulated by these repertories offer invaluable evidence concerning the history of the body in its relationships to culture and power.

## CHOREOGRAPHING THE KING'S TWO BODIES: REPRESENTATIONS OF SOVEREIGNTY IN THE CHACONNES FROM LULLY'S *BALLET D'ALCIDIANE* (1658) AND *AMADIS* (1684)
### Geoffrey Burgess
### Cornell University

In the *ballet de cour* and *tragédie en musique* of the late 17$^{th}$ century, the chaconne came to hold a focal position in the representation of sovereign power. Organized over the unrelenting cycle of the ground bass, these dances represent cosmological harmony in which time seems to stand still. The *basse contrainte* is both what restricts the progress of the music and generates the proliferation of melodic variation—a force of both subjugation and empowerment—and as such is a musical simulacrum for the Baroque model of how the legitimation of power is predicated on the concept of noble constraint: mastery over others must be legitimated through the exhibition of self-mastery.

This paper addresses the issue of representation in two chaconnes by Lully, which—while exhibiting musical and dramatic similarities—engage two distinct representations of sovereignty, corresponding to Kantorowicz's theory of the King's Two Bodies (physical and mystical). In the first, the "Chaconne des Maures" from the *Ballet d'Alcidiane*, Louis XIV participated in the representation of his own image. However, the king's role in the process of subjugation-empowerment is deconstructed in a *vers* by Isaac de Benserade printed with the *livret*, which unmasked the disparity between ideal and physical realities of sovereignty. The second Chaconne is from Lully's *tragédie en musique*, *Amadis*. Here the king was not a participant in but a spectator of his own representation. I argue that the chaconne enacts the sovereign's mystical body by projecting a "liminal" temporality in which the here-and-now coalesces with the mythical past, conflating representation and sovereign.

## MUSIC AND MEDIEVAL INTELLECTUAL LIFE (AMS)
### Edward Roesner, New York University, Chair

### BYZANTINE SCHOLARSHIP AND PTOLEMY'S *HARMONICS*
### Thomas J. Mathiesen
### Indiana University

Several versions of a Byzantine scholion to Ptolemy's *Harmonics* assert that he died before completing it; indeed, the *Harmonics* was transmitted in an incomplete state until the 14$^{th}$ century, when it received extensive text-critical work by Nicephorus Gregoras (1295–ca. 1359) and his student Isaac Argyros. According to another scholion, Gregoras edited the treatise, completed the missing chapters 14 and 15 of Book III, and moved the marginal annotation adjacent to Book III, chapter 9 in several manuscripts to a new location, where it became the final chapter of the treatise.

Even in its own day, though, Gregoras's work was criticized. The monk Barlaam objected to his completion on grounds that the language is not Ptolemy's, the planetary associations are incomplete or inconsistent with Ptolemy's earlier treatments, and so on.

Barlaam's refutation provides an example of the seriousness with which Byzantine scholars viewed work on ancient Greek music theory.

In its completed state, the *Harmonics* came to be favored by scholars as the most informative of the Greek musical treatises. Nevertheless, upon consideration of the musical cosmos as developed in Book III (illustrated with the aid of various diagrams) and examination of the method of Gregoras's reconstructions, this paper concludes that the *Harmonics* begins a decline in Book II, accelerating rapidly until the end. The scholia, glosses, and distinct versions of this text provide unusual evidence of the extent to which ancient scientific books were reworked and supplemented—for better or worse—in the course of preserving them for later readers.

## MARTIANUS CAPELLA 935 AND ITS CAROLINGIAN COMMENTARIES
Charles M. Atkinson
Ohio State University

In the modern editions of Martianus Capella's *De Nuptiis Philologiae et Mercurii* there is an egregious error in section 935, that treating the fifteen ancient Greek tropes. In the editions and in Stahl's translation, Martianus states that there is a "certain friendly concord" between three pairs of tropes, the Hypodorian and the Hypophrygian, the Hypoiastian and the Hypoaeolian, and Hypophrygian and Hypolydian. According to him, in these three pairs of tropes "the middle tones of the lower tropes become the *proslambanomenai* of the higher tropes." In Willis's edition the passage reads: "verum inter hos tropos est quaedam amica concordia, qua sibi invicem germanescunt, ut inter Hypodorium et Hypophrygium, et item inter Hypoiastium et Hypoaeolium; item . . . inter Hypophrygium et Hypolydium, qui tamquam duplices copulantur. mediae vero graviorum troporum his, qui acutiores sunt, προσλαμβανόμεναι fiunt."

This reading is, quite simply, nonsense. Indeed, it is surprising that the modern editors did not get it right, given that the correct reading can be found in at least two manuscripts of the treatise. More interesting, however, is that the manuscripts glossed by Martin of Laon, John Scotus Eriugena, and Remigius of Auxerre all contained some version of the incorrect reading given above. These commentators therefore had to try to make sense out of nonsense. Their attempts to do so provide a fascinating glimpse into the way ancient Greek theory was understood, misunderstood, and ultimately reinterpreted during the Carolingian era under the influence of an incipient theory of eight church modes.

## RECEPTION, REACTION, AND REDACTION: A REFLECTION ON CAROLINGIAN AND POST-CAROLINGIAN MUSICAL THOUGHT
Calvin M. Bower
University of Notre Dame

The Carolingian period (751–87) witnessed the synthesis of musical thought that has become known as "music theory." The present inquiry will isolate the two musical and intellectual traditions assimilated by the Carolingians, examine the response to these traditions, and show how the two streams—*cantus* and *musica*—melded together into one tradition to form the discipline of "music theory."

The vocabulary and concepts of the *cantus* tradition must be determined negatively. Documents fostering this tradition were either never written down or are no longer extant. The vocabulary of *cantus* must be isolated by examining extant texts and determining terms and concepts that do not belong to the *musica* tradition. We can thereby establish that *cantus* reflected practice, and was concerned with contemporary melodies.

The tradition of *musica* also flourished among the Carolingians as works such as those by Macrobius and Boethius were assimilated. The principal focus of these texts concerns knowledge of philosophical truth expressed in mathematical ratios. This tradition displayed no interest in practice and thus stood in marked contrast with *cantus*.

Yet in the treatise of Aurelian (ca. 876)—our earliest work of "music theory"—the "*cantor*" is set against the "*musicus*," and a self-conscious awareness of the two streams is evident. This creative tension is sustained throughout the 10th century, and the synthesis of *cantus* and *musica* gives rise to a new discipline. This paper will examine the development of this synthesis and refine our perception of the earliest treatises in music theory.

## ON THE USEFULNESS OF MUSIC: MOTION, MUSIC, AND THE THIRTEENTH-CENTURY RECEPTION OF ARISTOTLE'S *PHYSICS*

Nancy van Deusen
Claremont Graduate School

Without music, nothing is comprehensible, wrote Augustine in his treatise on that subject. The statement is simple, yet confounding. When Augustine wrote it, ca. 387, the future bishop was, after all, young, newly converted to Christianity, perhaps overly enthusiastic about music's place and power.

Augustine's statement, however, reflecting a function for music within a discipline based on an educational tradition, as well as a distinctive intellectual capacity that had already, by the 4th century, been carefully assigned, was taken seriously for hundreds of years. His statement is reiterated by Roger Bacon in the second half of the 13th century. Music, as the objective, measurable discipline that directly—and deliciously—formed the bridge between sense and abstraction, provided sonorous analogies to principles that were basic not only to philosophy but to life itself. This, from Augustine's educational context, to the dynamic reception of Aristotle's *Physics*, from the 4th to the early years of the 13th centuries, was music's place. An indication of the interest that the *Physics* aroused is that it generated more commentaries, for a longer period, than any other work of Aristotle. Based on the continuity of a well-known disciplinary function, music continued to provide *exempla*—in compositional style, in the physical reality of performance, and in written text—for the new physical principles of the nature of motion, contrary motion, and impetus, as delineated in the *Physics* of Aristotle, which was newly translated and available in the early years of the 13th century.

This paper explores specific cases in which music functioned as an *analogy* to revolutionary concepts of motion. Key passages from three of the earliest comments on the *Physics*, those of Philip the Chancellor, Robert Grosseteste, and Roger Bacon, are placed alongside contemporaneous musical style and music theoretical discussion. The conclusion: difficult principles of *measurable motion*, as well as the nature of *impetus* expressed in the *Physics*, were exemplified in music and discussed with identical terms by writers on music, such as Anonymous IV. Thus, writing within the discipline of music, rather than constituting a conservative documentation of performance traditions or a conventional quotation of the "authorities," stood at the very forefront of revolutionary, difficult to understand, intellectual developments.

## SCRIABIN AND STRAVINSKY (SMT)
### Gretchen Horlacher, Indiana University, Chair

## VOICE-LEADING PARSIMONY IN THE MUSIC OF ALEXANDER SCRIABIN
### Clifton Callender
### University of Chicago

This paper explores relations of voice leading in Scriabin's non-tonal music which may be characterized as smooth, or parsimonious, a term employed in recent work by Richard Cohn to describe situations in which every voice in a motion between two simultaneities is either retained as a common tone or moves incrementally by a half-step in chromatic space. The $P_n$-relation is a formalization of parsimonious voice leading between chords for which there exists a one-to-one mapping, where n denotes the number of voices moving by half-step. $P_2$-relations hold between any $T_{even}$-related Mystic chords (set-class 6-34), a common chord sequence in Scriabin's music. Split voice leading, which holds between a single pc and a dyad consisting of that pc's upper and lower neighbors, for example between $\{F\}$ and $\{E,F\sharp\}$, is formalized as a split-relation. This relation employs a grouping based on registral proximity and thus provides an alternative to the assumptions of one-to-one mapping of most theories of voice leading. A Generalized Interval System of split-relations is developed which 1) demonstrates that $T_6$-related acoustic collections (set-class 7-34), sister sonority of the Mystic chord, possess the potential for parsimonious voice leading via split-relations; and 2) presents an explicit means of describing the function of the acoustic collection as a mediating structure between whole-tone and octatonic collections. A generalized relation is developed that allows any instance of voice-leading parsimony to be decomposed into its constituent $P_n$- and split-relations. Examples from Scriabin's Etude, op. 65, no. 3, demonstrate the inherent potential for parsimonious voice leading of his preferred pitch structures, suggesting a relational network that obtains among them.

## THE EXCLUDED MIDDLE: A SYNTHETIC TEMPORAL ANALYSIS OF THREE WORKS BY IGOR STRAVINSKY
### David W. Rogers
### Bradenton, Florida

The author addresses three compositions by Igor Stravinsky—*Le Sacre du Printemps, Symphonies of Wind Instruments,* and *Agon*—to illuminate ways in which Stravinsky's more discontinuous compositions cohere despite the juxtaposition of contrasting blocks of varied length and content. Using the work of Jonathan Kramer and Pieter C. van den Toorn as a starting point, the analysis of these three works differs from theirs by accenting continuity and similarities in temporal organization at multiple formal levels. A three-part definition of *temporal equivalence* is introduced, highlighting techniques used even in early works such as *Le Sacre* to provide balance and continuity among disparate elements, thus filling troubling gaps in previous analyses of these works.

## A FUZZY SET-BASED METHODOLOGY FOR ANALYZING CENTRICITY IN THE NEOCLASSICAL WORKS OF STRAVINSKY
### Peter Silberman
### Eastman School of Music

Stravinsky's neoclassical works, which range from *Pulcinella* of 1920 to *The Rake's Progress* of 1951, make extensive use of tonal, or pitch-class, centers. Previous analytical approaches to this repertory include Schenkerian voice-leading analysis, pitch-class set

or scalar analysis, analysis of tonal axes, or some combination of the three. While each approach has its merits, each can be extended or modified to deal more effectively with issues of centricity. Such modifications may be needed in order to answer the two questions that underlie this paper: 1) how are pitch-class centers established contextually, and 2) what are the relationships of other, non-centric pitch classes to tonal centers?

In order to investigate these and other questions, an analytical approach is proposed and demonstrated based on concepts from fuzzy set theory, a branch of mathematics developed in order to model partial values or "inbetween" states. Fuzzy sets are weighted sets and can be used to model situations in which some pitch classes are more prominent than others, or situations in which a pitch-class hierarchy has been established. Basic operations on fuzzy sets will be shown to yield measurements of the relative salience between pitch classes in a given passage and the amount of vagueness, defined as the degree to which a single pitch-class center is obscured. Finally, a method for calculating a centricity index, the estimation of the relative "amount" of centricity in a given passage, will be demonstrated and used in an analysis of Stravinsky's *Mass*.

## STRAVINSKY'S SECOND CRISIS: READING THE EARLY SERIAL SKETCHES
David Smyth
Louisiana State University

Selected sketches for *Agon* (1953–57), *Canticum Sacrum* (1955), *Threni* (1957–58), and *Movements for Piano and Orchestra* (1958–59) reveal surprising consistencies and suggestive similarities of construction and invention. Some relate to diatonic and octatonic routines familiar from the composer's earlier style periods, while others forecast the development of the unique dodecaphonic language he was to employ in his last works. The content of these sketches corroborates general analytical observations (by Babbitt, van den Toorn, Taruskin, Walsh, and others) but suggests reevaluation of some previous claims. To wit, integration of diatonic and serial elements in *Agon* and *Canticum Sacrum* is deeper and more thoroughgoing than has been recognized; and "tonal references" within the dodecaphonic textures of *Threni* and the *Movements* are demonstrably the product of careful planning and adept manipulation and the modification of serial techniques.

## SMT/AMS POSTER SESSION
## COMPUTERS AND THE ANALYSIS OF TWENTIETH-CENTURY MUSIC

### TIMBRAL ANALYSIS AND MULTIMEDIA: GEORGE CRUMB'S *MADRIGALS*
Dave Headlam
Eastman School of Music
(SMT Sponsored)

When confronted with the music of George Crumb, listeners are struck perhaps above all by the mastery in the treatment of timbre, evident in the varied techniques required of the instruments and in the use of sound itself as a motive. Crumb's use of timbre has often been assessed in subjective, qualitative terms, for until recently it has been difficult to discuss the actual sound within the context of the music in any systematic way. Using a Macintosh computer with digital audio programs (Digidesign's *Sound Designer* and MATLAB) and multimedia presentation software (Macromedia *Director*), and taking Crumb's *Madrigals* (1965–69) as a starting point, the proposed discussion and demonstration analyzes and displays aspects of timbre in these songs.

This presentation is not only intended to provide an accessible analysis of timbre, but also to encourage awareness by teachers and scholars of the importance of timbre and of the efficient, musical, and meaningful ways of exploring it allowed by the computer.

## A HYPERMEDIA ENVIRONMENT FOR EXPLORING PITCH-CLASS SETS IN BARTÓK'S *MIKROKOSMOS*
J. Kent Williams
University of North Carolina, Greensboro
(SMT Sponsored)

For this session I will demonstrate a suite of hypermedia documents that facilitate exploration of Bartók's *Mikrokosmos* from the viewpoint of pitch and pitch-class set theory. In their current state, the documents are Hypercard stacks, but efforts are underway to transfer the content to a more universal format, such as Macromind Director, or a World Wide Web site. Each stack provides musical examples that can be viewed on screen and heard either through a MIDI instrument or from an audio CD. Some of the visual examples are animated and synchronized with the corresponding musical sound.

The suite consists of five titles: Set Theory Intro, Concordance of Set-Types, Octatonic Set, Diminished Fifth, Chromatic Invention (1). The Intro stack illustrates basic concepts, terms, and symbols using examples from *Mikrokosmos*. The Concordance stack provides a set of 161 example cards that illustrate instances of pc set-types. Numerous options are provided for searching the concordance and for comparing examples that share common features. Each set-type is shown in clockface representation, which the user can transpose and/or invert to match the instance being illustrated. Octatonic Set illustrates various properties of that set-type with text, figures, and MIDI examples. The last two titles provide interactive and animated analyses of two specific pieces.

## SKETCH STUDIES IN THE 21ST CENTURY: A DATABASE WITH IMAGE ACCESS FOR BERG'S SKETCHES FOR *WOZZECK*
Patricia Hall and William Koseluk
University of California, Santa Barbara
(AMS Sponsored)

This project demonstrates how digital technology can be used to conserve, decipher, reconstruct, and chronologically arrange musical sketches and other visual data. The database, which is unique in the field of sketch study, contains images of approximately 1,000 leaves of sketches located in Vienna, Berlin, New Haven, and Washington D.C. Queries may be based upon internal content (for instance, all the sketches for a specific scene of the opera), as well as external characteristics (paper type, writing implement, fold structure, etc.). Users may compare sketches from two geographical locations simultaneously. Thus, tear profiles and other visual information may be compared to determine if the sketches were originally conjunct leaves. In addition, users may magnify small details of the sketch and transfer fragments (for instance handwriting samples) between sketches.

All sketches were photographed using techniques designed to maximize their physical characteristics. The digital images are produced from high quality color slides that have been scanned at maximum resolution. Although this study deals with a large collection of 20th-century sketches, we will show how it is equally applicable to collections from other eras with different physical parameters.

## NEW ANALYTIC TRACKS IN POPULAR MUSIC (AMS/SMT)
### John Covach, University of North Carolina, Chapel Hill, Chair

### THE METRIC MAKINGS OF A COUNTRY HIT
Jocelyn R. Neal
Eastman School of Music

Country music is an established part of American popular musical culture, paired with a long-standing tradition of dance. Both its music and dance carry a reputation for clichés—particularly its unrelenting four-bar phrase structures. While such structures are common, the most popular music and dances tend to embrace hypermetric irregularities as well. These irregularities are governed by the physical requirements of dancing.

Dance hall music and radio stations were recorded in three-hour segments over several weeks and each song analyzed for hypermetric and phrase structure. Irregularly spaced metric accents at the level of the measure create irregular hypermeter. Billboard Magazine charts were used to gauge the relative commercial success of songs and artists. Eighty popular dances were learned, transcribed, and analyzed in dance halls across the United States. Analysis reveals that the physical speed at which a dance step can be taken established the structural level at which the music must be metrically regular. Above this metric level, both country music and dance can explore irregular hypermetric patterns without jeopardizing the music/dance relationship. This paper includes live demonstration of selected dances.

The irregular hypermetric structures in music and dance patterns result in cross-phrasings and cyclic permutations between the music and dance patterns. Comparative analysis indicates that composers and choreographers who successfully utilize this structural freedom create pieces that tend to be more commercially successful.

### PROLONGATION AND MODAL MIXTURE IN ROCK MUSIC
Timothy Koozin
University of Houston

Modal structures are frequently encountered in modern popular music. Modal rock style derives from the verticalization of blues inflection. Modal sonorities permeate the bass line, resulting in linear/modal chords that control prolongations and shape formal design. A salient feature in much of this music is the absence of functional dominant harmony. This paper provides a context for understanding modal structures in rock style within the broader scope of traditional tonal theory. A focus on large-scale patterns shows how chords that are contrapuntal in origin intensify the modal inflections characteristic of rock music.

Through Schenker's broad view of tonality, modal rock style can be analyzed as representing but one type of mixture. This study focusses on representative pieces by Buddy Holly, Neil Young, Jimi Hendrix, and others, showing how linear/modal chords sustain prolongation without the support of complete tonal *Ursatz* structures. Reconciling Schenker's view of the tonal system with the modal frameworks found in rock, the paper explores how modal commixture contributes to the tonal structure and expressive power of rock music.

### A RIDDLE WRAPPED IN A MYSTERY: TRANSNATIONAL MUSIC SAMPLING AND ENIGMA'S "RETURN TO INNOCENCE"
Timothy D. Taylor
Columbia University

This paper examines the case of a sampled snippet of music that appeared in the German band Enigma's *Cross of Changes* album in 1993, a track called "Return to

Innocence," which sold over five millions copies worldwide. The sampled music was sung by a Taiwanese aboriginal couple who happened to hear the recording and subsequently demanded compensation, even though Enigma's main creative force, Michael Cretu, had legally purchased the rights to the original recording.

This paper seeks to raise questions about the legal, ethical, and moral issues involved in sampling, questions that are rendered more complex by the nature of the case at hand and the difference between a technology-oriented band in a cultural and historical moment termed (variously) transnational, globalized, postmodern, postindustrial, and late capitalist. While it may appear as though this is another case in a long line of Western appropriations of the cultural forms of other cultures, the transnational flow of sounds and information means that, for the first time, natives can do something about these appropriations, using Western discourses such as that of authenticity to critique the inauthenticity of the West and its uses of other cultures' forms. An example is the New Formosa Band from Taiwan, which has recently added an aboriginal person to their membership and now makes some songs that sound like Enigma's, while at the same time making their own positions as "authentic" Taiwanese always clear.

## POLITICAL DIFFERENCES OF HEAVY METAL SUBGENRES
### Stacy M. Stevens
### University of Virginia

In *Running with the Devil*, Robert Walser emphasizes images of power that appear in heavy metal. He discloses the misogynist representations within those images. In *Heavy Metal*, Deena Weinstein provides a valuable account of metal's subgenres.

I deepen Weinstein's contrast between "lite" and "classic" metal by giving a fuller account of the performative qualities that distinguish them. Using audio and visual examples, I illuminate distinctions between the subgenres based on 1) formal musical characteristics, 2) lyrical content, 3) visual representations, and 4) bodily movements of performers.

I expand Walser's account of misogyny in heavy metal by arguing that "lite" and "classic" metal treat women and sexuality differently. Classic metal combines musical complexity and masculine images of impenetrability with topics that are considered intellectually stimulating. Yet it rarely includes women in its lyrics or representations. Lite metal combines musical simplicity with images of self-objectification, androgyny, and bodily pleasure. Lyrics often deal with women in an explicitly sexual manner, and representations frequently communicate misogyny. However, performers and fans have generally considered lite metal less "serious" than classic and consequently have debated the inclusion of lite metal bands into the heavy metal genre.

I conclude 1) that the alignment of classic metal with the male and the mind and lite metal with the female and the body betrays the sexism involved in the formation of metal's subgenres, and 2) that contestations of lite metal's inclusion in the genre redoubles that sexism by attempting to denigrate that which appears more feminine.

## SERIALISM (SMT)
### Martha Hyde, State University of New York, Buffalo, Chair

## INTEGRATION OF ORDERED DURATION AND PITCH-CLASS SETS: A STRUCTURAL MICROCOSM OF BOULEZ'S *SONATINE*
### Sangtae Chang
### University of North Texas

The *Sonatine* for flute and piano (1946) by Pierre Boulez holds a unique position among his twelve-tone compositions dating from the late 1940s, since it receives unusually

extensive commentaries from the composer. While the *Sonatine* is acknowledged as Boulez's earliest representative twelve-tone composition, its third part *(Tempo Scherzando)* is elected to exemplify the development of "athematicism" that, according to Boulez, captures the historical importance of the *Sonatine* by articulating independent rhythmic structures upon twelve-tone structures. Many scholars have come to recognize thematic/athematic contrast as a general structural principle in Boulez's early twelve-tone compositions. Yet their diverse, uncritical interpretations of Boulez's commentaries lead to many conflicting accounts that appear merely descriptive and insubstantial. By probing Boulez's commentaries and the *Tempo Scherzando* part of the *Sonatine*, I will argue that while the "athematic" development appears structurally marginal, it is the integration of an ordered duration set with an ordered pitch-class set that significantly contributes to the structural unfolding of the *Tempo Scherzando*. In particular, the way in which the integrated duration/pitch-class set is initially suggested and eventually systematized may well reflect a dynamism manifested not only in the *Tempo Scherzando* but across the entire *Sonatine* as well.

## A THEORY OF CROSS-PARTITIONS
### Brian Alegant
### Oberlin College Conservatory of Music

This paper explores the voice-leading and motivic aspects of two-dimensional aggregate formations, or *cross-partitions*, in serial music. Part I of the talk introduces the theoretical background. It defines partitions and cross-partitions and examines some of their characteristic properties. Part II considers passages based exclusively on cross-partitions, paying particular attention to voice leading, harmony, and motivic association among and between cross-partitions. The construct of a cross-partition is used to analyze passages from Webern's *Concerto*, Schoenberg's Piano Concerto, and the fourth of Dallapiccola's *Cinque frammenti di Saffo*.

## WORLD MUSICS AND CROSS-CULTURAL INFLUENCE (SMT)
### Lewis Rowell, Indiana University, Chair

### MODELING MELODIC TRANSFORMATIONS IN BALINESE *ANGKLUNG* GAMELAN MUSIC
#### Kristin Taavola
#### Sarah Lawrence College

This paper examines various rhythmic and melodic transformations as musical processes in the Balinese *angklung* gamelan repertory. After a detailed description of the instruments and music of the gamelan, I review the relevant scholarship pertaining to gamelan musics. Next, I lay out a transformational methodology for use with the *angklung* repertory, taking into account the limited pitch schema and the cyclic rhythmic structure. A representative analysis follows. This part of the study will examine the various "melodies" of gamelan music, showing transformational techniques on local levels, as well as across sections of pieces. The final part of the paper compares the results obtained through use of the tools with the musical intuitions of a seasoned Balinese performer. Depending upon time constraints, parts of the pieces will be demonstrated.

### A SENSE OF ORDER ON A HIGHER LEVEL: THE INFLUENCE OF AFRICAN POLYPHONY AND INDONESIAN GAMELAN ON THE RECENT MUSIC OF GYÖRGY LIGETI
#### Amy Bauer
#### University of Missouri, Kansas City

For over five decades, the contemporary Hungarian composer György Ligeti has fashioned a highly intelligent, idiosyncratic music inspired by a variety of influences. Most of those influences are bound up with a decidedly Western European musical worldview, but Ligeti's recent music incorporates influences from non-Western music and culture to a greater—and some would say, more successful—extent than any European composer of his generation. An admiration for sub-Saharan cyclic forms, Indonesian tone systems, and Latin American rhythmic structures is married to a culturally less specific appreciation for complex and non-tempered tunings, as a complement to the equal-tempered system. Ligeti's music never resorts to exotic paraphrase, but absorbs non-Western influences on form, tone-system, or intonation into a personal language and aesthetic, which is possible because his musical universe operates according to the same "laws."

The clearest expression of how Ligeti has, in effect, discovered the music of the "other" within himself may be his Piano Etudes No. 7 and No. 8, written in 1988–89. Both feature "illusory rhythms" and "new types of intonation (and of tonality)" that express Ligeti's professed goal of creating an unclean, "ideologically free style" that escapes the clichés of both the Western tradition and the contemporary avant-garde. This fusion of rhythmic/temporal and tonal events forms a continuous line of development with Ligeti's own musical past, as shown in an excerpt from the Chamber Concerto (1969–70). The recent piano etudes illuminate the continuing fascination and beauty of African and Indonesian music, while enlarging our understanding of the European tradition.

*Saturday afternoon, 1 November*

## EARLY TWENTIETH CENTURY (AMS)
### Joseph Auner, State University of New York, Stony Brook, Chair

DEBUSSY'S FIRST "MASTERPIECE," *LE GLADIATEUR*
John R. Clevenger
Eastman School of Music

With its March 1997 premiere and prospective publication in the *Oeuvres Complètes de Claude Debussy*, the long-standing neglect of Debussy's first Prix de Rome cantata, *Le Gladiateur* (1883), may finally cease. This paper presents the first in-depth study of *Le Gladiateur*, elucidating its pivotal position within Debussy's oeuvre as both his first graduation piece and his first complete music drama.

The presentation focusses on a comparative analysis between Debussy's *Le Gladiateur* and Paul Vidal's winning setting of the same libretto, revealing much about the impact the Prix de Rome competition had on Debussy's compositional formation. First, that Debussy's setting is more continuous and more tightly integrated structurally shows that he was already able to conceive a dramatic work as an artistic unity. Second, whereas Vidal's setting employs only the reminiscence themes of traditional French opera, Debussy's setting employs true Wagnerian leitmotifs, demonstrating the weight of Wagner's influence on Debussy at the outset of his activity as a dramatic composer. Third, the common derivation of certain strikingly similar passages in the two cantatas from the prevailing operatic idiom of Gounod and Massenet proves that Debussy consciously adhered to established conventions while writing the piece. Fourth, that Debussy's setting is only marginally more original harmonically than Vidal's, while containing none of the harmonic eccentricities of the contemporaneous scene from *Diane au bois*, further indicates that Debussy heeded his composition professor Ernest Guiraud's admonition that he must restrain his radical stylistic impulses if he wished to win the Prix de Rome.

*INTONATSIIA*
Leslie Kearney
Indiana University

*Intonatsiia*, known in the West chiefly through the translated writings of Boris Asafiev, is critical for the understanding of Russian music. Asafiev's definitions of *intonatsiia*, formulated between 1920 and 1943, became increasingly caught up in the expression of "meaning" in music, ultimately going so far as to call "social justification the highest criterion of any musical phenomenon" (*Musical Form as Process*), a notion clearly put forth to placate the Soviet regime. Long before Soviet pressure came to bear, however, *intonatsiia* existed as an idea far more ephemeral, indeed, metaphysical.

According to Kremlev's 19th-century description, as well as Asafiev's first definitions, the term *intonatsiia* seems to connote the sonic environment, sonic aura, or even sonic personality of *any* entity, which need not itself be sound. Thus, *intonatsiia* becomes a concept of critical importance for Russian poetry as well as music, explicated most thoroughly by the Formalists who appropriate the vocabulary of music. These investigations of *intonatsiia* coincide with the first organized study—conducted by the Russian, Luria—of synaesthesia, a phenomenon which, like *intonatsiia*, recognizes interdisciplinary, intersensual links. Asafiev, Luria, and the Formalists all base their findings on the coordination of memory and association, suggesting a way of understanding Russian music independent of the conventions of common practice tonality.

Illustration of this phenomenon will focus on Lev Alexandrovich Mei's poem *Intonatsiia* as set by Balakirev, and Musorgsky's song "Night," adapted from Pushkin.

## ANTON WEBERN'S LITERARY WORK: A KEY TO HIS COMPOSITIONS
Monika Hennemann
Johannes Gutenberg-Universität, Mainz

In October 1913, just after completing his Orchesterlied "O sanftes Glühn der Berge," Webern created an ambitious literary work, the stage piece *Tot*, which is virtually unknown and remains unpublished in German and English. Written in a time that promoted artistic interdisciplinarity, it verbalizes his personal credo based on a mystical love of nature and a belief in Pantheism and Catholicism. The play is dedicated to the memory of Webern's favorite nephew, who had died a few months earlier at the age of twelve, but it is much more than an exercise in autobiography. On many levels it relates to Webern's music of the time and reveals a common approach to writing and composing. Its sparseness of speech and periods of silence are strongly reminiscent of his compositions, and its close connection to music is underlined by Webern's attempt to create a symphonic drama based on the play—as is witnessed in a surviving sketch. Particularly important for the interpretation of *Tot* are the stage directions, which are more extensive than the text proper. They provide a means of understanding Webern's aesthetics, and when applied to his compositions (in which there are virtually no extramusical instructions), they help to clarify how the music was intended to be performed. I will consider formal, structural, and symbolic elements of this play in order to demonstrate its multiple connections with Webern's compositions of the time and the importance of his literary work for an understanding of his music.

## EARLY MODERN COURT AND THEATER (AMS)
**Tim Carter, Royal Holloway, University of London, Chair**

## APPROPRIATION, PARODY, AND THE BIRTH OF FRENCH OPERA: LULLY'S *LES FESTES DE L'AMOUR ET DE BACCHUS* AND MOLIÈRE'S *LE MALADE IMAGINAIRE*
John S. Powell
University of Tulsa

In the spring of 1672, Jean-Baptiste Lully abruptly ended his ten-year collaboration with the playwright Jean-Baptiste Molière to take over the directorship of the Académie Royale de Musique. From then on their relationship resembled a hostile divorce—complete with squabbles over their intellectual common-property, the *comédies-ballets*. And, to add insult to injury, Lully supplied incidental music to the rival Italian company, which shared the Théâtre du Palais-Royal with Molière's troupe.

Later that fall, Lully's academy performed his first opera, *Les Festes de l'Amour et de Bacchus*—a *pastiche* of pastoral interludes culled from his *comédies-ballets* with Molière, for which he engaged Philippe Quinault to provide some connecting scenes between these musical fragments. Powerless to stop Lully from using his material and from luring away his best singers and dancers, Molière struck back with his most potent weapons: satire and laughter.

Just as Quinault and Lully had borrowed heavily from Boyer's prologue to *Les Amours de Jupiter et de Sémélé* (1666), Molière and Charpentier prefaced their forthcoming *comédie-ballet*, *Le Malade imaginaire*, with an "eglogue en musique et en danse," which in turn parodied certain features of the prologue to *Les Festes de l'Amour et de Bacchus*. These findings shed new light on the intrigue surrounding the turbulent birth of French opera, while at the same time pointing to hitherto unrecognized levels of comic meaning in Molière's last and least understood *comédie-ballet*.

## THE TWO VERSIONS OF THE *BALLET DE LA DÉLIVRANCE DE RENAULT*
Charles T. Downey
Catholic University of America

In the concluding months of 1616, Paris had grown restless with complaints against the self-proclaimed regency of Louis XIII's mother, Marie de Médicis. By the summer of 1617, after the long and embarrassing trial of Marie's Italian associates, Louis XIII had deposed his mother and taken power. In the midst of this turmoil, the *Ballet du Roy, ou de la Délivrance de Renault*, one of the earliest music-dramas in France to follow an integrated narrative, was produced on January 29, 1617. The man charged with its realization, poet Estienne Durand, was executed that July for allegedly having been involved in Marie's traitorous activities and for having slandered one of the King's favorite gentlemen, Charles de Luynes, who portrayed Renault in the ballet.

Henry Prunières long ago edited a transcription of this ballet based on the lavish *livret*, which provided the official description of the first performance. However, the *livret* is only one example of the unusually rich amount of documentation of the ballet. In particular, a previously-ignored collection of poetry for the ballet published by René Bordier, the court poet of Marie de Médicis, appears to represent an early version of the work. Beginning with this proto-*Renault*, this paper examines the development of the *Ballet de Renault* against its political background: from its beginnings under the control of the Queen Mother, through the alterations made by the supporters of her son, and finally to those pro-Marie elements further expunged by the principal composer, Pierre Guédron.

## NARRATING A NATION: VENUS AND THE RESTORATION STAGE
Ken McLeod
Massachusetts Institute of Technology

Employing allegorical gods and heroes of Britain's mythic Trojan ancestry, Restoration theater music is an often overlooked source of the propagation of British identity. Venus, mother of Aeneas and great-grandmother of Brutus (Britain's namesake), represented the beauty and love of Britain itself and is a ubiquitous character in such works. The ancient belief in the harmonious reconciliation of opposed qualities in a stable union, or *discordia concors*, relates love, politics, and music. Venus, goddess of love, thus represented civic harmony as she invariably resolved discords in plots. Surveying theater music from 1675–1710, including Matthew Locke's *Psyche*, John Blow's *Venus and Adonis*, Henry Purcell's *King Arthur*, and settings of William Congreve's *The Judgment of Paris*, I trace the correspondence between musical representations of Venus and the evolution of British national identity.

In the socio-political upheavals following the Civil War, Venus provided a model of the monarchy's divinity, soundness, and beauty while also promoting images of state harmony and virtuous national character. Early representations of Venus, by Locke and Blow for example, use duple meters and major keys to stress the power and stability of the state. Increasingly influential Parliamentary politics and libertarian ideologies saw her later portrayed as subject to the influence of mortals and as promoting social harmony and/or instigating discord. As manifest in Purcell's "Fairest Isle" and *Judgment of Paris* settings, Venus's moderated authority is reflected by a shift to more amorous pastoral music, with showpiece airs incorporating obbligato recorders, triple meters, and minor keys.

## WHAT COLOR IS THE QUEEN OF CHINA? OR ETHNIC MARGINS VS. THE CENTER IN VENETIAN OPERA, CA. 1700
Harris S. Saunders, Jr.
University of California, Los Angeles

Operas produced in the Republic of Venice implicitly criticized the systems under which non-Venetians lived. Three operas involving China, which was unknown in the Greco-Roman world to which Venetians considered themselves heir, underscore this criticism.

In the first decade of the 18th century, Venice saw operas involving China for the first time: *Il color fa la regina* (1700), *Taican re della Cina* (1707), and *Teuzzone* (1708). The first is set in a state on the edge of the Hellenistic world; the other two are set beyond that world. All three reflect the recent experiences of Jesuits in China. In inverting typical color relations by representing all characters except one as black, *Il color fa la regina* also illustrates by way of contrast that Venetian operas typically presented principal characters living in the geographic realm encompassed by the Greeks, Romans, and their heirs as white, regardless of how we would view their ethnicity.

As in operas set in the Greco-Roman world, the problems of succession and suitable marriage unions in these operas stand in sharp contrast to Venetian customs, never more so than during the War of Spanish Succession when Venice provided a neutral setting to which warring factions repaired for Carnival. When Venetians placed the outside world on stage, they could congratulate themselves upon having created a state that solved the problems that beset its characters, whether Greek, Roman, Indian, or Chinese.

## NINETEENTH-CENTURY STUDIES (AMS)
### Joseph Kerman, University of California, Berkeley, Chair

### CHOPIN IN WARSAW'S SALONS
Halina Goldberg
Queens College and Graduate Center,
City University of New York

Much has been said about Chopin's participation in Parisian salon life, but the salons frequented by Chopin in Warsaw are given marginal mention. Yet it is in Warsaw's salons that the young Fryderyk received his social grooming, and it is here that he met many of his future Parisian hosts or made connections that opened the doors to the most respected households of European capitals. More significantly, he was fortunate enough to mature amid intellectual discussions of his elders, aesthetic battles of his artistic peers, and musical experiences unattainable in public concert—stimuli for his mind and senses above and beyond the already excellent education that he had received at the gymnasium and the conservatory.

There is scant modern scholarship on salon life in Warsaw. The post-war Polish research emphasized the indebtedness of Chopin's music to folklore and downplayed the contribution of intelligentsia and aristocracy as representative of bourgeois decadence and the aristocratic abuse of wealth. Yet I have found an abundance of information about this active salon culture in diaries, letters, and journal articles. Warsaw had over forty significant salons, and direct evidence of Chopin's musical presence can be established in most of them. These salons were just as splendid and socially refined as their counterparts in Paris or Vienna, and they sought the same level of intellectual and artistic experiences. The picture that now unfolds contradicts the accepted image of Warsaw as a cultural backwater and instead restores the Polish capital to its European status.

## "DIESE STELLE MÖCHTE ICH NICHT VERKAPELLMEISTERT HÖREN": A NEWLY DISCOVERED SOURCE FOR FRANZ LISZT'S *CHÖRE ZU HERDER'S "ENTFESSELTEM PROMETHEUS"*

Paul A. Bertagnolli
Washington University

The prolonged development of the *Chöre zu Herder's "Entfesseltem Prometheus"* is extraordinary, even for Liszt, who perennially finalized a work's form only after numerous, successive modifications. Originally composed as incidental music for Herder's play, eight choruses emerged from the revision process as independent movements for vocal soloists, chorus, and orchestra, made suitable for concert presentation by the replacement of Herder's drama with a narrative text.

An unusually extensive, largely uninvestigated collection of sources at the Goethe- und Schiller-Archiv documents the choruses' transformation. Despite its breadth, however, the collection lacks a crucial score that Liszt used for performances between 1857 and 1861. I recently discovered the missing manuscript, virtually untouched since the 1860s, in the estate of Wendelin Weißheimer, who studied composition with Liszt during the late Weimar period. Although a scribal copy, it contains autograph pasteovers, correction sheets, and frequently humorous annotations.

In describing the manuscript, I establish its pivotal position in a remarkable series of sixteen extant sources and propose a new chronology for one of Liszt's most ambitious Weimar undertakings. Beyond such documentary concerns, the manuscript's revisions profoundly affect structural features of several choruses, most notably the second, in which recomposition of a central passage illuminates Liszt's use of thematic transformation in an incipient arch form. More broadly, the manuscript is significant because it represents the version of the work that influential 19th-century critics evaluated and furnishes a paradigm for Liszt's compositional procedures during his most prolific creative period.

## CHANGING PLACES: FOUR-HAND PIANO TRANSCRIPTION AND THE CONSTRUAL OF GENRE

Thomas Christensen
University of Iowa

Among the vast quantity of piano duet music published in the 19th century, transcriptions form a significant part. Virtually every major symphonic, operatic, and chamber work was translated into multiple arrangements *à quatre mains*. The primary reason for this, of course, was to make accessible to amateurs musical literature that would otherwise not be heard in live performance with any frequency. Indeed, before the age of mechanical audio reproduction, it is fair to say that most musicians were familiar with orchestral literature filtered through the timbre of the fortepiano.

In this paper, I want to consider some important social consequences of the transcription phenomenon with suggestive aesthetic implications. Specifically, by taking overtly "public" music of the concert hall and operatic stage into the domestic "space" of the bourgeois salon, what role did transcription play in shaping (and reshaping) music reception in the 19th century? To explore this question, I will draw upon a number of recent social and aesthetic theories related to the dichotomization of public and private "spheres" (Jürgen Habermas), aesthetic response (Carl Dahlhaus) and genre construal (Jeffrey Kallberg). Concomitant Biedermeier examples of the domesticization of "public" art (such as mass lithography for the reproduction of master paintings) will also be considered. Music transcription can be shown to be one of the means by which the public learned to cultivate an "interiorized" response to orchestral music in the 19th

century. It is in fact precisely the permeability of genre effected by transcription that is so compelling, and that implicates the process in the wider transmutation of musical categories in the 19th century as well as the eventual weakening of aesthetic boundaries separating musical "spaces."

## STRUCTURE IN VERDI'S FRENCH LIBRETTOS: A NEW APPROACH TO THE ANALYSIS OF ACCENTUATION AND STANZAIC FORM
### Andreas Giger
### Indiana University

When Verdi agreed to set French librettos (*Jérusalem*, *Les vépres siciliennes*, and *Don Carlos*), he was confronted by a style of verse that challenged his compositional instincts. Though an understanding of 19th-century French versification would seem essential for evaluating the composer's success in meeting this challenge, versification in French librettos has received only superficial attention. Existing discussions have largely ignored 19th-century rhythmic theories and such problems as determining the predominant accent (stress or duration) and stanzaic structure.

19th-century writings betray considerable confusion as to the essence of structural accent in French verse and offer only little help in determining stanzaic structures, which in French librettos often lack the visual organization common in Italian librettos (i.e., through spatial separation or indentation). On the basis of 19th- and 20th-century theoretical sources, this paper will 1) explore the confusion between stress and duration arising from the influence of Italian versification; 2) show that rhythmic theories of French verse allowed for a variety of approaches to accentuation; and 3) establish a systematic method for identifying stanzaic structure.

While such a theoretical foundation contributes to the study of a yet neglected genre, it also raises questions about the influence of poetic structure on the musical settings. Without attempting to offer in this paper a comprehensive treatment of text-music relationships in 19th-century French operas, we will conclude by suggesting and illustrating some ways in which Verdi and some of his contemporaries accommodated their style to the structural peculiarities of French prosody.

## NEW PERSPECTIVES IN AFRICAN-AMERICAN MUSICAL ANALYSIS (AMS)
### Samuel A. Floyd, Jr., Center for Black Music Research, Chicago, and Columbia College, Chair

## RIFFS, REPETITION, AND OTHER ESSENTIAL QUESTIONS
### Ingrid Monson
### Washington University

Riffs—short repeated segments of sound, deployed singly, in call and response, in layers, as melody, accompaniment, and bass line—pervade African-American musics as well as various American and world popular musics. The alleged monotony of riff patterns as well as their supposed nondevelopmental quality in a structural sense have been grounds for the marginal acceptance of musicians such as Count Basie into the modernist jazz canon. This paper seeks not simply to refute the aspersions cast upon riffs and repetition, but to look at the way these musical devices have circulated 1) from genre to genre within African-American musics, 2) between African-American musics and culturally hybrid American popular genres more generally, and 3) between American popular genres and transnationally marketed musics not of North American provenance. At

stake here is the dialectical relationship between the global and the local, debates about essentialism and anti-essentialism, and the role of musical evidence in mapping transnationalism. Recent works by Erlmann, Slobin, and Lipsitz offer important theoretical insights into the problem of talking about musical culture in a global context, but none places much emphasis on musical evidence as a conceptual resource. Riffs and repetitions, I argue, provide a means of enriching current theoretical discussions through music.

## MUSIC ANALYSIS AND THE PRACTICE OF BLACKNESS
### Guthrie P. Ramsey, Jr.
### Tufts University

This paper addresses the question of how to understand several closely related post-World War II black musical styles as discourses, as meaningful signifying practices. I argue for a theoretical framework through which bebop, rhythm and blues, gospel, and early rock can be analyzed. My project seeks to recapture some of the historical ethnocentric energy that these musical styles signified, even as they attracted universal appeal within the broader American musical landscape. An important aspect of my inquiry addresses a shortcoming in many studies of African-American music, a flaw one cultural critic has called "ethnographic refusal." My research forwards an experimental solution to this problem that blurs disciplinary perspectives. Together with historicist methods, I trace my own family's migration from the Deep South to Chicago, casting it in literary-narrative style, and offer it as one way to theorize the intergenerational process through which contingent musical values are shared. When analysis of the musical details, rhetorical gestures, and narrative conventions of specific recordings is added to this interdisciplinary mix, I hope to illuminate how meaning is generated in black musical texts. My framework offers a way to understand how black music has functioned as an important site at which the "practice of blackness"—or the dynamic process of African-American ethnicity—has been negotiated and articulated.

## AFRICAN-AMERICAN MUSIC IN THEORY AND PRACTICE
### David Brackett
### State University of New York, Binghamton

To raise the issue of African-American music is to raise a number of other complex and pressing issues: does African-American music reside in a core of musical traits, in a group of people primarily responsible for producing and consuming the music, or is it "constructed" through discourses about race, power, and identity? This paper proposes that these ideas are not mutually exclusive and, in fact, that they interact with one another to produce a sense of African-American music that functions as part of a lived, social reality. One of the most tangible discourses to have conveyed this practical sense of African-American music is the discourse produced by the American popular music industry. Since the 1920s, American popular music has been marketed according to categories that correspond to demographic elements of race, class, and region; within these categories, the music associated with African-Americans has been given labels such as "race," "rhythm and blues," "soul," and "urban contemporary." This paper examines recordings of African-American music from the 1940s, 1960s, and 1980s in order to determine whether the recordings' classification as "African-American" can be accounted for by consistent stylistic traits, by the songs' relationship to other contemporaneous recordings and styles, by sociological factors, or by a combination of the above.

## WHY DOES RACE TRUMP GENDER? OVERCOMING THE BIFURCATION OF IDENTITY IN THE STUDY OF BLACK MUSIC

Kyra D. Gaunt
University of Virginia

Ethnographic representations of black public performance and style have rarely highlighted black female performance. Authority in African-American culture is generally associated with maleness and masculinity. As a result, women's musicking is rarely valued as authoritative or "fundamentally black." This paper explores how to overcome the bifurcation of race and gender often characterized by separate methodological approaches to race and ethnicity, on the one hand, and gender and sexuality, on the other. Such bifurcation eclipses any full understanding of African-American female musicking, resulting in an inattention to women's musicking in the past and present. Of particular concern is how such bifurcation interferes with an understanding of the full participation of girls and women in the socio-cultural terrain of popular music. Furthermore, these issues are critical to de-essentializing the study of ethnicity and gender in all studies of music.

I will share personal and methodological observations from my own research of African-American girls' game-songs relative to the study of hip-hop. Previous examples of scholarship and audio-visual examples will illustrate the bias toward the masculinization of race in music studies. I will also offer an alternative reading of these examples that allows a fuller representation of women's authority in black music-making.

## MODES AND TONAL TYPES (AMS)
### Sarah Fuller, State University of New York, Stony Brook, Chair

### *HEXAECHOS:* THE MODAL SYSTEM OF THE OLD RUSSIAN MONODY

Yuri N. Kholopov
Moscow State Tchaikovsky Conservatory

Medieval Russian church music gradually broke free from Byzantine influence and in the 16$^{th}$ to 17$^{th}$ centuries developed along the lines of the original culture of church-based vocal art. Its core was formed by the most ancient Znamenny chant. Znamenny chant is grounded in a deeply indigenous modal system comprised of three pairs of modes, from which stems its name, the neologism "*hexaechos.*" The system of *hexaechos* dominates all five main liturgical books of the Russian Orthodox Church (*Hirmologion, Obihod, Octoechos, Feasts,* and *Triodion*).

As a system of melodic modes, *hexaechos* is based upon the *obihod* scale. The *obihod* contains twelve degrees, divided into four *soglasie:* G-A-B, c-d-e, f-g-a, b flat$^1$-c$^1$-d$^1$. The *obihod* scale is analogous to the ancient Greek "smaller *sýstēma téleion*" to which the G (*gámma*) is added.

The structure of the *obihod* is nonoctave, since its modal functions recur on scale degrees separated by a fourth. As a result of this structure, the *obihod* scale contains not seven, but only three different modal designs. Their intervallic structures are a) 2.2.(1), b) 2.1.(2), and c) 1.2.(2). Stepan V. Smolensky suggested a name for each of them, respectively: a) *bolshoi* (for example, c$^{bol}$), b) *malyi* (for example, d$^{mal}$), and c) *oukosnennyi* (that is, "diminished," - e$^{ouk}$). In addition, the authentic and plagal modes of the *obihod* scale differ substantially, thus doubling the number of modes. *Therefore, the Russian hexaechos as a system of modes is similar neither to the eight church modes, nor to the ancient Greek modes.*

## TONAL TYPES IN THE KEYBOARD WORKS OF WILLIAM BYRD
Candace Bailey
Louisburg College

Throughout William Byrd's keyboard works one encounters different signatures for a single keynote (for example, G with one or two flats). Because several of the sources of Byrd's keyboard music have close connections to the composer (especially *My Lady Nevells Book*), the variety of signatures cannot be accidental. Scholars have attempted to explain this diversity by categorizing Byrd's compositions in modal terms, most commonly Dorian and Aeolian, noting the numerous problems with these classifications as exceptions. Several items bring such analyses into question. Of particular significance is the absence of any discussion of mode as it relates to pitch content by most contemporary English writers. A simpler explanation of Byrd's tonal structures exists in Charles Butler's *Practice of Musick* (1636). Butler's *tones* (here labeled "tonal types") adequately cover the dichotomy found in flat keys and offer a better understanding of English tonal practice ca. 1600.

Butler's tonal types *re* and *sol* provide a theoretical basis for the different flat keys that occur often in Byrd's keyboard music: G with one flat (*sol*) or two flats (*re*), and D with no flats (*sol*) or one flat (*re*). Signatures are not modal, representing Dorian and Aeolian, but function as signs for different tonal types. A work's signature provides clues to its tonal layout that are more predictable than has previously been recognized. This paper will illustrate how Butler's tonal types offer a practical interpretation of Byrd's tonal language in *My Lady Nevells Book*.

## BEETHOVEN (AMS)
### Scott Burnham, Princeton University, Chair

## A NEW CHRONOLOGY FOR BEETHOVEN'S WORKS OF THE EARLY 1820S
William Kinderman
University of Victoria

The chronology of Beethoven's compositional activities in the early 1820s has long remained obscure. In the absence of precisely datable entries in the manuscripts from 1820 and 1821, Robert Winter, in *The Beethoven Sketchbooks* catalogue published in 1985, hypothetically distributed the sketch material rather evenly over this period.

A detailed chronology of these voluminous sketches can now be established on the basis of recent research done at Berlin and Paris. A hitherto undeciphered entry in the pocket sketchbook BH 109 supplies an end date of November 1820 for the large-format sketchbook Artaria 195 and for the autograph score of the Benedictus from the *Missa solemnis*. Consequently, several sketchbooks and autographs require significant back-dating of up to a year.

This discovery shows that Beethoven was not making excuses for slow progress, but was telling the truth when he claimed in early 1822 to have been "continually ill for a year and thus prevented from finishing many compositions." Beethoven was evidently so sick during much of 1821 that he was unable to compose at all.

Another related discovery is that substantial parts of Artaria 197, the next large-format sketchbook, were not part of a bound book when Beethoven wrote down the music. The newly-identified earliest sketches for the Piano Sonata in A♭ major, op. 110, were made on loose papers that were only later taken into Artaria 197. Presumably these sketches also date from 1820, supporting the veracity of Beethoven's own comments

while further underscoring the debilitating impact that illness took on the composer's productivity during 1821.

## NOT *WHICH* TONES? THE CRUX OF BEETHOVEN'S NINTH
### Stephen Hinton
### Stanford University

Recent publications on Beethoven's Ninth Symphony tend to dwell on reception. In his ecumenical review of this trend, Scott Burnham concludes that the reception history of the Ninth is "an inescapable part of the work." "This work," he says, "stages the act of interpretation more explicitly and directly than most others—by forcing the issue." Although legions of commentators, with Wagner and Schenker representing two extremes, variously claim to clinch "the issue," they say little about how Beethoven defines the terms of that reception, how he "stages the act of interpretation." Reception history, however informative, is bound to embrace numerous contradictory readings; it does little to explain what generates them in the first place. Chiefly responsible here is the complexity of the "hermeneutic crux" or "litmus test," as Nicholas Cook has called it: the moment in the choral finale in which Beethoven prefaces Schiller's words with some of his own. Taking issue with Cook, David Levy, and others, I offer a new perspective on that crux, one that relies less on reception history than on what might be called a critical poietics of the piece. By drawing on Beethoven's sketches and other sources, I attempt to reconstruct what Beethoven's words meant to him. The matter of the crux boils down to this: which tones does the composer (via the baritone soloist) reject and which, by implication, does he condone? The elusive question and the necessarily complex answer not only engender the Ninth's reception in all its unsettling richness; they may also be seen to embody it.

## MUSIC AND MELANCHOLY (AMS)
### Daniel Chua, King's College, London, Chair

## ANATOMY OF A MELANCHOLIC
### Elisabeth Le Guin
### University of California, Los Angeles

Numerous 18th- and early 19th-century sources testify to the high esteem in which Luigi Boccherini was held; his chamber music was frequently and favorably compared to Haydn's, particularly with regard to its *sensible* and melancholy attributes. Obviously neither the degree nor the terms of this esteem has survived to the present. As a way of re-establishing those terms, I use 18th-century medical writings, fiction, and philosophy, as well as a 1995 report by doctors at the University of Pisa on Boccherini's recent, fortuitous exhumation and the paleo-pathological examination that followed to suggest the principal meanings of melancholy and *sensibilité* as being personal attributes in the 18th century.

This critical consensus as to Boccherini's artistic and personal nature presents a particularly telling case: since he lived in an obscure part of Spain, he was known to nearly all his critics through his published compositions alone. The situation resembles that of the living critic, removed from the composer by centuries and cultural changes, and opens questions that lie at the heart of my investigation: how is a composer's physical and affectual self simultaneously revealed and constructed through the work of music? And how does the critic's own experience function as a physical and affectual register of this process of revelation and construction?

## "VANITAS VANITATUM": BRAHMS, MODERNITY, AND MELANCHOLY
Sanna Pederson
Minneapolis, Minnesota

In a postscript from *The Case of Wagner* of 1888, Nietzsche judged Brahms to be "touching as long as he is secretly enraptured or mourns for himself—in this he is 'modern.'" More notoriously, he noted, "His is the melancholy of impotence; he does *not* create out of an abundance, he *languishes* for abundance....what remains as specifically his is *yearning*."

Reinhold Brinkmann's recent book *Late Idyll: The Second Symphony of Johannes Brahms* takes up this notion, treating Brahms's melancholy not as a shameful personal handicap but rather as an historical category that illuminates the composer's life and works. Drawing upon the German sociologist Wolf Lepenies's study *Melancholy and Society*, Brinkmann describes Brahms's melancholy characteristics as typical of the bourgeois artist made to doubt the "historical worthiness of his own artistic existence."

I propose to trace the specifically Brahmsian type of musical melancholy back to the collapse of the 1848 revolutions. Middle-class intellectual musicians in Germany had placed their hopes for the future of a great musical tradition in a revolution that would acknowledge and implement the political and social relevance of music. The total failure of this bid for recognition resulted in the despairing conviction that "all is vanity," which led to escapism into the past and apolitical resignation. I will focus on the music criticism of Eduard Krüger and Otto Jahn to exemplify the modern and melancholy attitude toward music in the years immediately after the revolution.

**SMT PLENARY SESSION**
**INVITED SPECIAL SESSION**
**MUSIC THEORY: PRACTICES AND PROSPECTS**
**Joseph N. Straus, Queens College and Graduate Center,**
**City University of New York, Moderator**
**Patrick McCreless, University of Texas, Austin**
**Judy Lochhead, State University of New York, Stony Brook**
**Richard Cohn, University of Chicago**
**Joel Lester, Mannes College of Music**
**Robert Morris, Eastman School of Music, University of Rochester**
**Janet Schmalfeldt, Tufts University**

This year's meeting of the Society for Music Theory marks the twentieth anniversary of its founding. In commemoration of this anniversary, SMT has invited six panelists to reflect on our society as well as our profession as a whole, with special emphasis on where we have come from, how we have changed, and where we are heading. The session will particularly focus on the ten years that have passed since the retrospective at the 1989 Rochester meeting. Whereas each of the speakers at the Rochester session surveyed a specific area of scholarship, such a clearly-defined focus no longer seems feasible in 1997, given the proliferation of scholarly areas in our field since then (a situation largely attributable to the increasing interest in interdisciplinary research). Accordingly, each of the speakers has been invited to survey recent trends within our discipline in whatever way seems appropriate; at the same time, the make-up of the panel as a whole represents a broad range of scholarly interests.

# NATIONALISM AND NATIONAL STYLE IN FRANCE, 1871–1918 (AMS)
## Steven Huebner, McGill University, Chair

## THE SOCIÉTÉ NATIONALE AND "L'INVASION GERMANIQUE"
### Michael Strasser
### University of Illinois

The Société Nationale de Musique, founded in 1871, has long been viewed by historians as a catalyst for, and symbol of, the revival of French music in the decades following the Franco-Prussian War. Many misconceptions have grown up around the Société over the years, one of the most persistent of which is the idea that it was founded to counter the influence of German music in general and Wagner in particular. Jean-Michel Nectoux, for example, has written that it was "openly nationalistic and, most of all, anti-German." Both Elisabeth Bernard and Elaine Brody have contended that the Société was established to "bar the way" to Wagner.

Some French musicians and critics did indeed resist the "invasion germanique" that they saw as perverting French music. Many others, however, agreed with social commentators such as Renan and Taine that German society and culture offered a virtuous alternative to the decadence of Second Empire France and a model for the recovery of their defeated and humiliated nation. Through an examination of writings by founding members and articles in the musical press, this paper will demonstrate that the Société Nationale, with its promotion of "serious" music, was seen by its founders and supporters as an instrument for the "moral and intellectual renewal" of French society along the German model and by its enemies as a nest of radical Wagnerians. Far from being anti-German, the Société was in fact one of the most important conduits for German influence on late 19th-century French music.

## NATIONAL PRIDE AND GOVERNMENT SUPPORT FOR THE SYMPHONY IN FRANCE
### Brian J. Hart
### Northern Illinois University

At the beginning of this century, the major concert societies in Paris regularly performed symphonies by Beethoven, Schumann, and Franck but largely ignored the contributions of contemporary French symphonists. Critics charged that the failure to support native symphonies discouraged French composers from cultivating the revered genre, which in turn resulted in a loss of national prestige. This allegation concerned the government, which took an active interest in promoting French achievements in the symphony, "the highest form of music" according to one spokesman. In 1904 the Ministry of Fine Arts passed regulations designed to stimulate the composition of new symphonies and ensure their performances. First, the Ministry directed that, in return for its yearly state subsidy, each of the principal societies henceforth devote at least three hours per season to premieres of recent French compositions, including symphonies. The Ministry also took a moribund *opéra-comique* competition and transformed it into a contest for new symphonic music. The government's intervention produced some works of merit, but in the end its efforts achieved mixed results, due both to the conductors' recalcitrance (they often performed short symphonic poems and orchestral songs instead of symphonies) and to the apparently mediocre quality of many works submitted to the competition. Nevertheless, its vigorous role in promoting successful French symphonies demonstrates the degree to which the government considered continuing accomplishments in respected musical forms to be a matter of national pride.

PATRIOTISM AND THE 'GERMAN DEBT': FAURÉ IN 1916
Carlo Caballero
University of Colorado, Boulder

In 1916 Fauré wrote a preface to Georges Jean-Aubry's *La Musique française d'aujour-d'hui* in which he boldly took issue with Jean-Aubry by insisting, in wartime, that German composers had played an irrefutable role in the formation of modern French music. This preface is a unique, sustained public pronouncement on art and national style but has never been examined as a coherent document. Fauré's unpopular assertion about German musical influence directly challenged Jean-Aubry, who echoed Debussy's views in reckoning as authentically French only styles directly attached to the traditions of Rameau and Couperin. Fauré perceived that narrow, chauvinistic characterizations of French music risked playing into German stereotypes of "Latin" art.

Fauré's music has always been praised as quintessentially French; indeed, in his own lifetime he became a living vessel for national values. This paper shows that Fauré nonetheless categorically distanced himself from all policies of national exclusion in art, and his own construction of French musical style was international. He put his principles into practice later in 1916, when he refused to sign a declaration calling for a ban on the performance and distribution of contemporary German and Austrian music. Fauré's former students, Ravel and Kœchlin, also repudiated the ban. But Fauré found himself standing against his own former teacher, Saint-Saëns, who headed the list of signatories alongside d'Indy and Dubois. Fauré separated patriotism from nationalism: the struggle against Germany did not justify a denial of "what our music owes to contact with the great German classics."

CONSTRUCTS OF MEMORY, 1914–18
William J. Peterson
Pomona College

Music historians have not, up to now, found much evidence of a significant repertory of war music associated with the years 1914–18. And yet a considerable body of French works does indeed bear the imprint of the Great War, a testimony to composers' experience of and reflection on the nature of the war as they had come to know it. An account of this repertory, representing a wide range of genres within French art music from song to symphony and opera as well as operetta, has yet to be written.

Memorials to the dead constitute a fundamental element within any war-time culture: a compelling question for many French composers, as well as other artists, was how to commemorate the dead in a way that acknowledged the reality of the Great War. Musical tributes by Février (*Aux Morts pour la patrie*), Debussy (*En Blanc et noir*), and Milhaud (*Ile Quatuor à cordes*) to fallen soldiers will illustrate the complexity of expression—from a fervent display of patriotism to an anguished voice of protest—developed by composers within the first two years of the war. These examples, together with commemorative works completed later, by Caplet (*La Croix douloureuse*) and Ravel (*Le Tombeau de Couperin*), allow us to define not only an important repertory of war music (1914–18) but a repertory that delineates music's contribution to the construction of a collective memory in a critical period of history when questions about identity, temporality, and death were not easily dismissed.

## EARLY MODERN SONG AND STAGE (AMS)
### Robert R. Holzer, Yale University, Chair

### DANCING THE RIGOLETTO
Robert Nosow
Cary, North Carolina

Forms of culture that belong to a vanished vernacular practice can be among the hardest to study or decipher. The rigoletto, a round dance widely current in central Italy from the late 14<sup>th</sup> century through the end of the 15<sup>th</sup>, has remained unknown to, or wholly ignored by, scholars of dance, music, and literature alike. It is not a courtly dance, and as such was never recorded, yet it was practiced by both peasants and well-to-do urbanites. Descriptions of the rigoletto and its social ambience—which demands participation in both singing and dancing, irregardless of age, sex, or station—come from the *Novella della Lisetta Levaldini*, the *Sapporetto* of Prodenzani, and the lauda, *Chi vuol ballare a·rregholetto*.

I have collected twelve Tuscan poems labeled "canzone a rigoletto," plus one "canzonetta balatella" by Franco Sacchetti. All but one are in ballata form, testifying to the continuing use of the ballata as a dance song in the 15<sup>th</sup> century. The poetic themes and often humorous language, including the *contrasto* of mother and daughter over marriage or the convent, reflect the "country" associations of the dance. Five poems are by Giovan Matteo, son of the Florentine Herald, Antonio di Meglio, and may have been sung at the *mensa* of the city's Priors. The rigoletto *In su quel alto monte* was a universally known 14<sup>th</sup>-century lauda based on a secular poem; the very simple, effective three-part setting survives in a retrospective lauda print of 1563 by Serafino Razzi.

### "ACH LUTER DU VIL BÖSER MAN:" POPULAR SONG AS POLITICAL TOOL IN THE GERMAN REFORMATION
Rebecca Wagner Oettinger
University of Wisconsin, Madison

Popular songs printed in broadsheets played a significant role in spreading Reformation beliefs and in their subsequent acceptance by much of Germany. Though Reformation musicologists to date have concentrated on the influence of the chorale, the popular broadsheet songs will ultimately prove to be of greater importance, because they provide a glimpse into the opinions and beliefs of a wider group of people.

Protestant broadsheet songs reached members of all social classes, from the educated wealthy who sang from polyphonic song sheets for entertainment, to townsfolk who learned anti-Catholic songs in schools and churches. Catholic songs, on the other hand, often appealed to traditional notions of piety held most strongly among the illiterate. In his broadsheet song *Ach Benno du vil heilger man*, theologian Jerome Emser wields traditional Catholic devotion as a sword to attack Luther and his views on the canonization of Benno of Meissen. His broadsheet blends into the tradition of popular devotional song while parodying that tradition with three verses that demonize Luther. In this way, Emser drew a line between Protestant belief and popular religious practices of medieval and early modern Catholics.

The broadsheet allowed for wide diffusion of songs intended to influence beliefs. These songs helped to make religious divisions increasingly intractable by the beginning of the 17<sup>th</sup> century. As Protestant beliefs solidified in most areas of Germany, the production of polemical broadsheet songs dropped off significantly. Intended to reinforce opinions, religious broadsheet songs were no longer necessary once this goal had been reached.

*LA MUSIQUE SELON SA PERFECTION:*
THE *VILLANELLA* AND *MUSIQUE MESURÉE*
Jeanice Brooks
University of Southampton

In a letter to Charles IX of France, the poet Jean-Antoine de Baïf described the goals of his Academie de Poésie et de Musique, established as a royal institution in November 1570. The Academy, he claimed, was assembled "for the establishment and advancement of measured poetry and music joined together in imitation of the Greeks and Latins of the greatest era." As the explicit aim of the Academy was the revival of the effects of classical poetry and music though imitation, it is hardly surprising to find that Baïf's poems in *vers mesurés* are often modelled on works by Horace and other Greek and Latin writers. More unexpected is the discovery that many of Baïf's verses are translations of anonymous Italian poems circulating in printed collections of *villanelle* from the early 1560s. Baïf's procedures in his French adaptations of *villanella* texts closely parallel those employed in his classical imitations. Settings of these texts in *musique mesurée* by composers such as Courville and Caietain reinforce the links between classical revival and contemporary Italian music through the use of techniques common in the *villanella* and *canzonetta* styles. This paper explores how textual and musical ties to Italian genres resonate with French projects for the elevation of the vernacular and with French views of Italy as humanist ancestor. These contexts help shed light on why Italian pseudo-popular music figured so prominently in Baïf's efforts to revive the music of the Golden Age.

"UNA FARFALLA CHE ESCE DAL BOZZOLO":
PRINCESS MARIA MADDALENA DE' MEDICI AND
COURT LIFE IN A SEVENTEENTH-CENTURY FLORENTINE CONVENT
Kelley Harness
University of Minnesota, Twin Cities

Historians of 16th- and 17th-century theater and music have recently uncovered vibrant creative traditions in many Italian convents. These institutions often became centers of patronage upon the admission of women from a city's prominent families. In Florence, just such an expansion of performing traditions occurred at the convent of La Crocetta during the residence of a Medici princess, Maria Maddalena, between 1621 and 1633.

Shortly after the princess's arrival, the convent acquired access to court musicians. Expenditure lists record regular payments to Giovanni Battista da Gagliano beginning in 1622. Jacopo Cicognini's play dedicated to the princess, "Il martirio di S. Caterina," includes texts for musical intermedi and indications that at least some of the music was provided by yet another court musician, Francesca Caccini. This work forms part of a larger body of documentary evidence which demonstrates that Maria Maddalena's entrance initiated increased theatrical activity at La Crocetta, performances in which the princess herself participated with costumes borrowed from the Medici household.

Princess Maria Maddalena never professed vows, nor was she subject to strict cloister. Although in her motto, "Jam satis terris," she publicly renounced the secular world for the spiritual solace of the convent, her maintenance of close ties with her family's artistic establishment suggests that she was reluctant to abandon entirely the musical and theatrical pleasures of her former life. Instead, free from both familial obligations and cloister, she created a space that was exceptional for an early 17th-century woman, fulfilling the prophecy of her own *impresa*, the butterfly emerging from her cocoon.

**MEDIEVAL CHANT (AMS)**
**Ruth Steiner, Catholic University of America, Chair**

### THE TRANSMISSION AND ORGANIZATION OF
### EARLY HYMN REPERTORIES
Susan Boynton
University of Oregon

Office hymns present some of the richest opportunities in the Gregorian chant repertory for studying the interaction between orality and writing in the transmission of melodies. Despite recent interest in the oral transmission of chant, however, scholars have not examined hymn sources for evidence of what Peter Jeffery calls "the oral-written continuum." The first manuscripts with a significant number of notated hymn melodies are from the 11$^{th}$ century, much later than the earliest notated graduals. In many of these sources, only a few melodies or phrases of melodies are notated. The phenomenon of partial notation suggests that writing still had a limited role in the transmission of hymn melodies in the 11$^{th}$ century. In addition to documenting the contour of a melody, notation apparently functioned as an explanatory tool, clarifying the relationship between text and melody in individual phrases.

The melodic organization of the few 11$^{th}$-century manuscripts in which all the hymns are notated may explain the organizational principles of sources with incomplete notation. In fully-notated sources, melodies are paired with texts according to their poetic meter or liturgical placement (feast day or hour of the office). In some hymnaries, only one hymn of a given meter or liturgical function is notated, possibly implying that other hymns of the same type were sung to the same melody. The systems of text/melody pairing in early hymn repertories may have functioned as a mnemonic device for learning the melodies.

### NEW PERSPECTIVES ON THE TRANSMISSION AND CHRONOLOGY OF
### THE OFFERTORY CHANT AND ITS VERSES
Rebecca Maloy
University of Cincinnati

The verses that accompanied the Gregorian Offertory chant in the Middle Ages are exceptional in their melismatic activity and extended range. Apel assigned these melodies to a relatively late date, claiming that Offertory verses were originally sung to psalm tones. Although Joseph Dyer has successfully challenged this view, no one has proposed an explanation for the melodic dissimilarity between Frankish and Old Roman verses.

Most Offertory responds exhibit a close structural resemblance between cognate versions, suggesting that they descend from common melodic prototypes. Although some verses can also serve as tokens of a shared practice of singing, many display a discontinuity in their melodic transmission. Roman verses are often formed through repeated adaptation of the same melodic vocabulary to different texts. Had the Franks received verse melodies in a state of such uniformity, it is unlikely that they would have deliberately changed them. Examination of the Frankish verses indicates that their singers placed a higher value on the unique characteristics of each melody.

The evidence invites several conclusions. Offertory responds form an older layer of the canon than their verses. Furthermore, composition of verse melodies was in a nascent state at the time of the Frankish reception of Roman chant and continued independently in both traditions after their separation. Finally, specific melodic corre-

spondence between Frankish and Old Roman verses occurs most consistently near the beginning of the liturgical year, suggesting the possibility that Roman singers began a project of producing unique verse melodies.

## THE PRECES: MUSIC FOR MEDIEVAL LITANIES
### Clyde W. Brockett
### Christopher Newport University

From at least the 7th century, litany, termed *letania*, has been construed as both *Kyrie eleison*—the Latin *Miserere nobis*—and antiphon associated with processional chant. In the former context, titles in the earliest manuscripts from Iberia and Gaul designate a refrain-verse alternation, expressed as a genre: preces. These sung prayers, putatively vestiges of Gallican-Mozarabic cross-fertilization, received only brief mention in commentaries on Roman-Rite chant. Yet ultimately, the Romano-Germanic Pontifical of Mainz, in compliance with earlier 10th-century chant recensions, codified both Carolingian and pre-Carolingian texts and forwarded certain preces, now called perhaps retrospectively *letaniae*, to Rome.

Taking root in seminal studies by Michel Huglo and Bruno Stäblein, this paper collates and discusses texts and the residue of music of the Frankish and Hispanic preces. It centers on the 11th-century Gradual from the region of Albi, Paris B.N. lat. 776, and the non-intervallically notated codices *Varia officia et missae*, Toledo, B. capit. 35.5 and *Antiphonarium*, León, B. capit. 8. It studies configurations of the notation like those Kenneth Levy terms "correspondences of syllabic/melismatic densities" as offering one possible method of dealing with the insoluable cheironomy. The products of this research are 1) a treatment of preces comparable to Levy's meticulous examination of responsorial chants of Hispanic-Gallican origin and 2) the identification of elements of chant that gained admission into Carolingian rites with their Roman imprimatur.

PAPER RESPONDENT: Peter Jeffrey

## A TREASURE RECOVERED:
## THE PRE-TRIDENTINE LITURGICAL BOOKS OF
## THE CATHEDRAL OF FLORENCE
### Marica S. Tacconi
### Yale University

Until recent years, most of the liturgical books of the Cathedral of Florence were not available for consultation by scholars, as a result of restrictive archival policies and following damage by the disastrous flood of 1966. Finally, after their restoration, these precious manuscripts are again accessible, thus providing a first opportunity for study of the entire set.

The seventy-five pre-Tridentine liturgical manuscripts surely constitute one of the most magnificent treasures of the Cathedral. Not only are many of these codices splendidly illuminated, but the fifty books of chant in the collection are an invaluable resource for the study of Florentine plainsong from the 11th to the 16th centuries. Moreover, these volumes shed light on the development of liturgical ritual in Florence and, indeed, offer a more global understanding of the city's religious history and civic identity.

For the first time, this paper will identify precisely those books produced for the liturgical needs of the Cathedral of Florence, illustrating their significant codicological, artistic, liturgical, and musical value. Furthermore, on the basis of archival documents

still extant in Florence, it will trace the fascinating history of the collection, from the first manuscripts of the 10th and 11th centuries to the present.

PAPER RESPONDENT: Alejandro Planchart

## LOW (AND HIGH) CULTURE IN SCHUBERT'S VIENNA (AMS)
### Thomas Denny, Skidmore College, Chair

#### *LEKS, SCHMECKS AND KLEX:* THREE KUPELWIESERS AND FRANZ SCHUBERT IN THE *UNSINNSGESELLSCHAFT,* 1817–18
Rita Steblin
Vienna

Schubert, using the pseudonym "Ritter Juan de la Cembalo," was one of the most active members of a Viennese group of intellectuals, the "Unsinnsgesellschaft" (Nonsense Society), which met Thursdays during the years 1817–18 for artistic fun at the Red Rooster inn. My discovery in two Viennese archives of seventy-three watercolors (several depicting Schubert), literary descriptions of two costume parties, and twenty-nine issues of the encoded weekly newsletter "Archiv des menschlichen Unsinns" provides an intimate look at the social and artistic activities of Schubert and his circle of friends. Among the members were three Kupelwieser brothers: the aspiring dramatist Josef ("Leks"—librettist of Schubert's 1823 opera *Fierrabras*), the soldier Johann ("Schmecks"—described as chasing girls in Pilsen), and the artist Leopold ("Klex"— Schubert's close friend). Josef's theater piece "Feuergeister," written in mid 1817 with choruses and stage machinery and performed on 18 April 1818, was probably an early version of Schubert's melodrama *Die Zauberharfe* (1820). Josef's lengthy poem "Unsinniade" describes the New Year's Eve party of 1817, a costumed event to which Schubert brought two young women, and his newsletter reports spoof Schubert's personality traits and biographical circumstances. Among Leopold's fourteen watercolors is a caricature of himself as a schoolboy riding an early bicycle and Schubert as a portly schoolmaster carrying a disciplining stick and examining a kaleidoscope. The information gleaned from this secretive, eyewitness material reveals how important the Kupelwiesers were to Schubert's early musical development and later career.

#### INTERTEXTUALITY WITH A VENGEANCE: CLASSICAL MUSIC IN VIENNA *VOLKSTHEATER* QUODLIBETS
Lisa Feurzeig
University of Chicago

The suburban popular theaters, or *Volkstheater*, were central to Viennese culture in the 1810s and 1820s, for only in those theaters were plays about contemporary life in Vienna allowed. These plays reflected the overlapping of two theatrical worlds by parodying many works of "high" culture. The musical side of this phenomenon may be found in the genre of the quodlibet. This paper discusses eight quodlibets from the 1820s serial "Komische Theater-Lieder," now in the Austrian National Library.

The quodlibets which draw on both "high" and "low" sources are of particular interest here. They quote passages from the operas of Mozart, Weber, and Rossini, and from classical instrumental works, interspersed with more popular material. (Those who learned the theme to Mozart's Piano Quartet, K. 478 as "Answer the telephone!" will be amused to know that in 1821 the opening theme of the second movement of Haydn's Surprise Symphony was sung on the text "Stille, stille, leise, still.")

The quotations show which musical works were assumed to be familiar to an 1820s audience—for the genre of the quodlibet is based on recognition—and they reveal marvelous irreverence, whether by importing a quotation into an inappropriate context or by changing the words so as to turn the original meaning upside down. Selected passages demonstrate the wicked Viennese sense of humor at work, transforming the sublime into the ridiculous.

## *GEFESSELTE FANTASIEN:* TYING HIGH ART TO THE LOWER WORLD IN SCHUBERT'S LATE SONGS
John Sienicki
South Bend, Indiana

Why, after writing *Die schöne Müllerin,* did Schubert return to the poetry of Wilhelm Müller exactly twice?

The answer might be found in the Vienna *Volkstheater* (popular theater), to which Schubert was much connected—particularly, in the great plays of Ferdinand Raimund and in the events connected with their performance. Schubert used Müller's poetry—and used musical passages from the *Volkstheater* in his own works (!)—in order to respond to issues raised in and by the "low culture" world of the Volkstheater.

(I) Some conclusions from a previous paper, about musical and textual connections between Part Two of *Winterreise* and Raimund's play *Das Mädchen aus der Feenwelt* (November 1826), will be briefly outlined. But the focus this time will be on the main news event of February 1827 in Vienna and its importance as background to Part One of *Winterreise:* the murder trial of Severin Jaroszynski—the O.J. Simpson case of its day—who had involved himself in *Volkstheater* affairs touching both Raimund and many of Schubert's friends.

(II) The music and text of "Der Hirt auf dem Felsen" (October 1828) contain specific, detailed references to Raimund's play *Die gefesselte Fantasie* of January 1828, in which Raimund argues that great art should include both the "high" and the "low." Schubert's piece, which deals frankly with sex, not only follows Raimund's lead, but also associates itself most explicitly with Raimund's work.

## SCHUBERT'S CRYPT: BEETHOVEN, "FAR FAIRER HOPES," AND POSTERITY
Christopher H. Gibbs
State University of New York, Buffalo

As a torchbearer at Beethoven's funeral on 29 March 1827, Schubert heard the challenge posed in Franz Grillparzer's celebrated oration: "He was an artist. . . Who shall arise to stand beside him?" Just twenty months later, the dying Schubert allegedly requested that his brother Ferdinand bury him near Beethoven. This wish was granted. Grillparzer was again enlisted, charged with writing the epitaph for the thirty-one-year-old Schubert. Five sketches survive, and the notorious one selected—*THE ART OF MUSIC HERE ENTOMBED A RICH POSSESSION, BUT EVEN FAR FAIRER HOPES*—has evoked both admiring and chiding comments ever since.

The enduring fascination with Schubert's "unfinished" life, as well as the incessant speculation about what "far fairer hopes" he might have fulfilled, are central to his 19th-century reception. This paper examines changes in Schubert's stature by focussing on connections between Schubert and Beethoven with respect to their deaths: an alleged deathbed encounter, Schubert's participation in Beethoven's funeral, memorial concerts,

and the circumstances of Schubert's own death and burial. I will further explore their posthumous association as registered through scientific reports, eyewitness accounts, journalistic commentary, and photographic documentation of the first exhumation of their remains in 1863 and a second disinterment in 1888, when their bodies were moved to Vienna's Central Cemetery. The topos of death shows how the question Grillparzer asked at Beethoven's funeral, and the epitaph he wrote for Schubert, gradually assumed new meanings during the 19th century.

## TWENTIETH-CENTURY AMERICAN MUSIC (SMT)
### J. Peter Burkholder, Indiana University, Chair

### A CONTRAPUNTAL APPROACH TO
### ROGER SESSIONS'S HARMONIC PRACTICE
Anton Vishio
William Patterson College

A theory for describing the quality of networks of contrapuntal lines is proposed; specifically, *divergence,* a term for comparing the differing displacements of aligned strands of counterpoint, is introduced and explored. The concept responds in part to some suggestive notions of musical line introduced by Roger Sessions in his review of Heinrich Schenker's theories and in the latter part of his textbook, *Harmonic Practice.* Analyses using this concept are presented in works of Sessions both early and late, including his Violin Concerto and the last of his *Five Pieces for Piano.*

### ON MUSICAL DIALOGUE, ANALYSIS, AND
### ELLIOTT CARTER'S STRING QUARTET NO. 2
Dora A. Hanninen
Washington University

Musical dialogue may lack semantic reference to an external world, but it abounds in internal references—associations and interactions among individual segments, lines, and instruments. This paper develops an approach to the analysis of musical dialogue based on careful study of musical segmentation. The approach to any given passage can be summarized in four questions: 1) do individual segments form primarily within one instrument or across two or more? 2) do the strongest associations among segments proceed within an instrument or between instruments? 3) how many distinct streams of association are active simultaneously? 4) how do the answers to 1), 2), and 3) change over time?

Elliott Carter's String Quartet No. 2 (1959) is ideal for such study. Characterized by the composer himself as a dialogue that develops among four instrumental personae, at times it seems a collection of individual voices distinguished by characteristic rhythms, articulations, and intervals, at others an integrated ensemble in which significant harmonic and motivic features emerge only in the totality of the instruments' interactions. Much has been written about the Quartet, yet the dialogue itself has yet to take center stage in a detailed analysis. This paper incorporates Carter's own comments on pitch structure in the Quartet within an analysis of dialogue in the introduction. Subtle changes in the substructure of segmentation manifest themselves cumulatively as changing modes of instrumental interaction, producing a series of shifts from instrumental individualism to integrated ensemble, and contrapuntal to harmonic textures, that impinge on matters of form.

## "IT'S AGAINST NATURE": STRAIGHT LINES, SEQUENCES, AND WHOLE-TONE COLLECTIONS IN CARL RUGGLES

Stephen A. Slottow
Graduate Center, City University of New York

Carl Ruggles said about melody: "It's the same in painting. There shouldn't be any straight lines. It's against nature. Did you ever see straight lines in a bunch of flowers, in the sea, on a mountain?"

While Ruggles's usual melodic behavior is "natural," i.e, twisty and jagged, he at times writes perverse straight melodic lines that don't twist back. These tend to have a cadential function and usually ascend. Although Ruggles undoubtedly meant straight lines composed of adjacencies, I expand the concept to include sequences—crooked straight lines, so to speak, which are ubiquitous in Ruggles's music. Ruggles's sequences are usually simply described as "free," but closer examination shows patterns in the freedom. Just as straight lines contrast with the typical twisty contoural landscape, they are often associated with whole-tone collections, which contrast with Ruggles's usual dissonant chromatic landscape. The contrast of the straight-line/whole-tone against the twisty/chromatic creates an especially strong cadential effect. This effect is linked to Ruggles's aesthetic of the sublime and the transcendent.

## ANALYZING FELDMAN'S *FOR JOHN CAGE*

Catherine Costello Hirata
Columbia University

On the largest scale, Morton Feldman's *For John Cage* (1982) for violin and piano is shaped by the contrast between passages that adhere rather strictly to the form 'aa . . . bb . . . cc'—where each letter stands for what I will term a musical figure (usually comprised of but a handful of notes)—and passages that exhibit looser or more elaborate constructions. This paper presents a methodology for speaking to the compositional technique manifest in the latter, more complex passages peculiar to Feldman's late style. Essentially this methodology entails developing a sensitivity for Feldman's various techniques of mixing the "old" with the "new," many of which exploit the two-instrument texture of violin and piano. While the variety of such techniques is itself impressive, I suggest that it is Feldman's ingenuity in utilizing these techniques (in particular combinations) throughout extended passages that gives them their richness of character. The aim of the methodology, thus, is to shed light on what the character of such a passage *is* by bringing out those aspects of the figures relevant to the question of "old" or "new" and showing how they interact with one another. Conceptualizing the effects of such passages with concern for the function of instances of straightforward repetition tends to illuminate their affective qualities. For example, one passage is pictured as hovering around a pattern, another as the near coalescence and gradual dissolution of a pattern.

# SMT SPECIAL SESSION
## TELLING TALES OUT OF SCHOOL:
## EXPANDING OUR COMMUNITIES OF MUSICAL DISCOURSE
### Andrew Mead, University of Michigan, Organizer and Moderator

## TALES TOLD IN SCHOOL AND OUT
Marion A. Guck
University of Michigan

Musicians, especially music scholars and perhaps most especially music theorists, are sometimes thought to speak an arcane language about music which non-musicians, even many with considerable performing skill, cannot fathom. As a result, there is not much contact between music scholars and others regarding works of music. In particular, music theory is rarely thought of by non-theorists as a source of ideas about music, much less anything else. Worse, the language music theorists speak often seems remote even to other musicians and to students.

This paper will show that the chasm so often perceived between the technical language of music theorists and the ways others speak about music is chimerical. It will remind its audience that "movement" provides a core image for students of tonal harmony that is shared with music appreciators; and that "tension" and "release" is felt by Lerdahl and Jackendoff just as it is by less trained listeners. It will argue that technical labels provide a shorthand for such qualities of sound.

It is possible to revivify these terms if theorists only try. In conference presentations and graduate classes I've found that, as musicians grow more sophisticated, they come to think of such things as "suspensions," for example, as configurations of notes and they don't seem to retain much sense of their expressive effect. Their faces display surprise and pleasure when some simple "parlor tricks" at the piano remind them of how suspending sounds feels. Not only the term, but also—more importantly—the sound is brought to life.

## THE IMAGINATION OF POP-ROCK CRITICISM
Nadine Hubbs
University of Michigan

The work of criticism is "superfluous unless it is itself a work of art" (Schlegel). Music criticism in particular "should also leave room for the imagination . . . [and] integrate knowing with feeling, lest our complex modes of analysis alienate us from music" (Korsyn). These exhortations conjure a criticism commensurate with its object: what could be the value of an inartistic discourse on the arts, a music criticism inimical to musical feeling, thought, ways of being? Compelling music criticism resonates with the qualities of music itself, and thus excites imagination, feeling, and more; popular music criticism must further converse with pop's particular emphases—including timbre and groove, irony, playfulness.

Frith lamented in 1987: "rock critics still avoid technical analysis, while sympathetic musicologists . . . use tools that can only cope with pop's . . . least significant . . . qualities." The past decade's growth of pop-rock studies within the music-scholarly community has yielded gains against the latter problem: surely we're more aware of the limitations, for pop repertories, of tools developed in connection with the art-music canon. I'll explore these and other issues (including music's relations to pain and pleasure) in an effort to deepen imagination vis-à-vis problems and possibilities in pop-rock criticism.

## LEARNING FROM "OCCASIONAL" WRITING
### Fred Everett Maus
### University of Virginia

"Occasional" writing typically has a clear audience, clear goals, and definite limitations. It provides useful points of comparison with academic discourse, especially since the occasional writing I discuss bears on live performances.

As a student I wrote music reviews for a daily newspaper. I addressed readers who had attended the concert and those who had not. For the first audience, I wanted to evoke memories of the concert and stimulate fresh thoughts; for the second audience, I wanted to convey what the concert was like. The reviewing required different verbal resources from the analytical vocabulary that I used in music classes, and the need to articulate evaluations of pieces and performances had no parallel in my academic work.

Presently, in writing program notes for chamber music concerts, my main goal is to address members of the audience who read the notes just before the performances, and I also want the notes to be stimulating for those who read them afterwards. Mainly, I need to put the audience in a frame of mind to follow the music with pleasure and interest. Technical description is usually unhelpful. So are sequential descriptions of events within a piece: if listeners manage to remember such descriptions and match them to the performance, a pleasure of matching replaces the more central pleasures of surprise and discovery.

Both kinds of writing require valuable qualities and approaches that are often absent from academic writing and teaching.

## "ONE MAN'S SIGNAL IS ANOTHER MAN'S NOISE": TALKING TO DAD(DY) ABOUT SCHOENBERG
### Andrew Mead
### University of Michigan

Although I didn't set out to do so, I have become both a composer of and an advocate for a kind of music that most people find incomprehensible. For me, much twelve-tone and other non-tonal music has always been direct and urgent in its expression, and not merely the demonstration of an abstruse technical prowess. By the time it dawned on me that this was not the usual response, it was too late: my love and language as a musician were already well-formed.

For many years I have tried to find ways to explain my hearing to others. Most of my work has been addressed to fellow musicians and theorists, but what have remained my greatest challenges have been closer to home. Several members of my family are "musical," in that they have well-developed intuitions about how much music goes and they enjoy attentive engagement both as listeners and players. They further enjoy talking about their musical experience, although not in the technical language of music theory. Finding ways to talk to them about twelve-tone music has given me great insights into what I do, both as a composer and a listener.

The proposed presentation traces two sets of conversations. One has been with my father, to whom is attributed in respiratory-physiological circles the remark that forms the first part of my title. The other has been with my daughter, who coined the term "daddymusic" to describe my efforts and the music like it.

RESPONDENT for session: Kevin Korsyn (University of Michigan)

## NATIONAL IDENTITIES IN MEDITERRANEAN ORCHESTRAS (AMS)
### Chair, Tullia Magrini, Università di Bologna

## GREEK NATIONAL IDENTITY AND THE ORCHESTRAL WORKS OF YANNIS CONSTANTINIDIS (1903–1984)
Bliss Little
University of Maryland

In the first half of the 20th century, composers in Greece faced the challenge of creating a "national music." Compositions of the "national school" played an important role in the formation of Greek national identity during a socially and politically tumultuous period. Composers of the national school synthesized two main cultural traditions in their music: one that drew on indigenous musical and literary traditions, including Hellenic folk song, Byzantine chant, native folklore, and modern Greek poetry, and a second that was modeled on European art music, particularly German, French, and Russian. The treatment of indigenous material, especially the harmonization of folk song, became a most critical issue that composers faced individually and collectively during the development of the national school.

Yannis Constantinidis (1903–1984), a prominent composer of the period, was one of the few who relied almost exclusively on Greek folk songs as the source material for his compositions. He selected melodies carefully from both oral tradition and published collections and consistently emphasized the modes, rhythmic patterns, and ornamentation of Greek folk music. With his skillful harmonic elaboration and orchestration of folk song, he achieved a synthesis of native and foreign elements. This study discusses Constantinidis's musical style by examining two of his orchestral works, the *Asia Minor Rhapsody* and *Dodecanesian Suite No. 1*. It also positions his work within the broader context of the national school of Greece and illustrates the interrelationships of music and cultural identity.

## JEWISH-ISRAELI NATIONALISM:
## OR, HOW FOLKLORISM *AND* "ORIENTALISM" HAVE MERGED INTO A NATIONAL STYLE
Ronit Seter
Cornell University

Israeli national style integrates two significant "isms:" folklorism and "Orientalism." While the idea of a national style expressed by folklorism already has rich historical roots in 19th-century music, Orientalism as a signifier for the "us"—and not the "Other"—is a phenomenon practically unique to Israeli music.

Both "isms" in Israeli music are manifested in an unconventional way. For Romantic and early 20th-century composers, folklorism generally meant the use of local, old traditions. In Israel, folklorism is in one sense local in that *'edot yisrael* (local Jewish communities) are the source of oral traditions used by composers. But in a deeper sense these traditions are non-local, because they were often developed—in the course of hundreds of years—thousands of miles away, from Morocco through Russia to Iraq.

Similarly, the idea of Orientalism does apply to Israeli music in that European-trained, Jewish émigré composers such as Ben-Haim, Partos, and Seter incorporated "Oriental" (Near-Eastern, mostly Jewish) melos into their works; but far from treating this melos as "Other," they regarded it as their own ancient source, and one that had therefore to become the hallmark of the evolving national style. Unlike traditional Orientalist works, which "construct visions of the non Western world... [and] signal Otherness" clearly contrasted with Western music (Ralph Locke), Israeli composers expressed explicit desires: to

achieve "East-West 'synthesis'" in order to create a new, coherent national voice and to emerge as a fresh, unexplored style that would join the Western world with pride.

## FORMS REVISITED (AMS/SMT)
### Warren Darcy, Oberlin College Conservatory of Music, Chair

## THE CLASSICAL SONATA EXPOSITION:
## CADENTIAL GOALS AND FORM-FUNCTIONAL PLANS
William Caplin
McGill University

The paper begins by reviewing two traditional models of classical sonata exposition—the "dual-thematic model" and the "key-area model"—and recalling some of their obvious inadequacies. I argue that the dual-thematic model can be refined by reformulating its component parts as specific "formal functions," and that the key-area model can be extended through a scheme that identifies five principal cadential goals within an exposition. I then relate these revised models to each other and show how the exposition's cadences interact with a variety of form-functional plans. These formal possibilities are illustrated with selections from sonata expositions by Haydn, Mozart, and Beethoven. The paper introduces new concepts to sonata-form theory, including notions of "two-part transition," "internal half cadence" within a subordinate theme, and "form-functional fusion."

## CHOPIN'S BALLADES: A ROMANTIC REPRESENTATION OF
## FORM AND TIME
Adriana Ponce
Brandeis University

An idiosyncratic process of thematic recurrence together with a conspicuous delay of any high-level structural dominants in Chopin's first, third, and fourth Ballades suggest a formal interpretation of the works in terms of a process resembling a conic spiral. Such an interpretation resonates with at least two important elements in 19th-century literature: the "ascending spiral"—a figure introduced by M. H. Abrams to refer to a pervasive structural pattern, which embodied important philosophical and religious beliefs—and the use of cyclical (or circular) narrative time. The similarity between the musical process in question and the "ascending spiral" is rather self-explanatory. That between the musical process and the notion of cyclical narrative time demands a more complex argument. As the musical process establishes an irreversible sense of "before" and "after," it creates a subjective sense of time. Accepting the premise that our awareness of the temporal dimension of music is heightened by the "teleological" quality of the process, the cyclical element in the Ballades can be seen as created—at the formal level—at points of thematic recurrence where the processive element is superseded by the referential element inherent in repetition.

The present interpretation of the Ballades is new in purely musical terms. It also places the works in the context of certain structural patterns of representation characteristic of the 19th-century imagination. In doing so, it suggests the possibility of a new kind of connection between music and other humanistic manifestations in the early Romantic period.