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Abstracts



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Abstracts

Thursday afternoon, 6 November

ACROSS THE NINETEENTH CENTURY (SMT)

David Kopp, Boston University, Chair

**TIERED POLYPHONY AND ITS ROLE IN THE
PIANO MUSIC OF JOHANNES BRAHMS**

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Tiered polyphony is defined as a special texture in which multiple voices express independent melodic material at proportional speeds. Common in Bach in the context of trio sonatas and chorale preludes, tiered polyphony also appears in Brahms's piano music. When it does, the effect of the polyphony is quite striking: passages exhibiting this texture give off an aura of extreme drive and inexorability. In Brahms's tiered polyphony, one line usually serves as a guide rail following a chromatic path, another exhibits the surface-melodic pitch cells unique to the piece at hand, and additional voices act as filler.

This paper formalizes a system for describing tiered polyphony in terms of its number of voices and their degree of rhythmic/metric and motivic/cyclic independence. It then demonstrates how awareness of this texture can provide insights into Brahms's works that are unavailable through conventional analytic approaches. In response to tonal readings of Brahms's Rhapsody in B Minor, op. 79 no. 1, given by Smith (2006) and Samarotto (2003), this paper advocates a motivic approach to explain the harmonic organization of the Rhapsody's hexatonic A section and the dramatic roles of its B section and coda. Similar results are obtained when this method is applied to select works from Brahms's op. 5 and op. 76.

CARL MARIA VON WEBER'S MEDIANT TRANSFORMATIONS

Joseph E. Morgan

Brandeis University

My paper surveys the adult dramatic compositions of Carl Maria von Weber for chromatic transformations and their relationship to the dramatic/poetic organization. The works discussed include his *Kampf und Sieg Cantata* (1815), the insert aria "Was sag' ich" (1818), *Der Freischütz* (1821), *Euryanthe* (1823), and *Oberon* (1826). The analyses reveal several functions in Weber's use of mediant progressions: as a foil to dominant harmony, expressing dramatic developments that are markedly different from those that occur over dominant progressions; as an expression of a character's romantic transformation, in which the dominant's arrival is an expression of the resulting conflict of the tonic and mediant areas; and finally, as a symmetrical organization in which the mediant/submediant areas are treated as poles around tonic harmony.

AUDITORY STREAM SEGREGATION AND
SCHUBERT'S PIANO SONATA IN B-FLAT, D.960

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This paper explores how auditory stream segregation affects one's perception of the first movement of Schubert's Piano Sonata in B-Flat, D. 960. (Stream segregation is a process by which the auditory system organizes segregates sounds into auditory streams.) Several authors have studied the role of stream segregation: e.g. McAdams and Bregman (1979), Wright and Bregman (1987), Huron (1991). These studies, however, are limited either to discussion of general compositional principles or statistical analysis of large musical corpora, and do not engage music on a measure-by-measure level. I attempt to fill that gap.

The paper has two main parts. In part one, I present an analytic method. This method derives from Bregman's (1990) theory that the auditory system accomplishes stream segregation by using multiple heuristics in parallel, each of which attends to a different type of acoustic cue. I define six of these heuristics and explain their effect on music perception, applying these heuristics to a score. In part two, I focus on the first movement of Schubert's Piano Sonata. Using the six heuristics, I document several characteristic textures to show how they align with and support other musical processes. These include: a hypermetric realignment, two modulations from a local I to its "↓vi," the transition to the exposition's third theme, and the introduction of a new motive in the development section.

"EMOTIONAL IMITATION" AND "PHYSICAL
IMITATION" IN BERLIOZ'S *ROMÉO AU TOMBEAU*

Stephen Rodgers
University of Oregon

This paper reassesses the relationship between the structure of Berlioz's *Roméo au tombeau* (from his symphony *Roméo et Juliette*) and its literary program. *Roméo au tombeau* is perhaps Berlioz's most controversial programmatic piece. Maligned by critics for its incoherence and literalism, it continues to confound those who seek to gauge the relationship between its idiosyncratic structure and the tomb scene from *Romeo and Juliet*. My paper shows how the relationship between music and text changes over the course of the movement, from the general expression of feeling (what Berlioz would call "emotional imitation") to the literal rendering of sounds, objects, and actions ("physical imitation"). The shift from emotional imitation to physical imitation is motivated by the structure of the scene, which leads inexorably to the central actions of the play: the lovers' suicides. Taken together with the *Scène d'amour* (where the process is reversed and the music parallels Romeo's and Juliet's speeches early on but takes on a life of its own as it proceeds), *Roméo au tombeau* suggests how ideas about the interaction of program and structure in Berlioz's music need to be nuanced to allow for different types and degrees of interaction, not just across different pieces but within the same piece.

THE COMPASS OF MEDIEVAL SONG (AMS)

Emma Dillon, University of Pennsylvania, Chair

GEOGRAPHIES OF POLYPHONIC SONG C. 1300: MAPPING COMPOSITION FROM ADAM DE LA HALLE TO GUILLAUME DE MACHAUT

Mark Everist

University of Southampton

The emergence of polyphonic song around 1300 used always to be accompanied by an emphatic question mark. As a result of recent studies by Butterfield, Earp, Everist, Page, and Peraino, however, a fuller understanding of the surviving manuscript sources has begun to inform our understanding of the *chanson* between Adam de la Halle and Guillaume de Machaut. A wide range of musical and poetic experimentation in the period 1270 to 1330 brought the learned polyphonic music of the motet into alignment with the *popularisant* poetry of the dance song, and formed the basis of polyphonic song repertoires of the fourteenth century. Although the musical and poetic interrelationships between these often highly-fragmented surviving repertoires are frequently clear, chronology has proved an obstacle to writing the history of polyphonic song that might complement histories of the motet, of notation, and of theory in the thirty years on either side of 1300. However, if chronology remains a vexed question, switching focus to questions of geography and topography reveals much about the distribution of the wide-ranging attempts to bring forth the type of polyphonic vernacular song that would prevail from the fourteenth century to *Le nuove musiche* and beyond.

The briefest of glances at the contributing repertoires of this period demonstrates both some striking geographical connections and important topographical separations. The body of motets that build song structures out of *chanson* tenors, for example, was cultivated and copied in both Paris and a Walloon-speaking area focused on Liège. Similarly, the production of *rondeau*-motets—an important element in the emergence of polyphonic song—was centered on both Paris and the country of Artois, whereas score-notated *rondeaux* were found in Picardy and Artois. Compositions that exploit *ballade* structures, furthermore, were developed in regions as scattered as Burgundy and Anglo-Norman Essex. And to consider the geographical background of a key theoretical witness to this tradition, Johannes de Grocheo, is to see the geographical spread of interest in polyphonic song drift westwards into Normandy and the Brittany borders.

Mapping experiments in the composition of polyphonic song around 1300 provides a striking contrast with the topography of Leoninian *organum* and its successors (largely based on Paris) or of the motet (which is best modeled by a series of radial influences emanating from the city). Early polyphonic song, on the basis of the evidence presented in this study, was attempted in a wide variety of geographical locations and betrays a range of hitherto unsuspected connections between repertoires and their points of origin. The resulting map of polyphonic song gives an entirely different perspective to our understanding of the history of music c. 1300 so frequently dominated by motets, Latin theory, and the tradition of the *Ars nova*.

RECONSIDERING “HIGH STYLE” AND “LOW
STYLE” IN MEDIEVAL SONG

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It has become customary in discussions of medieval song to speak of two poetico-musical “styles,” manifested in distinctions among genres: the “aristocratic,” “learned,” “high style” *cansos* and *chansons* of the troubadours and trouvères, and the “popular,” “jongleuresque,” “low style” songs such as dances, *pastourelles*, and *chansons de toile*. Scholars of literature and music have used classical, literary, historical, theoretical, and musical texts to support this taxonomy, and to associate “aristocratic” or “popular” social situations, and the socio-economic status of musicians and composers, with different genres. Some have invoked—perhaps too facetiously—Paul Zumthor’s complex notion of poetic “register” to reinforce the argument for a bipartite division of medieval song. Armed with this neat framework, scholars have attempted to delineate features such as language, theme, poetic and musical form, and melodic texture and range as expressions of a high style or a low style, and to offer broad theories about rhythm, the use of instruments, and female authorship.

Roger Dragonetti’s “*grand chant courtois*,” rooted in the concept of “*amour courtois*” or “courtly love,” has become a standard label for “high-style” songs. Yet the definition of “courtly love” and its suitability as an analytical tool have been sharply debated almost from the moment of its appearance in the late nineteenth century. Although today it continues to have its proponents, both purposeful and tacit, the idea also has been dubbed (borrowing from the titles of recent studies) an “invention” of modern literary criticism, a “myth,” and an “impediment” to our appreciation of medieval song.

This paper begins with a summary of the evolution of the notion of “courtly love” and how it underlies certain interpretations of genre and style, followed by an examination of recent research on the music of lyric song that is based on the presumption of a dichotomy of high style and low style. An unquestioning allegiance to this notion, along with a selective use of evidence and faulty logic, ultimately weakens the plausibility of many such studies. Among the most important types of evidence are the texts of late medieval epics and romances, but they offer conflicting and ambiguous impressions of the songs and their composers, performers, and hearers; such texts must be filtered through one or another method of literary criticism, a process which by its very nature can yield conflicting interpretations. Careful scrutiny of two other sources of information, theoretical documents and the manuscripts of the songs themselves, reveals that whatever sense of style and genre theorists and scribes might have had does not conform to a two-tiered stratification. A reassessment of this hermeneutical construct is not likely to result in its complete abandonment, but it can and should provide a healthy corrective to what has become an over-simplified view of medieval monophonic song.

CIVIC SELF-FASHIONING IN LATE MEDIEVAL BRUGES: THE
OLDEST LAYER OF THE GRUUTHUSE MANUSCRIPT (C. 1400)

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One of the most important collections of late medieval song, the co-called Gruuthuse manuscript (presently Den Haag, Koninklijke Bibliotheek, 79 K 10; formerly Koolkerke, private

collection of the Caloen family), has recently (2007) entered the public domain. Transmitting no less than 155 monophonic melodies (147 in the well-known song fascicle, eight more as interpolations within a narrative poem), the Gruuthuse songs, in combination with seven rhymed prayers and 18 poems, all in Middle Dutch, are one of the most significant, yet least studied, repertoires for the history of music around 1400 in the Low Countries. They are of particular relevance to the music history of Bruges, where the manuscript was compiled and where the circle of poet-musicians who provided its repertoire was active during the final years of the fourteenth century and beyond.

Grounding myself in a thorough codicological re-examination of the manuscript, I shall focus on the layer copied the earliest (fols. 6r–9v, 11r–42v, and 51r–58v, prepared by scribe A). I shall demonstrate that the collection, in its primary stage, was conceived as a compendium of the musico-poetic activities of its author(s)—a fact subsequently obscured by later accretions. Following an extended narrative poem with musical interpolations (*The Castle of Love*, fols. 39r–42v and 51r–58v), three rhymed prayers for the Holy Virgin and Christ formed the centerpiece of the collection (fols. 6r–9v). The extensive song repertoire that closed the volume provided a lyric counterpart to the opening narrative (fols. 11r–38v). Content-wise, the *Castle of Love* offers a poetics of the Gruuthuse authors' musico-literary project set against the background of the courtly-love tradition as practiced at the court of Flanders (after 1384, also the court of Burgundy). The three rhymed prayers address the spiritual aspects of love (*minne*), with the Passion of Christ at its center, anchoring the collection in the religious activities of the Gruuthuse authors, who were leading members of the Bruges bourgeoisie. The song collection in turn provides a compilation of topical songs that complements and elaborates on the preceding sections, using small lyrical forms. This type of *ordinatio* is reminiscent of models found, most prominently, in the Machaut manuscripts, but also in other examples of the French literary tradition.

Based on the preceding analysis, the cultural significance of collecting poetry and music will be re-examined in the context of the history and politics of the Bruges bourgeoisie around 1400. While clearly marked off in register (monophony) and medium of transmission (stroke notation) against the spectacular, luxuriant mensural polyphony practiced at the court and in the wealthy churches of Bruges (Strohm 1985), the collection such “simple” songs nonetheless can be understood as a conscious act of civic self-fashioning, performed both in emulation of, and opposition to, courtly and ecclesiastic elites.

SCRATCHED-OUT NOTES, ERASED PIECES, AND OTHER LACUNAE IN THE CHANSONNIER NIVELLE DE LA CHAUSÉE

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While many scholars still express doubts about whether the owners of chansonniers were musically literate, the idea that chansonniers were read, understood/appreciated, and enjoyed by their owners has steadily been gaining ground. Though the books obviously function as a repository of songs, factors such as their diminutive size and persistent, uncorrected errors argue against chansonniers' use as performing documents. Instead, it is thought that chansonniers functioned more like an *aide mémoire* such that a single opening evoked a visual and aural image of a three-part chanson in performance; small errors might not affect a reader's use considering their supposedly limited knowledge of the musical notation, nor would it

lessen their appreciation for a volume of songs they probably already knew by heart. While preparing an edition of unique pieces in the Chansonnier Nivelles de la Chaussée (F-Pn Rés. Vmc MS 57), however, I encountered many small-scale corrections and crossed-out notes that suggest corrections were made after copying had been completed, and which may affect our understanding of how and by whom these small books were used.

The Nivelles Chansonnier, one of a group of five manuscripts collectively known as the “Loire Valley Chansonniers,” also contains several instances of large-scale erasures that appear to have taken place post-binding where entire voice parts were erased. Oddly, these erased pieces’ illuminated initials and sometimes clefs and mensuration signs were left intact, seemingly awaiting replacement by other songs. Notably, two of the four erased pieces in Nivelles are attributed to Fedé (alias Jean Sohier), a musician important enough to be mentioned alongside Ockeghem, Dufay, and Binchois in Simon Greban’s *Complainte de la mort de Jacques Millet* (1466), but whose music is little known. Though Fedé’s career is well documented, his extant works are limited to two magnificent antiphons from the Ferrarese court choirbook *I-MOe α.X.I.II* and three chansons unique to Nivelles (all three of which are incomplete due to large-scale erasures and the loss of Nivelles’s penultimate gathering).

In this paper, I will survey Nivelles’s small-scale corrections for evidence of how the manuscript may have been used by its owners as well as offer a hypothesis for Nivelles’s large-scale erasures. While David Fallows has suggested that the erasure of the songs by Fedé signaled some sort of disgrace for Fedé in the eyes of the original owner of the manuscript, my paper will offer an alternate theory. In addition, I will offer an evaluation of Fedé’s secular compositional style based on my reconstructions of his incomplete and erased works.

HAYDN (AMS)

W. Dean Sutcliffe, University of Auckland, Chair

HAYDN’S METASTASIAN “REFORM” OPERA

Elaine Sisman

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What drew Haydn to set an opera by Metastasio, for the first and only time, in 1779? *L’isola disabitata* was a small-scale *azione teatrale*, often set since Farinelli commissioned it for Madrid in 1752. A “through-composed” work with *concertante* orchestra, whose accompanied recitatives are masterpieces of characterization, Haydn’s *L’isola disabitata* achieves the seemingly unlikely union of a Metastasian libretto with Gluck/Calzabigi reform ideals. Haydn told Artaria in 1781 that nothing like it had been heard in Paris or even Vienna; over twenty years later he told Griesinger that he had orchestrated the recitatives because the text is “sublime.” Indeed, from the outset *L’isola disabitata* reveals a powerful new operatic direction for Haydn, for example in the shocking transition from the G minor of the overture-as-argument to the despairing key of A-flat major and subsequent labyrinthine modulations for Costanza, linked to Ariadne in the opera’s argument. Innovations notwithstanding, the opera is still viewed as dramatically inept, at least partly because of its Metastasian basis (Clark, Landon, Jones).

This paper explores Haydn’s choice of Metastasio for an unprecedented second opera in a single year. I suggest that behind it lay Haydn’s new contract of 1779, which let him plot a broader market for his works, his anger at the Viennese *Tonkünstler-Sozietät* in February

1779 for putting untenable conditions on his membership, his sentimental turn (Waldoff) in *La vera costanza* of April 1779, the other mixed-style works he composed for Nikolaus Esterházy's name-day possibly connected to Gluck's success with *Iphigénie en Tauride* in Paris the same year (not to mention the resonance of Gluck's *Orfeo*, quoted in *L'isola disabitata*, which opened the newly expanded season at Eszterháza in 1776), and finally, Haydn's increasing ire at his reputation solely as an instrumental composer. The likelihood of a continuing relationship with Metastasio, who had been influential on Haydn's early career when both lived in the Michaelerhaus, emerges from Metastasio's connections to the Esterházy's little explored by musicologists.

The paper also evaluates the selection of an "island opera" in which local abundance sustains life without effort (hence not quite a Robinsonade), at a time when the news, especially as reported in the *Wienerisches Diarium* throughout 1779, was filled not only with the sea war over Gibraltar and Minorca brought by Spain and France against England, but also with detailed reports of ships carrying exotic goods from the Americas and the East. It then reevaluates the work's underappreciated dramaturgy, especially its important emblem of the passing of time (the thirteen years since Costanza was abandoned and her little sister grown up to be plot-worthily nubile): the inscription of Costanza's sad fate chiseled into stone that constitutes her chief "lavoro" on the island. That Haydn "repatriated" the work to Madrid, in a 1781 presentation copy to the future Spanish king, suggests a last connection, through the poet Iriarte, to the aged Metastasio.

HAYDN, THE HUNTERS, AND THE ANATOMY OF THE ENGLISH CANZONETTA

Sarah Day-O'Connell
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Haydn's relationship with John Hunter, a renowned London surgeon and anatomist, and his wife Anne, a poet, tends to be discussed in the vein of color commentary, either humorous (a thwarted surgery on Haydn's nose) or amorous (Anne's supposed love-letter to the composer, "O Tuneful Voice"). In this paper, I examine Haydn's connection to the Hunters from a wide-angle, cultural-historical perspective, to reveal a picture no less colorful, but much more significant and suggestive than has been previously considered—especially for Haydn's collaboration with Anne, the two sets of English Canzonettas (1794–95). Building on work concerning affiliations in this period between art and medical science (L. Jordanova, P. Black, et al.), I interpret these songs as artifacts of a context in which music and anatomy were pursued not only under the same roof, but by the same people who shared related assumptions and aims. Because the English canzonetta genre was, by this point, largely a feminine one, I focus in particular on shared discourses, medical and musical, regarding the nature of femininity. My broad survey of canzonettas by Haydn's London contemporaries indicates that popularized accounts of medical investigations of gender were reflected in texts, musical settings, and performance practice throughout the canzonetta repertoire.

The Hunters actively sought to make their home a forum for the cross-fertilization of musical culture and popularized medical inquiry. Guests of Anne's musical salon attended tours of John's collection of anatomical specimens and lectures in his surgical theater; women who played and sang with Anne also rendered anatomical drawings. Newly discovered architectural plans of the Hunters' home reveal John's intention not only to blend the worlds of art

and anatomy but to use music to mitigate the inherently startling or repulsive aspects of his work. Other “outreach” efforts on John’s part include a recently uncovered singing treatise in which the surgeon is quoted at length.

In this context, aspects of the Haydn/Hunter canzonettas bear new significance. First is the abundance of references to isolated, feminine-gendered body parts, and the distinct physicality of the musical settings of these passages. Sighs, similarly, are not only musically highlighted, but palpably performed as actual sighs. Singing canzonettas, then, is an especially bodily act, one that directs attention to the body that sings. Meanwhile, feminine love-sickness begins in this repertoire to be depicted in terms of “symptoms,” with imagery borrowed from layman anatomical accounts. Finally, particularly salient is the way in which canzonettas reflect the latest responses to medical investigations into the nature of death. Two aspects are central: feminine death’s beauty, which figures heavily in, for example, extravagantly-produced anatomical engravings; and its uncertainty, reflected in studies of resuscitation, cautionary tales of premature dissections, and fascination with hearts that continued to beat after the body’s demise. Canzonettas by Haydn and others projected beautiful and uncertain feminine death by inviting a “clinical” gaze, musically depicting consciousness both dead and alive, and portraying private-sphere relationships characterized by “undying” devotion that survives even the end of life.

HAYDN’S VISION OF SAINT PETER: PERCEIVING ENGLISH ANTI-CATHOLICISM DURING THE FRENCH REVOLUTION

Peter Hoyt

University of South Carolina

While visiting London in the 1790s Joseph Haydn became a collector of English prints and, as his surviving memorandum books reveal, an engaged observer of the country’s visual culture. Although scholars have identified most of the artworks described by the composer, an engraving he encountered in Oxford Street has until now proven elusive. According to Haydn’s notes, this print featured St. Peter, clad as a common cleric, with “the glory of heaven” shining on his right side and, on his left, a devil whispering into his ear. A windmill positioned immediately over the saint’s head further complicates the scene. As described by Haydn, the work appears to embody England’s anti-Catholic proclivities: here St. Peter, a traditional symbol for the Church of Rome, pivots like a windmill between the contending forces of heaven and hell. Because Haydn was himself a devout—if unsystematic—Catholic, his interpretation of this image would seem highly significant. In the absence of the print, of course, it has been impossible to speak confidently of its implications.

This engraving may now be identified as an image taken from a 1660 satirical broadside, and an examination confirms that Haydn would have been correct to regard the picture as attacking its central figure. The composer, however, appears to have imposed his own assumptions concerning English religious prejudices upon it, for he was mistaken about the subject’s identity: rather than depicting St. Peter, the picture actually represents Hugh Peters (1598–1660), a Puritan divine who served as one of Cromwell’s chaplains. Peters, having strongly advocated the execution of Charles I, was himself executed at the beginning of the Restoration, and this peculiar image first appeared in royalist propaganda against the regicides. The reappearance of the picture in the 1790s provides further evidence that the protagonists of the English Civil

Wars acquired new relevance during the French Revolution, when the events of the 1640s were readily associated with those of contemporaneous France.

This paper will explore the context in which Haydn could confuse a seventeenth-century anti-Puritan caricature for a satire attacking his own church. Particular attention will be given to popular English visual culture: during his visits to London printshops, Haydn would have seen numerous comic images in which brawny Londoners manhandle or ridicule foreigners from Catholic lands, as well as Englishmen (such as the “Macaronis”) who were influenced by foreign customs. Although his notebooks and letters leave no explicit reference to any such affront, Haydn’s misidentification of Hugh Peters reveals a previously unremarked willingness to perceive anti-Catholicism even where none was intended. His mistaken account suggests that, despite his silence on such matters, the composer was very aware of the biases common among his hosts. Identifying the print displayed in Oxford Street thus not only resolves a minor mystery of Haydn scholarship, but also provides insights into an issue that may have contributed to the composer’s eventual failure—despite strong incentives—to settle among the British.

VINCENT D’INDY AS HARBINGER OF THE “HAYDN REVIVAL”

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The lukewarm reception given to Haydn’s music by many nineteenth-century composers and critics, especially in Germany, is well known. Yet just prior to the “Haydn revival,” Camille Saint-Saëns found a champion for Haydn in the unlikely figure of Vincent d’Indy: “I am very pleased to find that M. d’Indy attaches great importance to Haydn’s Sonatas. These are not known to the youth of the present day, who are ignorant of their beauty, their extraordinary fecundity, and that wealth of imagination possessed by the musician to whom we are indebted for Mozart and Beethoven.” D’Indy’s interest in Haydn’s music was no passing fancy; in fact he had been writing about Haydn’s music for forty years, beginning in 1869. I will argue that d’Indy was likely the most well-known composer/scholar to view Haydn’s music in a positive light in the second half of the nineteenth century and that d’Indy’s analyses and research set the foundation for the revival of Haydn’s reputation in the early twentieth century.

In the *Cours de composition musicale* (begun in 1897 and with the volume most relevant to Haydn published, significantly, in 1909) d’Indy analyzes Haydn’s music to an extent not seen elsewhere prior to the 1930s. He is, at first glance, an improbable supporter given his stance as an advocate of French musical practice and his reverence for Beethoven’s music. As I will show, however, it was a driving interest in exploring Beethoven’s precursors that led d’Indy to Haydn. He credits Haydn with expanding the forces of the symphony, popularizing the use of introductions and secondary developments in sonata-form movements, preserving fugato as a compositional technique, using ground-breaking harmonies, and creating the means of thematic development used throughout the next century. Most remarkable are d’Indy’s references to specific works to elucidate his views, something virtually unseen in the writings of his contemporaries.

Beyond the *Cours*, d’Indy worked Haydn’s music into a busy touring and compositional schedule, especially during 1909, the Haydn centenary. He composed his *Menuet sur le nom de Haydn* that year under commission from Jules Écorcheville. In this work d’Indy included the very elements of Haydn’s music that he had investigated in the *Cours*. He also attended

the 1909 Haydn-Zentenarfeier in Vienna as an honorary vice president. Part of the paper he delivered addressed problematic editorial practices in Haydn's symphonies. His participation at the festival would have lasting implications in that he would here come into close contact with those scholars responsible for Haydn's revival in the coming decades: Hermann Abert, Guido Adler, Hugo Botstiber, Otto Erich Deutsch, Wilhelm Fischer, Max Friedlaender, Robert Haas, Alfred Heuss, Hermann Kretzschmar, Eusebius Mandyczewski, Adolf Sandberger, Ferdinand Scherber, Eugen von Schönörch, and Ignaz Schwarz. Tellingly, each of these scholars (save d'Indy) found their way into the standard Haydn literature (e.g. *New Grove*). Yet d'Indy had already explored many of their most salient points decades earlier.

MESSIAEN'S LANGUAGE (AMS)

Vincent Benitez, Pennsylvania State University, Chair

"IRRUPTION OF THE ETERNAL": RHYTHMIC SYMBOLISM IN MESSIAEN, 1960–74

Robert Fallon

Bowling Green State University

For most of his career, Messiaen was fascinated by the "irruption of the Eternal into the temporal" (*Traité de rythme, de couleur, et d'ornithologie* (1949–92), vol. 7, p. 277). He explored this impossible mixture with particular invention from *Chronochromie* (1959–60) to *Des Canyons aux étoiles* (1971–74), in works that explore new techniques such as Greek strophes and antistrophes, metamorphoses, rhythmic permutations, indeterminacy, durational continua, and various evocations of eternity. The religious impulse in many of the works was informed by Gothic spirituality, a theological tradition rooted in twelfth- and thirteenth-century Paris that sought to unite spiritual and material realities. This theory maintained that the soul achieves union with God by ascending from the material to the spiritual world along the Great Chain of Being. As articulated by St. Bonaventure, Being overflows from God's fecundity into increasingly adulterated forms by descending the Great Chain of Being (in a process called "emanation"), whereupon it manifests in creation ("exemplarism") before it serves as a conduit for the soul to rise toward heaven ("illumination"). In my previous work, I have examined how Messiaen's religious subject matter draws from this Neoplatonic theology, whose imagery of creation, light, and ascent gathers momentum in Messiaen's works of the 1960s.

My paper argues that Messiaen's new rhythmic techniques reflect his concern with Gothic spirituality. Time distinguished earth from heaven, the visible from the invisible, the temporal from the eternal. Focusing especially on *La Transfiguration de Notre-Seigneur Jésus-Christ* (1965–69) and *Des Canyons aux étoiles*, I describe how the works' Greek forms, symmetrical permutations, and chorale textures imply temporality or atemporality in turn. I also argue that Messiaen's colors come to be associated most intensely with heaven and that his birdsongs function increasingly as conduits to ascend from earth to heaven, claims made possible by the relationships Messiaen creates between color, birds, and time. By surveying how these techniques relate to his Gothic spirituality, I show how Messiaen struggled with a central problem of Christian Neoplatonist theology, namely reconciling the presence of timeless Being in the temporal world.

MESSIAEN AND *SOUND-COLOR BEDAZZLEMENT*

Wai Ling Cheong

Chinese University of Hong Kong

It is no coincidence that Messiaen's last sacred work, *Éclairs sur l'Au-Delà* (1988–92), ends with "Le Christ, lumière du Paradis," in which shimmering colors prevail at the expense of rhythmic complexities and birdsongs. Composed toward the end of a lifetime of artistic innovations, this slow chorale resonates with an important point made in his Notre-Dame lecture of 1977. Distinguishing between *liturgical music*, *religious music*, and *sound-color bedazzlement*, three categories of sacred music, Messiaen praised *sound-color bedazzlement* as the highest in order, though without explaining what it meant in concrete terms. Since Messiaen saw colors when he heard music, he should also have perceived *liturgical music* (plainsong) and *religious music* (all other music about God) as sound-color phenomena. What drove him to propose another category of sacred music is thus intriguing.

The notion of *sound-color bedazzlement* is reiterated in Messiaen's Kyoto lecture of 1985, in which he cited passages from *La Transfiguration de Notre-Seigneur Jésus-Christ* (1965–69), including the chorales that end the *septenaries*. Messiaen saturated them with the by then full gamut of sound-color materials: the modes of limited transposition and the invented chords. Other important shared characteristics include the engagement of a good number of instruments to play chordal passages that are stunningly slow and grand. With a few exceptions, Messiaen's orchestral works are devoted to his Catholic faith, with chorales set up as an important part of the musical offering. Following *Réveil des oiseaux* (1953) and *Oiseaux exotiques* (1955–56), which dwell on birdsongs, chorales resurge in *Chronochromie* (1959–60). Nevertheless, it is not until *Sept Haï'kai* (1962) that Messiaen once again elevated the importance of chorales in his music and expressed his Catholic faith from *Couleurs de la Cité céleste* (1963) onward.

It is the colorful setting of the Miyajima shinto temple that inspired Messiaen to revisit his faith in an orchestral setting, something that had eluded him since *Trois petites Liturgies de la Présence Divine* (1943–44). The odd use of a chorale theme in a piece that touches on Shintoism is coupled by Messiaen's enigmatic note that the true temple may only be revealed if we know how to listen to the colors of the beyond. Surprisingly, a similar message is restated years later in the Notre-Dame and Kyoto lectures, disclosing that color-hearing and spiritual illumination are, for him, related. His conviction that the fascination of sound-color, akin to that of medieval stained-glass windows, resides in its power to dazzle led him to establish an aesthetic that grew to exert a sweeping effect on his orchestral works, which provide the maximum display of color and grandeur. In this paper I will argue, within the confine of orchestral works such as *Sept Haï'kai*, *Couleurs de la Cité céleste*, *Et exspecto resurrectionem mortuorum* (1964), *La Transfiguration*, and *Éclairs sur l'Au-Delà*, that Messiaen's *sound-color bedazzlement* takes shape as languorous chorales brimmed with rich color resources, a full list of which finally appeared in the last volume of his *Traité de rythme, de couleur, et d'ornithologie* (1949–92).

OLIVIER MESSIAEN'S TRANSFORMATIONS OF COUNTERPOINT

Christoph Neidhöfer
McGill University

Olivier Messiaen's music has frequently been criticized, and occasionally lauded, for its apparent dearth of contrapuntal writing. Roland-Manuel stated in 1945 that "Olivier Messiaen is much more the master of harmony than the slave of counterpoint" (Hill and Simeone 2005, 149). His student George Benjamin maintained that "above all, polyphony [was] foreign to his thought" (Benjamin 1994, 271). This view seems to be supported by Messiaen's commentaries on his music—in interviews, prefaces to his scores, and the theoretical treatises including the posthumously published *Traité de rythme, de couleur, et d'ornithologie* (1949–92)—that address counterpoint far less frequently than the hallmark features of his compositional style such as harmony, the modes of limited transposition, their synesthetic color associations, birdsong, and rhythm. This paper demonstrates that judging Messiaen's commitment to counterpoint solely through the lens of his writings and only with a view toward overtly recognizable polyphonic features in his music grossly undervalues Messiaen's engagement with counterpoint in his compositional practice.

I argue that Messiaen, as both a composer and improviser thoroughly trained in and brilliantly conversant with the polyphonic practices of the past, recast contrapuntal techniques in novel and often covert ways in his music. In so doing, he steered traditional contrapuntal concepts in new directions and applied them in new dimensions that have often been overlooked. In other words, it is the novelty of Messiaen's particular approaches—veiling older concepts and turning them into something new—that has led to the misperception of Messiaen's limited involvement with counterpoint.

This paper identifies five ways in which Messiaen transformed traditional contrapuntal concepts: (1) Analogous to combining distinct contrapuntal voices, Messiaen superimposed entire blocks of independent material where each block presents a different type of texture or mode; (2) Messiaen enlarged typical contrapuntal voice-leading patterns, such as a single passing tone enlarged to carry an entire passing group of materials, or a "preparation-dissolution-resolution" pattern of a suspension enlarged to form an "upbeat-accent-termination" gesture of an entire block of material; (3) Messiaen dismantled counterpoint by presenting contrapuntally conceived blocks of material in isolation, where one no longer hears them "in counterpoint"; (4) He applied contrapuntal transformations to new dimensions, such as in the systematic augmentation/diminution of interval sizes, modeled on the augmentation/diminution of rhythmic values in renaissance puzzle canons; and (5) Messiaen constructed what he called "clusters" or "cascades of chords" from intricate voice-leading patterns, using invertible counterpoint and various other motivic transformational procedures.

Of these five strategies, only the first four are mentioned in Messiaen's writings, and only the first three are identified according to contrapuntal principles. Since the analytical literature has relied largely on Messiaen's identifications of his compositional devices, my analyses will focus on the contrapuntal origins of techniques (4) and (5) unaddressed by Messiaen. Finally, I will show how Messiaen designed his new contrapuntal transformations in direct response to the neo-polyphonies of the "odious contrapuntalists of the 'return to Bach' [movement]" he despised during his early career (Messiaen 1939).

ALL NOISE IS WASTE: MESSIAEN'S IMAGINATIVE
USE OF THE LEITMOTIF

Andrew Shenton
Boston University

This paper examines the developmental use by Messiaen of themes to which he ascribed extra-musical meaning and which might therefore broadly be called "leitmotifs." I discuss this term and propose two categories of leitmotifs: "representational," which function in the traditional sense of the term, and "contextual," which form a complex network of meaning greater than any ascribed by Messiaen himself, which can be determined by their context. I am particularly concerned with the limits of meaning of each theme and how Messiaen uses them to promote a conservative Christian theology.

My analysis is chronological, beginning with an examination of the "Boris motif" that occurs throughout *La Nativité du Seigneur* (1935) (although it is not named in this score and is not ascribed any extra-musical meaning by Messiaen). The first examples of what might properly be called leitmotifs occur in the *Vingt Regards sur l'Enfant-Jésus* (1944), which utilizes four distinct "themes," three of which Messiaen named and for which he provided a theological and musical explanation. In the *Vingt Regards* the themes are both structural and narrative; they undergo certain musical transformations, but they are always easy to recognize, even in a fragmented form.

By the late 1940s Messiaen consciously reused distinct themes in different works. This is particularly notable in the *Turangalila-Symphonie* (1946–48), which includes four cyclic themes that also occur in other pieces. A new height of sophistication is attained in the *Méditations sur le mystère de la Sainte Trinité* (1969) in which Messiaen used representational leitmotifs in the manner of Wagner, but he expanded the concept of recurring themes to include leitmotifs that are part of his new "langage communicable." A later and even more complicated use of leitmotifs occurs in *Saint François d'Assise* (1975–83), in which every character has not only a musical theme but also a signature birdsong. St. Francis himself has several themes designated by Messiaen: (1) a string melody that serves as a proper leitmotif; (2) a harmonic theme that accompanies each of his solemn utterances; (3) a "decision" theme; (4) a theme associated with joy; and, finally, (5) his own particular bird call, the blackcap of Assisi. Since this is a composition with a sung text and characters on stage, initial identification of the leitmotifs and much of the symbolism is more readily apparent than in a piece without text; nonetheless, the use of themes in *Saint François* rivals that of Wagner in his own operas.

I conclude that there is a progressive and additive use of themes by Messiaen and that with each new use of a theme the application of the extra-musical idea is more strictly bound to the musical motif itself. Finally, I propose a taxonomy for a concordance that includes not only the themes named by Messiaen but also the contextual meaning for birdsongs, the application of Christian meaning to Indian and Greek rhythms, and a theological context for each of Messiaen's modes and colors.

MODE AND SCALE (SMT)

Alan Gosman, University of Michigan, Chair

FRENCH THEORY IN THE AGE OF REASON: SOME MISSING LINKS IN THE EVOLUTION OF THE MAJOR-MINOR SYSTEM

Julie Pedneault
McGill University

Despite recent literature on the genealogy of the twenty-four-key tonal system (Powers 1998; Barnett 1998, 2002), the innovative contributions of “pre-Rameauian” French writers remain inadequately acknowledged. This paper illuminates theoretical tenets set out in Jean Rousseau’s 1683 treatise, the first to replace modal and church-key taxonomy with a major-minor nomenclature and their evolution in subsequent writings by Delair, Saint-Lambert, Campion, and others. I show that these theorists developed original ways of formulating notions of key and mode, classifying the ever-growing body of keys, and systematizing their signatures. This general attempt at rationalization markedly distinguishes French theorists from their Italian and German contemporaries.

First, I argue that their numerous endeavors to organize key signatures reflect concern for a logical tonal system. While the tonal space delineated in foreign treatises often mixed and matched variable numbers of tonics and inconsistent signatures, French writers offered rationales for so-called incomplete signatures, eventually eliminating them entirely. Second, these theorists effected important conceptual shifts in theorizing mode. After Rousseau defined mode as exclusively mediant-dependent, later writers drew on and expanded the concept of *cordes essentielles* (the *tonique*, *médiate*, and *dominante*) to arrive at a definition of mode that encompassed all scale degrees. Finally, Rousseau’s abandonment of church keys resulted in the development of a principal core of seven keys that fundamentally diverges from foreign octonary, church-key derived key-systems, thus tracing a distinct path toward fully-fledged, twenty-four-key tonality.

MODAL HARMONIC CYCLE DIRECTION AND VAUGHAN WILLIAMS’S HARMONIC PRACTICE

Ian Bates
Yale University

In common-practice major keys, the harmonic progression approaching the tonic triad typically presents the diatonic tritone. Because scale-degree 4 generally precedes scale-degree 7, major-key harmonic progressions cycle in a “flatward” (counter-clockwise) direction on a circle of third-related scale degrees. The relationship between the approach to the tonic triad and the presentation of the tritone is used to theorize characteristic approaches to the tonic in the six diatonic modes used by Vaughan Williams. Moreover, these characteristic approaches predispose each mode to cycle harmonically in a particular direction on the circle of thirds: Lydian and Dorian cycle “sharpward” (clockwise), while Ionian, Aeolian, Mixolydian, and Phrygian cycle flatward (counter-clockwise).

Analysis of passages from Vaughan Williams’s works demonstrates that the theorized approaches to the tonic consistently reflect the composer’s modal harmonic practice. However,

while the effect of these tonic approaches on overall harmonic cycle direction is readily apparent in four of the six modes, Vaughan Williams's Mixolydian and Phrygian passages often exhibit a palindromic structure by cycling sharpward before adopting the expected flatward cycle for the approach to the tonic. Since Mixolydian and Phrygian are predisposed to cycle in the same flatward direction as Ionian and Aeolian, many chord successions characteristic of Mixolydian and Phrygian are rotations of Ionian and Aeolian progressions, and the resulting modal ambiguity tends to destabilize a Mixolydian or Phrygian tonic in favor of an Ionian or Aeolian tonic. For this reason, the initial sharpward cycle direction seen in Vaughan Williams's Mixolydian and Phrygian passages is necessary for their modal stability.

MODES, THE HEIGHT-WIDTH DUALITY, AND DIVIDER INCIDENCE

David Clampitt,
Ohio State University
Thomas Noll
Escola Superior de Musica de Catalunya

The robust nature of the usual diatonic has been addressed in various ways by scale theorists, in terms of properties such as cardinality equals variety (Clough and Myerson), maximal evenness (Clough and Douthett), well-formedness (Carey and Clampitt), and coherence (Agmon). These properties, however, are attributable to the diatonic set as a whole; they do not distinguish among the modal varieties. Word theory provides a way to extend musical scale theory to questions of modality and tonality.

Algebraic combinatorics of words studies strings of symbols, usually over a finite alphabet. A word-theoretical formulation yields exactly the twelve Glarean modes. Properties of the modes may be studied through their relations to dual or adjoint folding patterns, which under certain conditions exhibit divider incidence. The argument revisits a dispute between Dahlhaus and Handschin, lending support to Handschin's notion of *Toncharakter*.

SCALES AND MACROHARMONIES

Dmitri Tymoczko
Princeton University

A scale has at least two functions: it provides "steps" that can be used to measure musical distance; and it acts as a "macroharmony," limiting a piece's pitch-class content over moderate stretches of musical time. Though these functions typically occur together, they are in principle separable. Theorists have devoted considerable energy to investigating the distance-measuring function, but the concept of "macroharmony" has been relatively unexplored. My presentation will propose two analytical tools for quantifying macroharmony: the pitch class circulation graph, which records the speed at which a piece cycles through the twelve pitch classes; and global macroharmonic profiles, which record the relative preponderance of the larger set classes in a piece. I use these tools to discuss pieces by Stravinsky and Shostakovich, and to make some observations about the differences between tonal and atonal compositions.

MUSIC BETWEEN MEN (AMS)
Lloyd Whitesell, McGill University, Chair

MUSIC, MASCULINITY AND “WHITENESS” IN
AMERICA DURING WORLD WAR I

Christina Gier
University of Alberta

Over 35,000 songs relating to the war were published in the United States between 1916 and 1918 (more than in any other nation involved). This high number (despite America's late entry) suggests that the culture of singing and the sheet music market played an important role in the American perception of and mobilization for the conflict. This paper examines discourses of masculinity and race in popular songs sold as sheet music and in military organizational practices, in particular the marked propaganda about gender identity and American “whiteness” in a country now full of immigrants and brimming with racial tensions.

The Commission on Training Camp Activities (CTCA), which was established by the government to train the millions of troops required, cooperated with the Young Men's Christian Association (YMCA) and other Christian organizations to plan and coordinate training and entertainment. Letters to and from the Commission often concerned morality and illustrate close attention to the type of musicians booked and to the proximity of brothels to the camps. The correspondence shows that “indecent women” were cited as a problem at specific camps and certain vaudeville performing troupes were deemed unfit for performance due to moral issues. The gender discourse around song and entertainment within the CTCA evident in their “songleader” newsletter “Music in the Camps” illustrates the importance of music to the building of soldiers' masculinity, morality and fighting ability. In contrast to American involvement in World War II, when such entertainment matters were almost exclusively arranged by the USO, here the joint responsibility of several organizations led to multiple perspectives on matters such as entertainer choice and funding availability. All agreed, however, on the need to shape a new concept of moral masculinity. Ideas of “whiteness,” prevalent in exclusionary discourses in the military and blatant in sheet music, were heightened by segregation practices in the military. Two divisions of African American soldiers trained for the war, and the contrast of their training to that of white soldiers illustrates close attention to the delineation race. For example, white soldiers had organized entertainment, while entertainment for African American soldiers seems to have been self-organized within the ranks, as in the case of the professional musicians in the 369th regiment under the baton of James Reese Europe. Overall, black troops had fewer munitions and less military training, and subsequently their musical practices had less formal organization.

US Signal Corps footage of troops in France documents these issues and offers insight into the army's musical practices. Black soldiers' manual labor at French ports and their “spontaneous” musical activities were filmed, and this contrasts to the footage of white soldiers leading, commanding, and marching. Furthermore, minstrel shows were filmed at which hundreds of white soldiers attended and where the performance of racial and gender difference through blackface and cross-dressing was crucial to the show's success. This silent footage underscores the claim that meanings of gender and race were integral to music's function during wartime, in both military musical practices and popular sheet music.

JOHANNES BRAHMS, JULIUS STOCKHAUSEN, AND
THEODOR FONTANE: LESSONS IN THE MUSIC
AND POLITICS OF SEXUAL INNUENDO

Paul Berry
University of North Texas

In February 1877, Julius Stockhausen, Germany's preeminent singer of *Lieder* and oratorio, convinced Johannes Brahms, his longtime friend, to serve as godfather for his third son. Brahms skipped the baptismal ceremony but offered a gift: the manuscript of a new song, a setting of Heinrich Heine's "Es liebt sich so lieblich im Lenze," later published as the first of the *Fünf Gesänge*, op. 71. In correspondence with Stockhausen, he referred to the song as a lullaby and hinted at a musical connection to the singer's own setting of the same text, which had been published (and dedicated to Brahms) in 1871. This was not the first of Brahms's songs to use borrowed musical material in commemoration of the children of close friends. The *Geistliches Wiegenlied* of 1864 and *Wiegenlied* of 1868 had already created a private tradition of allusive lullabies; that tradition became public knowledge in the early twentieth century and has continued to stimulate scholarly interest until today. Yet notwithstanding brief studies by Ernest Walker and William Horne, the compositional history of *Es liebt sich so lieblich im Lenze* is virtually unknown, and its initial social context has remained unexplored.

Brahms's gift for Stockhausen repays detailed examination because, in contrast to his previous allusive lullabies, both the song itself and the manner in which Brahms discussed it in surviving correspondence appear at first to be thoroughly inappropriate for the occasion of a baptism. Heine's cynical text is fraught with obvious sexual innuendo; the musical setting places acrobatic vocal lines atop a harmonically adventurous accompaniment completely uncharacteristic of a lullaby; and the projection of borrowed melodic motives across the surface of the song renders the music itself a bawdy joke—in Brahms's words to Stockhausen, "even your music keeps procreating." My paper reconstructs some of the layered personal and political contexts in which the composer's choice of text and manner of musical setting were first apprehended. Correspondence from within the Stockhausen family registers the influence of liberal agnosticism among friends in Berlin and hints at the potential personal and religious conflicts inherent in baptizing their child. A poem composed for the occasion by the novelist Theodor Fontane, the baby's other godfather, further illuminates Stockhausen's social circle and establishes a political framework within which Brahms's seeming tactlessness can be understood as proclaiming ideological solidarity.

Moreover, diary entries, letters, and hitherto overlooked evidence from Brahms's handwritten collections of song texts suggest that Stockhausen himself could have understood *Es liebt sich so lieblich im Lenze* as a long-overdue lesson in the craft of composition. Just as liberal agnosticism provided a context in which bawdy humor was appropriate for a baptism, so the changing dynamic of the singer's relationship with Brahms may have enabled him to interpret a critique of his own setting of Heine's text as a gesture of affirmation. Such overlapping contexts broaden our understanding of Brahms's ideological leanings and provide new ways of unraveling the contradictory self-images he projected toward his friends through both words and music.

SPIRITUALITY AS SEXUALITY IN POULENC'S
DIALOGUES DES CARMÉLITES

Rachel Mundy
New York University

Sacred music and sexuality make for uncomfortable bedfellows. For decades Francis Poulenc's music has epitomized this problem. Characterized by scholars since his death as a Janus-faced figure with sacred and profane facades, Poulenc reception remains torn between the sly, urbane composer of *Les mamelles des Tirésias* and the devout Catholic of the *Stabat Mater*. When painted as a gay bohemian, his sacred music seems a failure; when painted as a religious composer, his bohemian works seem inexplicable.

In 1955, Poulenc composed the final scene of his historical opera *Dialogues des Carmélites*, writing to one of his confidantes that his lover, Lucien Roubert, was the secret—a profane secret—of this work about the sacred truths of martyrdom. Much has been written about the incorporation of sexuality into music-making, particularly in the case of homosexual composers. But like Poulenc reception, the reception of homosexuality in music scholarship tends to keep sexuality and faith tightly compartmentalized. In *Dialogues des Carmélites*, however, music is the medium of transformation between the realms of “profane” sexuality and “sacred” faith. By incarnating the “secret” of his partner Lucien Roubert in the voice of a Carmelite nun, Poulenc allies two issues often associated with the social oppression of different sexualities—secrecy and ignorance—with Christian traditions of mystery. In the face of an increasing body of scholarship on contemporary sacred music composed by homosexual musicians, Poulenc's *Dialogues des Carmélites* offers a timely vision of music that maps “queer” ideas about romance onto the sometimes equally “queer” demands of faith.

Pitch analysis and historic evidence suggest it is time for a re-evaluation of this “Janus-faced” composer, who may have provided an intriguing model through which scholarship on contemporary music can relate the structures of history to the faith of listening. But in exploring the ways that secrecy and ignorance frame music, sexuality, and faith in *Dialogues des Carmélites*, this paper also presents an idea of its own: that rather than compartmentalizing the “religious” and “sexual” faces of twentieth-century composers, sexuality may prove to be the model by which many modern composers constructed a new mysticism of music-making from the debris of nineteenth-century spirituality.

“WE ARE ROMANS!”: DANCING TO (AND WITH)
RESPIGHI IN KENNETH ANGER'S *FIREWORKS*

Michael Long
University at Buffalo (SUNY)

Most historiographies of gay cinema assign landmark status to Kenneth Anger's 1947 *Fireworks*. Sharing features with avant-garde and especially surrealist cinema experiments of the generation preceding, *Fireworks* extended the conventional repertoire of surrealist themes and cinematographic tricks in a particular direction. Anger has stressed the personal, subjective elements of the film's conception. Its source, he has claimed, lay in a dream prompted by photos of the Los Angeles “zoot-suit riots” of the early 1940s, when gangs of U.S. sailors had attacked members of the Hispanic community in southern California. From this single perspective the brutalizing of the gay victim in *Fireworks* (the seventeen-year-old Anger himself)

represented a prototypical hate crime incited by social tensions; these were making their way into mainstream print and film at the same historical moment. For instance, RKO's *Crossfire* (1947)—based on Richard Brooks's popular novel, *The Brick Foxhole*—changed the book's hate-murder of a gay man by a bigoted soldier into an act motivated by anti-Semitic rage in order to accommodate the Hollywood production code.

Anger's sailors, however, were more than just military toughs. Bearing particular iconic value in the filmmaker's universe, creative and actual, the sailor was one among an arsenal of erotic images employed in *Fireworks* that were drawn from the collective vernacular of mid-century gay culture. Some reflected contemporary reality (the "got a light?" pick-up, cruising in public toilets) while others—significantly—intersected with an embryonic gay-oriented sector of mass media (*Physique Pictorial*). Anger's report of his dream notwithstanding, it is arguably the liberation of the surrealist dreamscape from the individual psyche in favor of a specific, communal surreality that marks *Fireworks* as not only new from the perspective of modernist cinema, but originary with respect to gay representations in media.

Crucially, the film was more than pure cinema. While it contained no dialogue or diegetic sound, the visual was accompanied by excerpts from Respighi's *Feste romane* (typically misidentified as the more familiar *Pini di Roma*). Anger's depictions of groups and of subjective states are components of a multimedia experiment in which the sound of Respighi's music was reinterpreted, as were its intentions and affective associations. This understanding is fundamental to any critique of *Fireworks*, whose "score" has been neglected in previous discussions of the film. In the stable, circulating version of the film Anger embraced elements of Respighi's aesthetic—including a tendency to mingle easily grasped imagery with modernist effects—while simultaneously underscoring the danger inherent in emotions rendered aesthetic by group operations. The paper argues that the heart of Anger's groundbreaking production lies in his balletic approach to film, a notion often invoked by Anger in general remarks about his works. *Fireworks*—beyond its unusually bold sexual imagery and occultist symbology—represents Anger's first attempt to realize the potential of choreography as a formal and expressive device in a primarily non-choreographic context, an approach that would attract the attention of other gay modernists, notably Genet and Cocteau.

MUSIC FOR THE MILLION (AMS)
Larry Hamberlin, Middlebury College, Chair

A CONCENTRATION OF TALENT ON OUR MUSICAL
HORIZON": THE 1853–1854 AMERICAN TOUR BY
JULLIEN'S EXTRAORDINARY ORCHESTRA

Katherine Preston
College of William and Mary

The French virtuoso conductor Louis-Antoine Jullien (1812–1860) was one of the most renowned conductors in the world when he arrived in America in August 1853. He brought with him a core of almost thirty exceptional European instrumentalists, and filled out the remainder of his hundred-piece ensemble with Americans, mostly from the ranks of the Philharmonic Society. After a fabulously successful season in New York City, Jullien took a pared-down version of his orchestra on the road, performing up and down the east coast before returning to

New York. His stated goal had been “to popularize music,” and at the midpoint of his visit, he had succeeded beyond his wildest dreams (Jullien later stated that he had expected to succeed only after some five years of concert-giving). To capitalize on this success—and to expose more American audiences to orchestral music—he mounted a second tour, traveling down the Ohio and Mississippi rivers to New Orleans (and performing en route), and subsequently touring the South (visiting Mobile, Montgomery, Savannah, Augusta, Charleston, and Richmond) and the mid-Atlantic (Pittsburgh, Cleveland, Buffalo, and Rochester) before returning for final seasons in Boston and New York (May–June 1854). Almost half of the 209 concerts he mounted during his visit were given away from New York City.

American music critics, throughout the entire visit, effusively praised the ensemble’s repertory, extraordinary soloists, and incomparably high performance standards. This was unquestionably the best orchestra Americans had ever heard, and Jullien’s impact—on the musicians who performed under him and on American composers—was profound. The effect he had on American audiences and on the development of American musical culture, however, is just beginning to be understood, in part because no one has examined his performances outside of New York.

Americans at mid-century had been exposed to orchestral concerts by several other ensembles that had visited in the previous half-decade; the most influential was the Germania Musical Society. Jullien certainly built on the groundwork of these ensembles, but he succeeded to a much greater extent because his orchestra was significantly larger, it included many musicians whose performance ability was on a much higher plane, and he clearly understood how to attract audiences. He shrewdly mixed his repertory by offering quadrilles, dances, and virtuosic chamber works for his soloists (to attract and entertain), but also regularly included works by Mendelssohn, Beethoven, Haydn, Mozart, and even Berlioz (in an explicit attempt to educate). His obvious pandering to American nationalistic sentiment (by writing and programming overtly patriotic works) and his flamboyant and theatrical conducting style led to charges of charlatanism, and this has colored his historical reputation. But his orchestra, which was unrivaled in the 1850s, and his own masterful conducting—combined with the mixed repertory and the showmanship—clearly succeeded. His impact on American music-lovers was undeniable.

This paper is a summary examination of Jullien’s tour, with particular attention paid to repertory (as extracted from over two hundred extant published programs), reception, and impact on American musical culture at mid century.

*HALF HOURS WITH THE BEST COMPOSERS: KARL
KLAUSER AND THE SHAPING OF MUSICAL TASTE IN
TURN-OF-THE-TWENTIETH-CENTURY AMERICA*

Zoltan Roman
Victoria, Canada

The Swiss-Russian pianist and composer Karl Klauser (1823–1905) settled in Farmington (Conn.) in 1856. During the ensuing five decades he acquired a fine reputation as a teacher, and was increasingly sought after domestically and internationally as a writer, and as an arranger and editor of “classical” music, the latter especially for what was a burgeoning home-music market in America. In 1891 he was invited by the publishers J. B. Millet to join with John Knowles Paine (1839–1906) and Theodore Thomas (1835–1905) to edit *Famous Composers*

and *Their Works*, a two-volume collection of richly illustrated historical essays with contributions mostly by well-known American and European writers (Boston, 1891). A companion volume of music provides us with good insight into contemporary principles and practices of excerpting and arranging works that were considered part of the “standard” repertoire. The volumes that were issued in 1891 represented some of the earliest examples outside England for the systematic use of printing with halftone or photogravure illustrations. This played an important role in the commercial and critical success of the venture, and led to the publication of a number of additional volumes until Paine’s death.

The success of *Famous Composers* proved to be especially rewarding for Klauser. In 1894, he was commissioned by the same publisher as sole editor of the monumental anthology *Half Hours with the Best Composers*. Issued in thirty parts in four volumes (completed in 1895), it was to stand as Klauser’s *magnum opus*. Most significantly, whereas the sixty-five individual composer biographies in the earlier collection did not include any Americans, in *Half Hours* each part begins with an original American piece (prefaced with a biographical sketch of the composer). It is followed by an eclectic selection of works (a total of 419 in the four volumes) by various composers, in original form or in arrangement.

Although various editions of *Half Hours* were sold widely at the time, and continue to be available through several online booksellers today, neither Klauser’s contributions in general, nor the importance of the anthology have been explored adequately by scholars of music in America. This holds true even of such pertinently focused studies as *The Coming of Age of American Music* by Nicholas Tawa (1991), Joseph Mussulman’s *Music in the Cultured Generation* (1971), and Russell Sanjek’s *American Popular Music and Its Business* (1988). Accordingly, following a summary look at *Famous Composers*, the bulk of this paper will be devoted to an analysis of the makeup of *Half Hours*. The discussion will focus on what it reveals about musical taste in America at the end of the nineteenth century, and about the aims and methods of Karl Klauser—an immigrant fully acculturated but with deep European roots—for the developing of that taste.

AMATEUR MUSIC MAKING IN WASHINGTON, D.C., 1880–1900

Patrick Warfield
Georgetown University

Histories of nineteenth-century American art music tend to favor major cities with celebrity musicians or ensembles. Regions without a major orchestra, opera, or conservatory are left neglected. But it is simply a modern preoccupation with professional ensembles that has obscured the many ways late nineteenth-century Americans found to establish serious music making within their communities. A study of the press in any American city will reveal a vibrant tradition of amateur musical culture. This paper examines the array of amateur ensembles active in the American capital during the last two decades of the nineteenth century.

Washington, D.C., has escaped scrutiny partly because its cultural life has been overshadowed by affairs of government, and partly because a lack of professional ensembles fed its reputation as “a sleepy, southern town.” The nineteenth-century press confirms that Washington had a difficult time establishing a professional orchestra. Despite repeated attempts by “substantial business men,” and a fruitless effort by Jeannette Thurber, the District remained without a National Symphony until 1931. But that hardly means Washingtonians were without an orchestra of their own. In 1878 a group of amateurs began to meet weekly in the parlor

of the District governor to rehearse chamber music. By 1882 this ensemble had grown and began presenting Public Rehearsals as the Georgetown Amateur Orchestra. Over the course of the next quarter century this ensemble provided Washington audiences with the music of Haydn, Beethoven, and Mendelssohn as well as a variety of local composers including John Philip Sousa and Ernest Lent (father of the celebrated violinist Sylvia Lent).

While this orchestra was staffed by a variety of amateur musicians, these were not run-of-the-mill locals. As the *Washington Post* noted: “on its bead-roll of honor are men prominent in our official, social, and business life, who, for now some ten years past, have devoted themselves, heart and soul, to the cult and gospel of the best music.” These men (and women) included high-ranking civil servants, military officers, and the families of congressmen and foreign ministers. One conductor, for example, was A. A. Hayes, the son of a celebrated chemist and a well-known ambassador and writer in his own right (Hayes was a founder of the weekly comic *Life*). Audiences were similarly distinguished and included government officials, and on at least one occasion a sitting President.

The history of the Georgetown Amateur Orchestra is interesting in its own right, but the ensemble is also illuminating in that it reminds us that a lack of professional musicians does not mean a lack of musical culture or pride. The press followed the Amateur Orchestra closely, taking special note of local soloists and composers. But this was only one of several amateur clubs in the capital at the end of the century. Similar vocal ensembles and chamber groups also existed. Reengaging with amateur clubs forces us to rethink our notions of even the recent musical past and reconsider our placement of a handful of east coast cities at the forefront of American music making.

MR. CAGLE’S HARMONY BOOK, OR “*MUSIC THEORY AS I SEE IT*”:
REDISCOVERING A LOST TWENTIETH-CENTURY TREATISE ON
COMPOSITION FROM WITHIN THE SACRED HARP TRADITION

Thomas Malone
Boston University

While the Beatles were beginning their invasion of American music and the death of President Kennedy’s loomed large in America’s consciousness, a 74-year-old retired salesman in Villa Rica, Georgia set paper to pencil in an effort to generate an original treatise on harmony and composition. The man was Alfred Marcus Cagle, a composer and singer of Sacred Harp music, an historic and culturally rich form of American sacred polyphony. Over forty years later, Cagle’s compositions, including *Present Joys* (1908), and *Soar Away* (1935), are among the most beloved songs of this vital living tradition—yet his unpublished theoretical work has, until now, remained unknown.

This paper will discuss the cultural context and musical content of this unique work of music theory which, though never completed, was intended to be a guide for those wishing to write music in the “dispersed harmony” idiom of The Sacred Harp, a harmonic language that permits open fifths, parallels, and voice crossing practices that differ entirely from the “rules” of tonal harmony and common-practice part-writing taught in music theory courses within formalized academies of music. Thus, the treatise is truly significant because it is among the few reflective and analytic writings on Sacred Harp music written from within the tradition by a lifelong practitioner, rather than from the observations and analysis of an academic outsider. As such it broadens the widespread view of Sacred Harp and its transmission as an informal

or “folk-process” since Cagle spent the final decade of his life formalizing an approach to teaching, not merely the music, but the rules and structures for “building harmony” that he believed would allow the interested student to become a ready writer of Sacred Harp tunes.

During these same years he corresponded and exchanged manuscripts with Raymond Hamrick and Hugh McGraw, as Cagle mentored them in their formative years as composers. The musical works of these two gentlemen, now the elder statesmen of the tradition, embody the continued fecundity of Southern Sacred Harp composition in the decades following Cagle’s death in 1968, and demonstrate the lasting impact of Cagle’s influential role as an “amateur” teacher of theory and composition. Excerpts from this correspondence, examples from Cagle’s writings and music, as well as interviews with those who knew and learned from him, will provide the framework for presenting Cagle’s treatise, along with commentary and analysis of this community of teachers and composers whose compositional worldviews are largely unconnected with the issues of theory and composition as practiced in our universities and schools of music. In addition, “grading the run,” a form of numeral analysis employed by Cagle, Hamrick, and McGraw, will be presented, with examples from each composer.

REPRESENTATIONS (SMT)

Michael Klein, Temple University, Chair

NOTATIONAL SYSTEMS AND CONCEPTUALIZING MUSIC: A CASE STUDY OF PRINT AND BRAILLE NOTATION

Shersten Johnson
University of St. Thomas

With the maturation of mainstreamed students, there are more and more visually impaired musicians pursuing college degrees in music. Music theory study is particularly challenging to these students in that it centers at many levels on notation, with students learning to mediate between audible sounds and the visual depiction of those sounds. While one might assume that blind students can simply depend on tactile representations of music in the form of braille notation to function in the place of printed scores, in practice the two systems signify music very differently. Whereas print notation acts as a graphic image of music providing symbols that make direct, one-to-one mappings of many of our musical concepts, braille is an alphabetic code that describes music using combinations of letters and other symbols derived from the 6-dot braille cell.

Drawing on recent developments in cognitive studies, I add to the ongoing discovery of how music notation systems result from and constrain the ways in which human beings think about music. An examination of the metaphorical notions underlying both types of notation provides a basis for understanding some of the differences between modes of representation. Examples drawn from activities undertaken in the music theory classroom highlight these differences, with special focus on analysis, part writing, and “sight” singing.

FOUNDATIONS OF A GENERAL APPROACH TO MUSICAL FORM:
ASSOCIATIVE SETS, DISPOSITIONS, AND LANDSCAPESDora A. Hanninen
University of Maryland

Form in music might be described as the organization of musical material in time; in sonic dimensions such as register, dynamics, and timbre; and the interaction between these modes of organization and musical structure. This paper focuses on the first two, introducing an approach to the analysis of musical design conceived in terms of *associative sets* (sets of segments interrelated by contextual criteria) and their *dispositions* in time and with respect to one another to form *associative landscapes*.

Significantly, a set's segments need not be temporally adjacent: the relationship between associative proximity and distance on the one hand, and temporal (or sonic) proximity and distance on the other, is a critical aspect of musical design. Dispositions are of two kinds: *internal* (one associative set) and *external* (one or more sets, in associative monophony or polyphony). When a set's segments are temporally adjacent or proximate, they can set up an *associative rhythm*—a rhythm of design. Associative rhythm has two aspects: *segment rhythm* (surface patterns) and *set rhythm* (changes in surface pattern). Associative landscapes join associative sets, dispositions, and associative rhythm into a comprehensive view of associative organization in a passage or piece; landscape structure can change over time. This paper includes a series of suggestive illustrations, drawing on music from the eighteenth through twentieth centuries. But its main thrust is theoretic; the goal, to introduce an approach to the analysis of associative organization as a central aspect of musical form.

PERFORMANCE IMAGES: VISUALIZING EXPRESSIVE
PERFORMANCE THROUGH ALTERED NOTATIONMitchell Ohriner
Indiana University

The study of normative features of musical performance has been of great interest to scholars in psychology, acoustics, and information science. Yet the analysis of individual performance choices in light of their score- and style-specific contexts has received considerably less attention. Although analyzing performance presents methodological and ontological challenges, preceding these is a problem of visualization: expressive information cannot be perused in the same manner as traditional notation.

The given visualization alters traditional notation to include information about individual performances. The space/time analogy already implicit in notation is made explicit by plotting notes on the page as a function of their timing in a work's recorded performances. Changes in volume are reflected through gray-scaling events such that louder events are darker. Other aspects of expression are also visualized. Recent advances in automated score alignment and audio feature extraction enable images reflecting large sets of recordings to be automatically generated. A demonstration of *Performance Images*, visualizing a set of performances of the first movement of Beethoven's Sonata in A Major, op. 101, will be presented and discussed, following a discussion the methodology involved. *Performance Images* takes a significant step towards making performer-determined expressive details as widely available to music scholars as conventional composer-determined notational information. Thus it will be an asset to

the growing study of the relation between score and rendition, composer and performer, and analysis and performance.

DESIGN ISSUES IN MUSIC-ANALYTICAL ANIMATIONS

John Roeder

University of British Columbia

Developments in academic publishing and the availability of good tools give analysts new opportunities explain music through the medium of moving images. However, there are numerous obstacles to clear visualization. This paper exposes principles of music-analytical animation design through two case studies, broadly representing a dichotomy identified by Nicholas Cook. One of them is abstract, involving action on a geometrical figure. The other involves representations of realistic objects. There are several interesting issues of visualization that arise from this comparison. Abstract animation is especially appropriate for musical transformations, which are often conceived as gestures or actions that take place in time and space. But moving images require special care in presentation so that all elements and actions are clear. Also, in representational animations, the objects must be carefully chosen so as not to add distracting or misleading metaphors.

WAGNER AND HIS USES (AMS)

David Breckbill, Doane College, Chair

WAGNER, HELLENISM, AND HISTORICISM

Jason Geary

University of Michigan

Wagner's obsession with the Greeks in his reform essays written around 1850 has traditionally been understood as part of his effort to reveal the impotence of theater in his day. In explaining this emphasis on Greece, scholars have pointed to Wagner's lifelong interest in classical antiquity and more specifically to the summer of 1847, during which time he immersed himself in translations of Greek works and claims to have come to momentous conclusions regarding the nature of tragedy shaped primarily by his experience of reading the *Oresteia* of Aeschylus. Yet most commentators have overlooked or simply disregarded what appears to have been a decisive factor in Wagner's otherwise familiar appropriation of ancient Greece, namely the extent to which he was both responding to and reacting against the recent trend of staging Greek tragedy with music. This development was centered at the Prussian royal court in the early-to-mid 1840s and included Mendelssohn's incidental music to Sophocles' *Antigone* (1841) and *Oedipus at Colonus* (1843) as well as Wilhelm Taubert's music to Euripides' *Medea* (1843), all of which were commissioned by King Friedrich Wilhelm IV. Beginning with the stunning success of *Antigone*, these performances were thought by many at the time to constitute the first genuine revivals of Greek tragedy for the modern German stage and, as such, gave rise to similar productions elsewhere in Europe while assuming tremendous cultural significance.

On several occasions in his mid-century writings, Wagner made negative reference to this trend in explicit opposition to the modern-day *Gesamtkunstwerk* he envisioned. Thus, for

example, he refers to the 1841 *Antigone* as an “artistic white lie” rooted in an aesthetic of “slavish restoration.” In contrast to this misguided attempt at re-creating Greek tragedy, Wagner’s artwork of the future was instead intended to reinvent classical drama on wholly modern and Germanic terms, arising not from a royal commission but from the essence of the folk. Viewed from a historical perspective, the staging of Greek tragedy aimed at a faithful re-creation of the past suggests a parallel with a brand of classicism that assumed a direct accessibility to the past and was characteristic of the *Goethezeit*, while Wagner’s notion of a drama bearing the spirit of antiquity reflects the kind of historicism that increasingly defined German classical studies over the course of the nineteenth century. Understanding Wagner’s engagement with the Greeks in light of the popularity and broad resonance of productions such as the Prussian *Antigone* and *Oedipus at Colonus* not only affords new insights into his theoretical writings but may also help to clarify the role of the Oedipus myth as it relates to both *Opera and Drama* as well as certain aspects of *Der Ring des Nibelungen*.

WAGNERDAMPF: STEAM IN *DER RING DES
NIBELUNGEN* AND OPERATIC PRODUCTION

Gundula Kreuzer
Yale University

In *Der Ring des Nibelungen*, Wagner frequently calls for vapors to evoke unspoiled nature, transitions between different mythic and spatial realms, or changes in the corporeal presence of protagonists (Alberich turning invisible; the Gods paling in the absence of Freia). Based on extensive research into staging practices and Wagner reception, the first part of my paper shows that these poetics of vapor were seminal to Wagner’s conception of the *Ring* and its practical presentation on the late nineteenth-century stage. True to contemporary “realistic” aesthetics, vapor was realized at the Bayreuth premiere of 1876 through actual steam, which also functioned as a transient drop scene, veiling and at the same time populating the stage to allow for Wagner’s famous open transformations. So frequently was this new device employed that it became a signature of Wagner’s theatrical illusionism and a linchpin for caricaturists and critics alike. A token of Bayreuth’s model function, it was quickly taken over by theaters across Europe.

Steam, however, did not just perfect proto-cinematic transformation scenes. In the second part of my paper, I argue that “Wagnerdampf” (as critics called it by the early twentieth century) signaled also more fundamental transitions in late nineteenth-century social and theatrical practice: ones between romantic illusions of nature and modern industrialized society, between myth and reality, realism and abstraction, immaterial work and materialized performance, representation and presence, stage and life. Not only was it the product of one of Bayreuth’s most advanced technological feats (two huge locomotive boilers); it also provoked associations with industrial fogs that so fascinated a cross-section of artists, including Baudelaire, Monet, and Wagner himself. It is not least owing to this multivalence that the most transient element of Wagner’s stage has proved historically its most durable one: during the 1960s, steam (or dry ice) returned to *Ring* productions as a neo-realist cipher of cultural critique; and it has since remained a fixed feature of stagings ranging from the abstract to radically updated visions.

Beyond being a visual prop of Wagner productions, moreover, steam has today turned into an indispensable ingredient of all kinds of stage events: it typically provides a foil for the ap-

pearance of the star, a symbol of performativity, a whiff of the sublime. The concluding part of my paper explores the potential of steam as a metaphor for the nature of theatrical production at large: like steam, stagings are ephemeral, inhabiting a “third space” between the medialities of a concrete performance and of the work it supposedly represents. Perhaps this affinity helps account for the continuing presence of steam on stage and, vice versa, for the ongoing fascination with live performance in an age of technical reproduction and multi-media. In the end, steam might emerge as a powerful tool to analyze more generally the conditions of modernity and its changing perceptions of time and space.

MAHLER'S WAGNER

Stephen McClatchie
Mount Allison University

Throughout his life, Gustav Mahler identified strongly with Richard Wagner and his works. From his early student years in Vienna, when he joined the Wiener Akademischer Wagner-Verein and embraced vegetarianism in imitation of *Der Meister* to his tenure as the Director of the Hofoper—and beyond—Wagner loomed large in Mahler's pantheon of personal icons. Indeed, Mahler's affinity with Wagner and his aesthetic throughout his life is often overlooked by modern scholars preferring to focus on his incipient modernism. But in Mahler's Wagner and its context we see a clash of aesthetic, philosophical, and political forces. As a Jew, Mahler was never invited to conduct at Bayreuth and anti-Semitism is often an implicit—and at times explicit—component of the critical reception of his Wagner performances.

I interrogate these issues through a close focus on Mahler's rehearsals and performances of *Der Ring des Nibelungen* at the Hofoper between 1897 and 1907. Based on unpublished materials from the Hofoper archive (letters, memoranda, invoices, etc.), instrumental parts from the Staatsoper Musikarchiv, and contemporary press reports, the paper documents the emergence of a performance tradition characterised by its fidelity to the score, its integration of music, gesture, and scenery, and its almost sacred seriousness of purpose. Mahler's September 1898 *Ring* cycle marks an important divide in the process. Before this time, the *Ring* operas were generally not performed as part of a full cycle and were always cut; before Mahler, *Das Rheingold* was also always performed with an intermission between the second and third scenes. While Mahler is well known for opening up all of the traditional cuts in Wagner's works, his transition to entirely uncut performances was more gradual than is often thought: the cuts in the *Ring* were opened up progressively between August 1897 and September 1898 when the Norns' scene was performed for the first time in Vienna. After September 1898, the *Ring* was almost always performed as a cycle, although not always directed by the same conductor throughout. The precarious balance between the Wagnerian traditionalists and the emerging modernist camp is seen most clearly in Mahler's incomplete new production of the *Ring* with Secessionist Alfred Roller, for which the latter was entrusted with the sets, costumes, and lighting (formerly the responsibility of three people).

During his decade in Vienna, the tension inherent in the Jew Mahler's model performances of the German Wagner, which even the anti-Semitic Akademischer Wagner-Verein greeted ecstatically in an unpublished letter to Mahler, became more pronounced. In 1898, criticism of tenor Julius Spielmann's interpretation of Mime as a Jew spilled over onto Mahler himself. Over time, critical reception of Mahler's conducting was coloured by comparison to his compositions, which were becoming better known. This tension came to a head in the mixed

success of the Mahler/Roller *Die Walküre* of February 1907, shortly before Mahler's resignation from the Hofoper. In the end, I argue that Mahler's Wagner could not withstand the political and anti-Semitic forces of early twentieth-century Vienna.

BETWEEN WAGNER AND SCHOENBERG: BERG'S CRISIS
OF IDENTITY IN THE COMPOSITION OF *LULU*

Silvio dos Santos
University of Florida

The opera *Lulu* embodies conflicting aspects of Berg's identity as a composer as he confronted modernistic ideals in art and culture. On the one hand, he assimilated ideals from a group of intellectuals, including Weininger, Kraus, Loos, and Schoenberg, who adopted a critical attitude toward the purely ornamental, if not narcissistic, aspects of modern Viennese culture. On the other hand, Berg did not let go of the "dream world of subjective states" that had characterized post-Wagnerian aesthetics. As he fashioned his own identity as a twelve-tone composer over the course of composing *Lulu*, he sought to reconcile his new musical language with techniques of the past, especially the music and aesthetics of Richard Wagner. But his engagement with Wagnerian ideals was bound to cause an inner conflict regarding the question of how to achieve a balance between his creative identity and Schoenberg's compositional principles.

This apparent conflict between the modern and the historical is particularly evident in the radical transformation of the character Alwa in *Lulu*, whom Berg equates with Wagner's Tristan in the autograph manuscripts. In effect, Berg refashioned the relationship between Alwa and Lulu as a mirror of the one between Tristan and Isolde by following a theory of romantic love exposed by the contemporaneous Viennese writer Emil Lucka, whose *Die drei Stufen der Erotik* (1913) became a bestseller in early twentieth-century Europe. In accord with Lucka's work, Alwa experiences different stages of love, evolving from the sensual and the spiritual to a synthesis of the two. The ultimate goal is to reach a form of transcendence similar to the one experienced by Tristan. This Wagnerian dimension is embedded in the formal organization of the rondo in Act 2, particularly the end of the love scene. Significantly, in the unpublished short score of the work Berg included a verbatim quotation from the prelude of *Tristan*, bearing close resemblance to the same quotation used in the *Lyric Suite*. Evidence from previously unexamined autograph sources, personal accounts, letters, and music suggests that Berg attempted to achieve with *Lulu* the same metaphysical ideal Wagner had accomplished with *Tristan*. At a deeper level, however, it demonstrates Berg's concern with the antithesis between tonality and twelve-tone serialism and his attempt at a synthesis. In many respects, Berg's appropriation of Wagner becomes an allegory for the construction of his distinctive musical aesthetics.

Thursday evening, 6 November

**AMERICAN MUSIC IN THE GLOBAL COLD
WAR: MUSIC CROSSING BORDERS**
Sponsored by the Cold War and Music Study Group

Emily Abrams Ansari, University of Western Ontario/Harvard University,
Ryan Dohoney, Columbia University
Carol Hess, Michigan State University
Danielle Fosler-Lussier, Ohio State University, Organizer
Peter Schmelz, Washington University in St. Louis, Moderator

The processes of cultural globalization are generally taken to include music's transmission to distant places via migration, war, or cultural diplomacy; the alteration or suppression of local musical practices through interaction with non-local ones; and the effects of technological mediation, such as broadcasting or recording, on musical practices. During the cold war these factors were all in play because of the worldwide interaction of national cultures and political allegiances; yet the cold war and cultural globalization are rarely considered together.

In this panel we will consider the cold war as a global conflict, and potentially a culturally globalizing one, by examining the ways in which cold war politics caused music to be pushed or pulled into places far from its point of origin, or to be transformed by political relationships spanning vast distances. Throughout our discussion, we will seek both to gather specific evidence from panelists and audience participants and to weigh how this evidence affects our general understanding of the cold war's impact on music-making.

Our panel therefore seeks to answer the following questions: 1. What relationships, if any, do you find between the international political activities of the cold war and the processes of cultural globalization? 2. What specific evidence from your own research shapes your view? 3. What implications does this evidence have for our scholarly work as we seek to understand the music of this era?

Four panelists will use these questions as a springboard for brief presentations, focused on their own research. Emily Abrams Ansari argues that the international cultural diplomatic activities of the United States government gave a small group of American composers the means to shape how American music would be presented to foreign audiences, and thereby also offered them unprecedented authority over the musical scene at home. Ryan Dohoney reads Morton Feldman's and Frank O'Hara's borrowings from the Soviet author Boris Pasternak as a strategic positioning of the New York Schools of music and art outside of the limiting binary of the Soviet/American axis. Carol Hess demonstrates that cold war political relations between the United States and Latin America were musically formative in both places through consideration of three revealing moments: the critical reaction to the 1967 premiere of Alberto Ginastera's opera *Bomarzo* in the U.S.; Aaron Copland's anti-modernist representation of Latin America in the *Three Latin American Sketches*; and the "nationalism" of *Nueva Canción Chilena*. Last, through a case study of the University of Michigan Jazz Band's 1965 tour in Latin America, Danielle Fosler-Lussier suggests that the connections created through cultural diplomacy enabled musicians and audiences to re-imagine themselves as participants in global cultural and political relations; these connections influenced not only the recipient countries, but also the American scene to which the touring musicians returned.

**BRAHMS AT 175: A STUDY SESSION ON CURRENT AND
FUTURE TRENDS IN BRAHMS SCHOLARSHIP**

Sponsored by the American Brahms Society

Daniel Beller-McKenna, University of New Hampshire, Chair

Paul Berry, University of North Texas

Jacquelyn Sholes, Williams College

Ryan Minor, Stony Brook University

Brent Auerbach, University of Massachusetts

Daniel Stevens, University of Michigan

Roger Mosely, University of Chicago

Marcia Citron, Rice University

J. Peter Burkholder, Indiana University

2008 is the twenty-fifth anniversary of the American Brahms Society and the 175th anniversary of Johannes Brahms's birth. To mark these events, the ABS organized this study session to survey the diversity and breadth of current scholarly approaches to Brahms and his music and to consider the foreseeable future of Brahms scholarship. The session will feature brief presentations and a wide-ranging discussion of these issues among panelists who have recently contributed to prevailing trends in Brahms research since 1983 or to promising new directions.

Picking up the mantle of Arnold Schoenberg's "Brahms the Progressive" from the 1933 centennial of Brahms's birth, J. Peter Burkholder argued in 1984 for Brahms as a model for modernism on account of his engagement with the musical past. Along with the natural impetus of the preceding anniversary year (1983), Burkholder provided a newly invigorated stance from which scholars were able to further explore Brahms's relationship to history from a variety of angles (Brodbeck, Brinkmann, Hancock, Korsyn, Knapp), while others were able to probe Brahms's influence on late-nineteenth and twentieth-century modernism (Frisch, Botstein, Notley). Two panelists, Paul Berry and Jacquelyn Sholes, have recently written dissertations (Yale 2007, Brandeis 2008) that consider Brahms's use of history and musical quotation within the context of romanticism, while panelist Ryan Minor's dissertation (Chicago 2005) explored how some of Brahms's larger choral works gave voice to the young German nation's sense of its own history during the last quarter of the nineteenth century.

Brahms's compositions have long provided a wealth of analytical issues for theorists, and their investigations of his manipulation of form and rhythm have only intensified in the last decades, led by the work of James Webster, Frank Samarotto, Richard Cohn, and Peter Smith. Panelists Brent Auerbach and Daniel Stevens have investigated theoretical questions around contrapuntal background and genre respectively, and each will speak to current directions in music theory as they affect Brahms research.

The past quarter-century has also seen the emergence of "new musicology," generating emphases on many aspects of cultural context that previously had been little explored in musicology. Whereas Brahms specialists have joined these discussions to some degree, especially on the theme of politics (Botstein and Notley), this is a branch of inquiry that has just begun to be explored in Brahms studies by scholars like Roger Moseley, whose 2004 dissertation investigates the nationalist-tinged ideologies behind Brahms's historicist bent, and Marcia Citron, who has recently brought her expertise on music and gender to bear on Brahms's

music and its reception. These two panelists will speak to the relevance of more recent trends in musicology to Brahms.

Finally, to provide perspective on how his own reading of Brahms's place in history has played out over the past twenty-five years, J. Peter Burkholder will serve as a respondent to the panel. As a scholar whose work does not focus on Brahms, Burkholder can provide a useful overview of how the panelists's work and comments relate to current and future trends in musicology as a whole.

**DIVERSITY IN THE MUSIC CLASSROOM: CONFRONTING
THE POLITICS OF INCLUSION AND ACCESS**
**Sponsored by the SMT Diversity Committee, SMT Pedagogy Interest Group,
and AMS Pedagogy Study Group**

Marianne Kielian-Gilbert (Indiana University), Moderator

STUDENTS WITH WILLIAMS SYNDROME AND
OTHER DEVELOPMENTAL DISABILITIES

Elisabeth Dykens
Vanderbilt University

This session focuses on the musical interests and proclivities shown by students with Williams Syndrome and other learners with developmental and intellectual disabilities. Williams Syndrome, caused by a deletion on one of the chromosome 7's, results in multiple medical, cardiac, and developmental challenges, as well as a unique behavioral phenotype. Behaviorally, many persons with Williams Syndrome exhibit marked anxiety and fears, deficits in visual-spatial functioning, relative strengths in certain aspects of expressive language, and unusual sound processing and sensitivities, including a pronounced interest in music.

My research examines the neurological correlates of music and sound processing in persons with Williams Syndrome, and in typical controls. Much of this research occurs during a week-long, residential summer camp for youth and young adults with Williams Syndrome, based at the Vanderbilt Kennedy Center and Music City, USA. Using a combination of imaging (fMRI) and ERP techniques, my colleagues and I have identified both unique and shared aspects of music processing in individuals with Williams Syndrome. Further, different brain regions appear to be involved as persons with or without Williams Syndrome use music in response to anxiety-arousing stimuli. Findings have implications for how to foster musical training and interests in students with Williams Syndrome in the classroom, and demonstrate the importance for doing so in children or adults with other types of intellectual disabilities, including those with autism spectrum disorders.

MUSIC FUNDAMENTALS: THREE CLASSES WITH DANIEL TRUSH

Stephanie Jensen-Moulton
Brooklyn College

From Spring 2005 to Spring 2006, I taught a multiply disabled student, Daniel Trush, in three very different music classes at Hunter College. Daniel is a survivor of five brain

aneurisms, one of which burst when he was twelve, leaving him in a coma for eighty-one days and in the hospital for a year. I met him when he began attending Hunter College as a non-matriculated student. Having learned some basic piano skills with his music therapist, Daniel enrolled in my Music Fundamentals class and subsequently took Ear Training I and a general voice performance class with me. Each course presented different challenges for Daniel, his note-taker, his family—who attended each class with him—and for me. Daniel's presence inspired greater clarity in my own teaching, as well as a re-evaluation of my assessment methods.

At first, integrating Daniel into the class seemed a daunting task. I feared that the still-common American practice of isolating disabled students would take place on both physical and social levels in my classroom—itself a microcosm of American life. On the contrary, once Daniel's presence became the norm, students with relatively hidden disabilities such as bipolar disorder and Asperger's syndrome willingly communicated their own challenges to me and to their classmates, creating a class culture of honesty and mutual respect. I will discuss general and specific ways in which my pedagogical practice changed when Daniel entered the classroom, and how these experiences continue to affect my overall pedagogical practice.

A THEORY OF INFINITE VARIATION

Brenda Romero
University of Colorado

Confronting the politics of inclusion and access to university music programs is a daunting task. What are some of the problems and how can we begin to address them? This presentation attempts answers to these questions. Among the challenges are transforming elitism to more socially productive social images by legitimizing academic music study and especially the music of world cultures with which we are unfamiliar. There need to be new and different music tracks for different kinds of music students. Selecting auditions for Western art competences is a self-serving and self-perpetuating practice that eliminates many fine musicians, among them the self-taught (and ethnic). Rather than dump the old, let it continue in its own idiosyncratic manner and tradition. Simultaneously, let us begin new programs to expand the opportunities for music study in order to enable a greater prominence for music in world societies, and particularly in our own. This presentation proposes that understanding difference is the key to musical intellectual advancement, and introduces a diverse approach to music theory that claims that musical concepts are the products of people and that, if we can count on anything, everyone will try to be unique and different. As an example from the field, I draw on the work of the musician-dancer Chris Berry from the Shona of Zimbabwe, and look at the problems in not differentiating between meter and rhythmic cycles. Ultimately, I suggest that there is wisdom to be gained from this approach.

TEACHING BLIND: REFLECTIONS ON AND RECOMMENDATIONS FOR TEACHING VISUALLY IMPAIRED STUDENTS

David Pacun, Ithaca College
Janna Saslaw, Loyola University

This paper relates our experiences teaching visually impaired students in music theory and sight singing. We address three main topics: 1) practical tools for working with visually

impaired musicians, including software, hardware, and traditional musical resources, 2) the nature and limitations of braille music notation (including a primer on braille music manually with a “slate”), and 3) connections between braille notation and theory (and problems that arise from the visual nature of current music analysis).

In part 1 we examine the function and usefulness of software such as Braille Music Editor, Dancing Dots products, Lime, and screen-reading programs. We also survey hardware such as hand-held notetakers, and some creative low-tech solutions for communicating notated music to the visually impaired. We also detail the necessity for and use of tutors and extra instructor sessions. Part 1 concludes with a survey of braille materials in the Library of Congress. In part 2 we consider how the complex nature of braille notation impacts classroom learning and teaching techniques. For instance, since brailled piano music often presents the left and right-hand parts consecutively, the score must be either memorized or the two parts must be assembled directly at the keyboard. Drawing on the recent work of Shersten Johnson (2007), in part 3 we consider certain relationships between braille notation and music analysis. We also discuss practical dilemmas that arise in transmitting analytic facts, many of which are strongly visual in orientation. We hope this paper will prove useful to instructors working with visually impaired students, and spur theorists to reflect on the nature of music analysis itself.

FISS UNIVERSITY: ON BLACK MUSICAL HERITAGE, LEADERS, AND LEGACIES

Horace J. Maxile, Jr., Center for Black Music Research, Moderator
Johann Buis, Wheaton College
Tammy Kernodle, Miami University, Ohio
Ann Hawkins, University of South Florida
Philip Ewell, North Central College

Fisk University, founded in 1867, still stands as one of the premier historically black colleges and universities. An institution steeped in history and with a strong academic and cultural reputation, Fisk boasts an impressive list of notable alumni who have contributed significantly to the shaping of black history and American history. Among those notables are W. E. B. DuBois and John Hope Franklin. Along with the intellectual, scientific, and social leadership that Fisk boasts is a distinctive musical heritage, ranging from great performers (Roland Hayes) to renowned musicologists (John W. Work, II). From the historic Jubilee Singers to present-day artists such as Kay George Roberts (conductor of the New England Orchestra), Fisk possesses a strong legacy—one that has contributed strongly to American music history. The aim of this special session, then, is to illuminate this legacy through presentations that will address musicological, performance, and theoretical subjects as they relate to musicians with connections to Fisk. Four presentations will highlight the works and accomplishments of Fisk ensembles, faculty, and alumni. Taken together, these papers extend scholarship on the musical legacy of Fisk beyond existing well-documented accounts of the Jubilee Singers.

The first paper investigates connections between the Jubilee Singers and Africa. Through analyses of various relationships between ensemble members and black leaders (with focus on South African connections), this study will expand current knowledge of the global impact of the Jubilee singers—moving beyond their already celebrated European associations. The

second paper uses the indelible link between the concert spiritual and the historically black college (forged by the Jubilee Singers) as a foundation for an exploration of the present role of the spiritual in shaping the repertoire and identity of contemporary music departments. This study will also address the role of Undine Smith Moore and her choral compositions in shaping the musical identity of Virginia State University and surrounding black colleges as well as how the concert spiritual has evolved in the second half of the twentieth century.

The third paper centers on John W. Work's compositional style with attention to issues of authenticity and the use of African American spirituals as a source. Toward the goal of identifying stylistic characteristics, the paper includes analytical discussions of selected works by Work with emphases on the assimilation of folk references and the characteristics of an original style. The fourth presentation features live performances of solo cello works by Arthur Cunningham and Gary Powell Nash. The performer and analyst will converse in order to provide a rich and comprehensive experience of these compositions.

PARTIMENTO, QUE ME VEUX TU? (AMS)

Robert Gjerdingen (Northwestern University, Evanston), Organizer

If eighteenth-century literati like Fontenelle wondered how one ought to engage with a semantically unconstrained instrumental composition ("Sonate, que me veux tu?"), what would they have made of a partimento? At least sonatas merited publication and the appellation *opus*. Partimenti, unpublished, untitled, and known primarily to professionals trained in hereditary musician families or in orphanage-conservatories, provided but the single thread of one part (usually a bass) from which the student was expected to re-create a self-standing piece of music. The given thread—*il filo* (Leopold Mozart)—meant that a partimento was not free, not a mode of *fantasia*, yet the phantom nature of the other parts, especially the lack of a notated melody, meant that a partimento was not quite a composition, not quite a work.

The eighteenth-century music treatises offered to august patrons (e.g., Fux's Latin folios of *Gradus ad parnassum*) or to new consumers of *Bildung* (e.g., the bourgeois *Versuchen* of Quantz, Bach, and Mozart) did not address the real needs of young professional musicians. The kind of training required to compose a *Stabat Mater* in a week or an opera seria in a month required a fluency and technical mastery that can scarcely be imaged. Quantz hints at this gulf between professionals and dilettantes when, in speaking disapprovingly of an inexperienced instrumentalist who would try writing a solo sonata (soloist plus thoroughbass), he wrote, "If he lacks knowledge of the rules of composition, he has someone else write the bass." High-level training in basses was at the heart of the partimento tradition.

In our day the perspectives of jazz and non-western musics make it clear that sophisticated music does not require a fully notated score. Recently scholars have begun taking a new look at the partimento tradition. The discovery of fugal partimenti within the Bach circle, the mapping of the huge manuscript collections of partimenti in Naples, Bologna, and Milan, the NEH-funded *Monuments of Partimenti*, and recent international symposia and workshops (Ghent, 2006, 2007; Freiburg, 2007; Amsterdam, 2007) are all markers of this reappraisal. The proposed special evening session will bring together the international leaders of partimento scholarship to discuss "what partimenti want from us." In particular, the speakers will describe how understanding partimenti can transform our views of eighteenth-century *Satztechnik*, pedagogy, and courtly musical poesis.

Robert Gjerdingen (Northwestern Univ., Evanston), Chair, along with Giorgio Sanguinetti (Univ. Tor Vergata, Rome), Rosa Cafiero (Univ. Sacro Cuore, Milan), Thomas Christensen (Univ. Chicago), Ludwig Holtmeier (Schola Cantorum, Basel), William Renwick (McMaster Univ., Hamilton), Johannes Menke (Hochschule, Freiburg) and Gaetano Stella (Univ. Tor Vergata, Rome) will present short position papers on different aspects of the partimento. Then the panel will discuss in detail four partimenti—one fairly elementary (F. Durante, Naples), one more substantial (G. Paisiello, St. Petersburg), a partimento fugue (F. Fenaroli, Naples), and a partimento fugue for two keyboards (Pasquini, Rome). Panel members will demonstrate various possible realizations at the keyboard.

RESEARCH DIRECTIONS IN THE ITALIAN CANTATA (AMS)

Margaret Murata, University of California, Irvine, Moderator

Agostino Ziino, President, Istituto Italiano per la Storia della Musica

Teresa M. Gialdroni, Univ. Roma, Tor Vergata

Licia Sirch, Società Italiana di Musicologia

Marco Bizzarini, Univ. Padova

Roger Freitas, Eastman School of Music, University of Rochester, Organizer

Ellen Harris, MIT

Colin Timms, Univ. of Birmingham, UK

The cantata was the principal genre of vocal chamber music in Italy in the seventeenth and eighteenth centuries. It was heard more regularly—by the upper classes at least—than any other musical genre, and it left behind a gigantic and elusive repertory. Recently, the previously modest pace of cantata research has quickened: an expanding group of scholars now regularly engages the topic, and several continuing and new initiatives aim to coordinate and deepen approaches. Earlier resources included the Wellesley Edition Cantata Index Series (1960s) and two facsimile series from Garland Publishing (1980s): *Italian Secular Song, 1606–1636*, and *The Italian Cantata in the Seventeenth Century*. Access and information have since improved with general online databases like RISM A/2 (irrationally incomplete with regard to the cantata) and ICCU (the Italian National Union Catalogue). Further, recent studies of individual composers (such as Stradella, Atto Melani, Vivaldi, Steffani, and Handel), single sources (including recently discovered anthologies in private libraries), and manuscript collections (Barberini, Casanatense, Düben) provide fixed points against which the mass of the repertory still needs to be compared and reassessed. Our intent is to summarize much of the new work and inspire future approaches.

This proposal is prompted in part by the ARCHIVIO DELLA CANTATA, a bibliographic database recently funded by the Italian Institute for Music History. It will employ digital imaging and provide source documentation beyond that of print catalogues. Teresa Gialdroni and Licia Sirch, both among the developers of the project, will explain its parameters, which encompass the entire corpus of cantata sources irrespective of location and date. Marco Bizzarini, who is to establish good poetic texts for the database, will explore how text research can lead to (auto)biography.

The remaining speakers, all with recent books in the field, will propose more interpretive work, which aims to read individual cantatas within their historical contexts. Roger Freitas (Atto Melani) will suggest how comprehension of local poetic and musical conventions can

offer clues to the meaning cantatas held for both their producers and consumers. Ellen Harris (Handel) will suggest models for moving beyond focus on single composers to a broader understanding of cantatas written for specific patrons or within a patronage circle or city. Colin Timms (Steffani), will show how definitions of the cantata are challenged by works for two or more voices and consider the implications for the complementary activities of cataloguing and interpretation.

Friday morning, 7 November

LES ACTEURS DE L'OPÉRA (AMS)
Lois Rosow, Ohio State University, Chair

ACTEURS AS LULLY'S MUSES? THE CASE FOR MARIE LE ROCHOIS

Antonia L. Banducci
University of Denver

Noting the similarities between the roles of Armide and Galatée, both of which Marie Le Rochois premiered in 1686, Jérôme de La Gorce in his recent book on Jean-Baptiste Lully states categorically that Lully wrote Galatée's final monologue (III/7) for Le Rochois. What La Gorce and other scholars have not highlighted, however, is that the same three *acteurs*, Beaumavielle (basse-taille), Dumesnil (haute-contre) and Le Rochois (soprano) performed together in Lully's and librettist Philippe Quinault's *Proserpine* (1680) and premiered prominent or leading roles in *Persée* (1682), *Amadis de Gaule* (1684), and *Roland* (1685). Dumesnil as Renaud and possibly Beaumavielle as Hidraot premiered *Armide*, and Dumesnil premiered the eponymous male lead opposite Le Rochois in Lully's last complete operatic work, the *pastorale héroïque Acis et Galatée* (libretto by Jean Galbert de Campistron). Could one or more of these performers have influenced the dramatic and musical content of the operas that Lully and his librettists created after 1680? To argue for just that possibility, this paper will focus on Marie Le Rochois, the most celebrated of the three performers, and the roles that she premiered in these operas.

Contemporary accounts laud Le Rochois's expressive acting and singing. All of Lully's roles for her require these abilities. But, unlike most of the other women characters in his operas, all those portrayed by Le Rochois also express strong internal conflict. Furthermore, a chronological comparison of her roles leads one to conclude that Lully responded to Le Rochois's early operatic success by composing increasingly dramatic music for her, as exemplified in the Armide and Galatée roles. The notably lengthy monologue scenes for these characters are distinguished by highly expressive vocal lines as well as the increased presence of long, five-part purely instrumental sections that demand strong, mute acting skills.

Plot oddities generated by three other roles that Le Rochois premiered have perplexed Quinault scholars: Mérope, an entirely invented but dramatically compelling character in *Persée*; the sorceress Arcabonne, who, with her brother, dominates the middle three acts of *Amadis*; and Angélique, who controls the action in the first three acts of *Roland*, acts in which the soon-to-be-mad crusader barely appears. We have anecdotal evidence that Lully and Quinault closely collaborated and that Quinault would rewrite extensively at Lully's request. My argument that Lully and his librettists created all of Le Rochois's roles with her skills in mind—and not just that of Galatée—not only helps to explain these libretto anomalies, but also provides a new key to understanding the development of what scholars refer to as Lully's "mature" style.

THE BALLETS RUSSES AT 100 (AMS)
Simon Morrison, Princeton University, Chair

THE BALLETS RUSSES AND THE GREEK DANCE IN PARIS: NIJINSKY'S
FAUNE, FANTASIES OF THE PAST, AND THE DANCE OF THE FUTURE

Samuel Dorf
 Northwestern University

Debussy expressed great disappointment with Nijinsky's "stiff angular gestures" set to his own "sinuous soothing flexible music," for the 1912 Ballets Russes production of *Prélude à L'Après-midi d'un faune*, while Rodin, praising the performance, noted that the faun was like "a statue." Regardless of aesthetic evaluations of the work, the representation of ancient Greek images seen on pottery stands out as one of the clearest sources of inspiration for Nijinsky's ballet, and the adoption of these static poses from antiquity has been recognized as one of the work's most innovative features. This paper places this interpretation of Debussy's music within the larger discussions about ancient Greek dance and music circulating in Parisian artistic and intellectual communities.

Theoretical writings on ancient Greek dance gained popularity in Parisian scholarly circles with the work of musicologists Théodore Reinach and Maurice Emmanuel, whose treatises on antiquity graced the bookshelves of dancers, designers, archaeologists, artists, and composers. Emmanuel's treatise, *La danse grecque antique d'après les monuments figurés* (1896), became widely popular in the first quarter of the twentieth century resulting in English translations and multiple printings. His popular method of deriving ancient movement sequences from static images painted on vases was employed by Isadora Duncan as well as the Opéra-Comique's choreographer Madame Mariquita who trained countless dancers in erotic "Greek" dance throughout her long career; however, while Nijinsky, Duncan, Mariquita and Emmanuel share a similar methodology for deriving their ideas of ancient dance, the resulting choreographies based on the same vase paintings are remarkably different.

Analyses of the choreography in Nijinsky's seminal work by Stephanie Jordan and Lynn Garafola do not consider the context of the larger Parisian intellectual and artistic discourses on Ancient Greece. Musicologists and dance scholars, generally, have overlooked the influence of contemporary academic writings upon the movement vocabularies of ancient Greek dance in Paris. In particular, Emmanuel's illustrations and notations for dances depicting fauns and satyrs share striking similarities to Nijinsky's choreography for *Faune*.

This study demonstrates that Nijinsky's *Faune* draws from a well of dance vocabularies put forth by scholars of antiquity and employed in the choreographed Greek fantasies of Isadora Duncan and Madame Mariquita. Nijinsky's statuesque *Faune* echoes Emmanuel's theory of Greek poses but differs from the fluidity found in female-dominated interpretations of Greek dance. Examining *Faune* in relation to the academic theories of ancient dance and rhythm, and to previous ancient Greek dance traditions in Paris, demonstrates how works in the repertoire of the Ballets Russes reverberated not only with musical and choreographic audiences but with a much larger historiographic project undertaken by archaeologists and scholars to resurrect the Greek past in the Third Republic. Placing Nijinsky and the Ballets Russes within a catalogue of eroticized fantasies of ancient Greece we can more fully appreciate the vision of antiquity in the Parisian imagination, and move toward a typology describing various strands of Greek re-enactments in twentieth-century Parisian music and dance culture.

THE NEXT-TO-LAST DANCE: REVISITING *LE BAL*

Mary Davis

Case Western Reserve University

Danced for the first time by the Ballets Russes in Monte Carlo in May 1929, *Le Bal* was the penultimate premiere the troupe would present under Sergei Diaghilev; *Le Fils Prodigue* had its début in Paris two weeks later, and in August Diaghilev was dead. Since overshadowed in the repertoire, *Le Bal* was the fruit of a collaboration that brought artists attached to the Ballets Russes into a cosmopolitan enterprise involving Italian modernists; the libretto by Boris Kochno (based on a tale by the Russian Romantic Vladimir Sologug) and choreography by Georges Balanchine were matched to décors and costumes by Giorgio De Chirico and a score by Vittorio Rieti. The result was an original and outré meshing of neo-romantic and surrealist aesthetics that proved influential far beyond the ballet stage, resonating not only in the realms of visual art, music, and literature, but also in fields of fashion, advertising, and interior design. More than an exercise in Surrealism, *Le Bal* articulated a key moment in the ever-evolving relationship between Diaghilev's troupe and the tastemaking community.

While Balanchine, Kochno, and De Chirico have all received some critical attention for their contributions to *Le Bal*, Rieti has gone largely unmentioned. Yet, as this paper will demonstrate, Rieti (1898–1994) was a linchpin of the collaboration and a driving force in bringing De Chirico to the project. His score, complete with Spanish and Italian dances, evoked an atmosphere that enabled both Balanchine's tragedy-tinged ballroom love triangle and De Chirico's time-defying décor of ancient artifacts and baroque debris. Linking past and present in suspended animation via a music of “genial wit, refined sensibility, and largeness of spirit,” Rieti captured the essence of the ballet's romantic theme of masking and unmasking while reinforcing its underlying surrealist blur of reality and fantasy.

Rieti, who also composed the score for the Ballets Russes production of *Barabau* (1925), found his way to Diaghilev via Anna Laetitia Pecci-Blunt, whose role as patron and animator of modernist European music has heretofore been overlooked. The Roman niece of Pope Leo XIII, Pecci-Blunt (1885–1971) decamped to Paris in 1920 and forged friendships with a constellation of artists and writers, including Cocteau, Dali, and Stravinsky. Devoted to creating a bridge between French and Italian modernism, she encouraged Rieti, along with Mario Labroca and Renzo Massarini, to form the group known as I Tre (in imitation of Les Six) and in the 1930s founded and hosted a series of new music concerts and conferences at her Roman palazzo.

Pecci-Blunt was a woman of fashion, and this paper examines the ways in which her connections to haute couture and the international fashion press benefitted Rieti and his collaborators on *Le Bal*—from De Chirico's cover art for *Vogue* and *Harper's Bazaar* to articles on their work in the same magazines. It demonstrates that the neo-romantic/surrealist aesthetic of *Le Bal* found particular expression in Madeleine Vionnet's draped garments and the avant-garde designs of Elsa Schiaparelli, further illuminating the links between fashion, high society, and Diaghilev's enterprise.

COLLABORATIONS (AMS)
Joseph N. Straus, Graduate Center, CUNY, Chair

“*IL RESTE ENCORE DES QUESTIONS*”: NADIA BOULANGER AND
 IGOR STRAVINSKY DEVELOP THE *SYMPHONIE DE PSAUMES*

Kimberly Francis
 University of North Carolina, Chapel Hill

In January 1931, Nadia Boulanger began working with Igor Stravinsky on his *Symphonie de Psaumes*. Boulanger had followed the work closely up to that point, corresponding with the Stravinsky family during its composition and attending the premiere on 13 December 1930. She selected the newly published piece for her class the following summer at Fontainebleau, while also informing the composer that the score was riddled with errors. Learning this, Stravinsky asked her to oversee the revisions, and Boulanger seized the opportunity to combine teaching with editing. She completed the corrections by the end of her course. Boulanger used the next scholastic session, in 1932, to develop an analysis of the *Symphonie* that she sent to Stravinsky that June as a birthday present. The composer was impressed, and he quickly returned the analysis to her with his own comments appended, thereby drawing their project to a close. These newly discovered documents reveal the reciprocal nature of Boulanger's and Stravinsky's unique collaborative activities that began with the *Symphonie de Psaumes* and continued for the remainder of Stravinsky's career.

This paper explores the development of Boulanger's and Stravinsky's artistic discourse as they moved through the editorial and analytical phases of this project. The issues highlighted by the two artists consistently emphasize the interconnection of analysis, performance, and listening. To examine their dialogue during the correction phase, I focus on comments made between rehearsal numbers 8 and 17 of the *Symphonie's* second movement. Here, Boulanger suggests corrections to tempo markings, pitch selection, and graphic representations of prosody based on discrepancies between Stravinsky's newly-released recording and his score. The *exact* correspondence of the written music and its aural presentation were of paramount importance for both musicians throughout the process.

In their analysis, the discourse centers upon identifying over-arching formal relationships, a rare illustration of Boulanger's *grande ligne* concept. Here, I interpret the analytical sketches of rehearsal numbers 1–5 from movement one. In this section, Boulanger and Stravinsky subdivide the music, identifying individual thematic segments. They then map out where and how these individual segments return to form the entire movement. The vocabulary used is flexible. It sometimes highlights localized events (as in a b-flat/b-natural motive), and it sometimes emphasizes tonal function (such as the identification of the movement's final chord as V of C). But the choices made are consistently designed to inform the listener about the aural events taking place. Boulanger's and Stravinsky's terminology both resonates and conflicts with that developed for the piece later by scholars such as Pieter van den Toorn and Dmitri Tymoczko.

Boulanger's and Stravinsky's exchange about the work's publication and analytical presentation set a pattern that only intensified in the subsequent decade. Thus the *Symphonie de Psaumes* laid the groundwork for Boulanger's increasingly vigorous involvement in Stravinsky's compositional activities. My findings challenge current musicological narratives of

Boulanger's role in the artist's output and provoke questions concerning our conceptualization of authorship, reception, and creative contexts.

DEFINING SUBJECTIVITY IN STALINIST RUSSIA:
PROKOFIEV AND EISENSTEIN'S *IVAN THE TERRIBLE*

Kevin Bartig
Michigan State University

The collaboration of Sergei Prokofiev and director Sergei Eisenstein on the film *Ivan the Terrible* produced a work unique in both artists' output. During the course of nearly seven years of planning and production, the film developed into an ambitious trilogy that remained unfinished at Eisenstein's death. Of the two completed parts, the first (1945) received a Stalin Prize, the Soviet Union's highest honor in the arts, while the second was censored and did not premiere until 1958, years after Eisenstein, Prokofiev, and Stalin were all dead. Part III was never realized. On the surface, the tripartite film presents elements of a typical Socialist Realist plot: Ivan IV, Russia's first Tsar, struggles to free his lands from occupiers—the Mongols from without and the boyars (the hereditary nobility) from within—at great personal cost. Yet the ubiquitous trope of self-sacrifice for the greater good unfolds in an extraordinarily complex visual and audio framework that audiences have found alternately perplexing, exhilarating, confusing, or thoroughly strange. Interpretations of the film's message similarly vary from those who read it as a shameless justification of Russian imperialism, to those who laud what they see as a shockingly daring critique of Stalin's regime.

Scholars have elucidated Eisenstein's intricate networks of visual motifs of images, shadows, postures, and color, but Prokofiev's contribution to *Ivan the Terrible* has been underestimated, either granted cursory attention or simply considered an extension of the aesthetic world of the first Eisenstein-Prokofiev collaboration, *Aleksandr Nevskii* (1938). In the earlier film, music clarifies the action, delineating protagonists and antagonists, often to great propagandistic effect. Music in *Ivan the Terrible*, however, confuses, distorts, and undercuts the visual element. In this paper, I analyze instances of audiovisual dissonance and argue that they represent transformative moments that are an extension of Eisenstein's dialectical "theory of opposites." In combining images and music that are seemingly antithetical, or juxtaposing contrasting music so that incongruities arise, Prokofiev and Eisenstein challenge viewers of *Ivan the Terrible* to synthesize conflicting stimuli, and in the process experience the film in a highly individual fashion. This fundamental subjectivity allowed Eisenstein and Prokofiev to produce a stunningly provocative yet hermeneutically open work within the outlines of a bureaucratically mandated subject. It is in this context that the seemingly incongruous success of Part I and failure of Part II (involving Stalin's personal intervention) must be understood. The analysis and discussion in this paper relies heavily on Prokofiev's and Eisenstein's little-explored notes and correspondence, which are housed in Moscow at the Russian State Archive of Literature and Art, and the Glinka State Central Museum of Musical Culture.

CONSERVATIVE VOICES IN MEDIEVAL-RENAISSANCE THEORY (AMS)
Cristle Collins Judd, Bowdoin College, Chair

CONFLICTING ENDS: RECONSIDERING OPPOSITION
TO THE *ARS NOVA* IN THE *SPECULUM MUSICAE*

George Harne
Princeton University

The opposition of Jacobus of Liège (b. c. 1260) to the *ars nova* is well known. In the drama of late medieval musical culture—as it is played out in most surveys of the period—Jacobus plays the reactionary villain. He is the one who sought to turn back the musical development of the age through benighted and dogmatic appeals to numerological perfection. It would be impossible for a single paper to overturn this caricature. Rather, the aim of this paper is to clarify the nature and content of Jacobus's opposition to the new art. Here, the focus is on three aspects of Jacobus's treatment of the *ars nova*, aspects that constitute the essence of his position. First, Jacobus opposed the historiography associated with the new art. In fact, the views of musical history espoused by the young *moderni* of his day may have been Jacobus's chief motivation for writing the *Speculum*. Second, Jacobus expressed such disdain for the performance practice of the *cantores* who advocated the new art that Boethius and Guido might have blushed to see Jacobus's development of their own, earlier rhetoric. And third, Jacobus offered a thorough critique of the theoretical apparatus of the *ars nova*: in particular its understanding of time, notation, and perfection. With respect to time, Jacobus critiqued the *moderni*'s conflation of the distinct natures of time *per se* and musical time as well as the consequences of that conflation. With respect to perfection and imperfection, Jacobus argued for the conceptual and practical contingency of imperfection (in relation to perfection), and rejected the *moderni*'s interpretation of a figure of speech—i.e., that one note imperfects another—as a literal account of physical causality. With respect to notation, Jacobus took up Ockham's razor to trim back the unnecessary new figures and categories of notation that had been proposed for the inscription of the new art. Yet throughout book seven of the *Speculum*—the book devoted to his critique of the *ars nova*—Jacobus exhibited a surprising degree of level-headedness about the limits of performance and perception, while also showing a willingness to compromise. (In fact, in the seventh book, Jacobus intimated how a more simple, logical, and coherent theory of the new art might have been produced.) Yet none of these objections made by Jacobus pertaining to historiography, performance practice, and theoretical explanation were the fundamental basis for Jacobus's opposition. Rather, this opposition grew from the *moderni*'s confusion of ends: the *moderni* had transferred the ends of musical theory to practice and thereby destroyed the affective power of *musica*. This was the root of the problem and the source of Jacobus's position—a position he articulated with recourse to an aesthetics of simplicity and beauty, and an appeal to Aristotle's "four causes." Through the reconsideration of Jacobus's opposition to the *ars nova*—a process begun almost a decade ago by Dorit Tanay—this paper will clarify the sources of that opposition while moving toward a view of Jacobus as a three-dimensional, historical figure.

“NOTHING IN THE MIND...”: SCHOLASTIC COGNITIVE
CONSTRAINTS ON MUSICAL UNDERSTANDING IN
THE MUSIC-THEORETICAL WRITINGS OF GIOSEFFO
ZARLINO AND GIOVANNI MARIA ARTUSI

Chadwick Jenkins
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In the third part of Gioseffo Zarlino's *Le Istitutioni harmoniche*, the theorist defines counterpoint as “the artful union of diverse sounds reduced to concordance.” Most striking is the similarity between this definition of counterpoint and Zarlino's earlier definition of music as a “discordante concordanza.” The inference seems clear. Music in its modern phase is properly manifested in works of counterpoint. If music in the universal sense is the harmonious relationship among diverse individual things, then music in the specific practical sense is the ordering of diverse sounds so as to render them a concordant whole. Hence the Scholastic notion of reduction arises. The individual sounds and the various relationships among them are *reduced* to (that is to say, “led back to”) an overarching concordance. Concordance is the proper telos of music; all recalcitrant discordance must be led back to concordance.

In two excerpts from two different treatises, Giovanni Maria Artusi explains *recondite* and dissonant musical passages through recourse to a more rule-bound musical progression that mitigates the dissonance by clearly subordinating it to local consonances. Artusi attempts to justify the seemingly aberrant passage by revealing its underlying, normative structure. In the first excerpt (from *L'arte del contraponto*), Artusi demonstrates that a passage that seemingly breaks the rule forbidding two successive dissonances of the same type is in reality merely the elaboration of what we would now think of as wholly consonant, second-species counterpoint. The implication here is that the knowledgeable listener will somehow understand the rule-bound progression as standing behind and explaining the rule-breaking passage. The listener realizes that behind the formlessness of the consecutive dissonances lies the properly formed normative passage. This listener then takes pleasure in the awareness of the necessary order that lies beneath the surface while also admiring the ingenuity with which it is *deformed*.

In the second and more famous passage (from *L'Artusi, ovvero delle imperfettioni della moderna musica*), Artusi's character Luca attempts to justify the consecutive dissonances in Monteverdi's *Cruda Amarilli* by supplying the “missing” consonances that would make the passage perfectly acceptable according to Zarlino's rules of dissonance control. However, Vario (generally Artusi's mouthpiece throughout the treatise) rejects this explanation by citing the Scholastic dictum, “There is nothing in the intellect that is not first in the senses.” The question then arises: why should this manner of explanation be acceptable in one case but not in the other?

In order to answer that question, this paper will examine the Scholastic differentiation between nominative and quidditative definitions as they pertain to Artusi's understanding of music as well as the “inherence theory of predication” typical of Thomistic scholasticism, which serves as the basis for Artusi's distinction between his example of *L'arte del controponto* and the passage from *Cruda Amarilli*. This investigation will suggest that Artusi's attack against Monteverdi was not simply based on aberrant dissonance treatment but rather on the composer's creation of a disposition of sounds that could not properly be considered music at all.

CONVENT MUSIC (AMS)

Craig Monson, Washington University in St. Louis, Chair

“A LOVELY AND PERFECT MUSIC”: MARIA ANNA VON RASCHENAU
AND MUSIC AT THE VIENNESE CONVENT OF ST. JACOB

Janet Page

University of Memphis

Maria Anna von Raschenau (1650–1714) has been known only as the composer of several oratorios and political entertainments, all thought to be lost. Little was known of her life beyond dates of birth and death, and that she was *Chormeisterin* at the convent of St. Jacob in Vienna in 1710. Since no music seemed to survive, there was no need to know anything more.

But not all her music was lost. Three anonymous scores in the Austrian National Library set libretti (by the Imperial court physician Marco Antonio Signorini) that attribute the music to her, and other anonymous scores associated with the convent are likely also her work. References in court documents provide a picture of her life and personality: the daughter of a court employee, she was a prodigy in music and other intellectual accomplishments, and she was—most unusually for a woman—granted a court stipend by Emperor Leopold I to continue her education. Trained in languages, philosophy, theology and history, as well as music and the usual household arts, she may have aimed to become a courtier or a noble wife, or perhaps a court governess or musician. Around 1672 she entered the convent of St. Jacob, then noted for instrumental playing and contrapuntal singing; Matthias Testarello della Massa, for example, described the convent’s “lovely and perfect music” (1685). There her musical career blossomed, as the practice of presenting large-scale musical works on patron saints’ days for members of the Imperial family became established in Viennese convents. The high point of this activity was 1690 to 1710, a time during which state visits to convents to hear music performed by virtuous nuns and young girls meshed perfectly with the Imperial family’s concept of itself.

The music shows Raschenau to have been a composer of skill and imagination. All of her preserved works feature contrapuntal ensembles and choruses, which likely sounded splendid in the convent church. The oratorio *Le sacre stimmate di S. Francesco d’Assisi* (1695) is one of the earliest preserved of the large-scale musical works presented in Viennese convents. The music includes a chorus imitating the antiphonal ensembles of trumpets and timpani that represented royal power in many other contexts. *Il consiglio di Pallade* (1697) reveals how the practice that began with oratorios widened to include works in praise of the Imperial family. *Le sacre visioni di S. Teresia* (1703?) shows Raschenau attempting to modernize aspects of her musical style—for example, writing da capo arias. The score, which includes two choruses by the court composer F. T. Richter, shows that she maintained her court connections and was acquainted with current musical styles, but also raises questions about attribution and joint composition.

Raschenau can no longer be considered a footnote in music history, but takes her place as a skilful composer, and possibly the first woman to compose oratorios in the early modern period. She contributed through her music to the political order of the time, as well as enriching the life of her city and convent.

VERSETTI FOR VENETIAN VIRGINS: AN UNRECOGNIZED
GENRE OF EIGHTEENTH-CENTURY CONVENT MUSIC

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The ceremonies for the investiture and profession of patrician nuns were among the most elaborate musical events in eighteenth-century Venice. Numerous written accounts and a few images document ensembles of dozens of professional singers and instrumentalists performing music by the most important composers in the city. Missing from all the descriptions, however, are the voices of the principal participants in the ceremonies, the novices and their fellow nuns. Printed and manuscript versions of these rites prescribe elaborate ceremonies with prayers, petitions, and declarations for the bishop, the abbess, the novice, and the nuns, and some of these provide plainchant settings. Seventeenth- and eighteenth-century documents in the state and diocesan archives record the visits of both lay and clerical musicians to the parlatories to teach the young women to sing their verses, sometimes specifying that these are in plainchant. The predominance of secular musicians as teachers, however, and one episcopal ban on such instruction, hint that more elaborate music might be involved. A series of manuscripts, mostly in the library of the Fondazione Levi in Venice, confirms that, at least in the second half of the eighteenth century, elaborate accompanied vocal music was, in fact, the normal practice. More than thirty settings of *versetti* for investiture and profession ceremonies survive, by some of the most active composers of eighteenth-century Venice, including Ferdinando Bertoni, Bonaventura Furlanetto, and Paolo Pera. Each set consists of about eight to twelve movements (although one has only three, and several have about twenty) for solo voice and organ, ranging in length from three to ninety measures. The majority of these are settings of the verses for the novice (usually for the general use of a particular nunnery, although in some cases composed for a specific named woman), but a few are of those for the abbess.

In this paper, I will examine the investiture and profession ceremonies of Venetian nunneries, and discuss the role of music, performed both by male professionals and by the nuns themselves. I will survey the extant repertory of settings for these occasions, and offer a definition of the genre of *versetti*, which, to the best of my knowledge, has not before been recognized in the musicological literature (this term is also used, and much more commonly, for sets of organ works for *alternatim* liturgical performance).

The existence of this repertory makes it clear that the otherwise musically silent Venetian nuns did indeed have a public voice, at least as they began their cloistered lives. They had one or two final opportunities to show their individual talent before being locked forever inside the walls of the nunnery.

DISCOVERING REPERTORIES OF ITALIAN SACRED MUSIC (AMS)

John Nadas, University of North Carolina, Chair

ITALIAN SACRED MUSIC DURING THE GREAT SCHISM IN LIGHT OF NEW DISCOVERIES

Michael Cuthbert

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Italian music of the fourteenth and early fifteenth centuries has long been seen as anomalous among medieval repertoires in its near total dominance by secular forms. Assessments such as “largely improvised” or “not completely dormant” are typical among those writers who choose to mention Italian sacred composition at all. Individual discoveries of new sacred sources have somewhat tempered this view, but it remains largely intact. Yet it is a perspective that is now obsolete in light of a reassessment of the manuscript sources.

Of the thirty-two manuscripts discovered or reported on since 1980, nearly three quarters (twenty-three) contain sacred music. Several Mass movements, in particular those of Antonio Zachara da Teramo and Johannes Ciconia, appear in at least five different sources, a distribution that demonstrates a wide dispersal of important sacred works. At the same time, many humbler sacred polyphonic works held local interest, testifying to a wide fluency in sacred mensural composition and the promise of many discoveries to come.

New findings in a collection of *ars nova* manuscripts from Cividale del Friuli in northeast Italy dramatically alter our perception of sacred Italian composition, of manuscript organization (and Mass pairing in particular), and French influence. Previously illegible works in this difficult source have been identified by the author as Mass movements by Philipoctus de Caserta and Zachara and two French-texted chansons known primarily from other Italian sources. As the number of Italian sacred pieces increases, the need to rely on French influence as a reason for their existence diminishes. For instance, there are now not only more Glorias in Italian sources than in French sources, but there are even more Italian Glorias in 6/8 than French: a mensuration generally considered to be the hallmark of French influence.

A second source of sacred polyphony further demonstrates the breadth and depth of sacred composition in the era of schism. It is a small collection of mensural polyphonic works in an intact Franciscan service book, now in Harvard’s Houghton Library. One work uses unique mensuration signs: a testimony to notation’s state of flux *c.* 1400 that can also be seen in “unusual” uses of French mensuration signs in Paduan fragments, in the San Lorenzo palimpsest, and in Mod A and Chantilly. These uses were previously regarded as scribal errors but should now be considered essential stages in the evolution of renaissance notational signs.

“CANTATE DOMINO CANTICUM NOVUM”: MUSICAL REPERTOIRES IN THE FLORENTINE CONVENT OF SANTISSIMA ANNUNZIATA IN THE LATE FIFTEENTH AND EARLY SIXTEENTH CENTURY

Giovanni Zanovello

Indiana University

The importance of conventual institutions for the history of renaissance music may have been underrated, as the case of Santissima Annunziata suggests. A church and convent be-

longing to the order of the Servants of Mary, the Santissima Annunziata played a crucial role in the dissemination of international polyphony in Florence. The convent—endowed with a miraculous image of the Annunciation—was founded in the mid-twelfth century in the then-rural area of Cafaggio. By the fifteenth century, it had reached the imposing size it has nowadays, thanks to the offerings of pious Florentines and foreigners who considered it the city's most important sanctuary. It enjoyed a good reputation for the sanctity of its friars and for their good celebrations. Both chant and lauda singing were part of the friars' musical activity from the outset. Several documents record the occasional payment of polyphonic singers from the beginning of the fifteenth century; the performance of polyphonic music became regular in the late 1470s. Very few conventual institutions were able to hire professional singers, and the SS. Annunziata was the only Florentine church to hold regular polyphonic services—aside from for the Baptistery and the Cathedral, which both represented the focus of civic identity and were supported by the patronage of the major city guilds.

In this paper, I address a number of questions about the repertoires that were performed in this very important sanctuary and review documents regarding the gathering of polyphonic repertoire that the leaders of the Santissima Annunziata promoted since the 1470s. In addition to proposing the identity of a few polyphonic pieces, I am interested in investigating how the friars were able to integrate different repertoires into the rich liturgical and paraliturgical services that marked the soundscape of the most important Florentine sanctuary.

My argument prompts a reevaluation of the role of convent and monastic institutions as integral parts of the history of music in renaissance Europe. Only thus will it be possible to improve our understanding of the variety of meanings music could acquire and to make better sense of many musical sources that have come down to us. In reconstructing the fortunes of polyphonic sacred music in the fifteenth century, one should keep in mind that monastic and mendicant orders often created their own, largely autonomous musical culture. Depending on the way their concept of liturgical decorum evolved, they could be very conservative and restricted to chant and simple polyphony, but also very active and integrated in the international musical market, promoting composition, dissemination, and performance of the latest repertoires.

INSTRUMENTAL ECCENTRICITIES (AMS)
Sandra Mangsen, University of Western Ontario, Chair

THE VIOLONCELLO DA SPALLA AND THE ECCENTRICITIES
 OF HISTORICAL PERFORMANCE PRACTICE

Gregory Barnett
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Depending on who is describing it, the violoncello da spalla, a form of bass violin in use during the seventeenth and eighteenth centuries, was either a negligible anomaly of cello history or the instrument for which J. S. Bach wrote his incomparable suites. Its defining feature lay in its curious playing position: the instrument was held horizontally, either on the lap of a seated performer or at chest level with a shoulder strap. The paper proposed here presents further evidence and new conclusions about the shoulder cello, as well as a look at its recent reception.

The evidence, mostly iconographic, allows us to pinpoint the use of “spalla” technique to the late seventeenth and early eighteenth centuries and to northern Italy, where it may have predominated. A further point centers on the bow grips used with the diverse forms of bass violin during this time. This detail of the bow helps to trace the development of an eventual cello technique out of competing viol- and violin-family ingredients and shows the particular contribution of the violoncello da spalla: the underhand grip associated with viols is almost always coupled with a vertical gamba position of the instrument, while the overhand grip of modern-day cellists occurs overwhelmingly with the horizontal spalla position.

In the past few years, the highest-profile performer to take up the instrument, Sigiswald Kuijken, has ascribed it to works of Vivaldi and Bach. According to my own findings, this is unlikely. I therefore scrutinize the case for Vivaldi and Bach’s having written for the violoncello da spalla and assess its modern reconstructions. My larger aim is to propose the likeliest repertory for the shoulder-held cello and to identify its original performers.

THE DEATH AND SECOND LIFE OF THE HARPSICHORD

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In an oft-quoted witticism attributed to English conductor Sir Thomas Beecham, the harpsichord is likened to “two skeletons copulating on a corrugated tin roof.” While this quip has undoubtedly been repeated due to its comic appeal, it can be argued that the image it calls forth may be, in fact, an uncannily appropriate symbol for the history of the instrument’s reception during the first decades of the early music revival. While the harpsichord was widely deemed obsolete by the turn of the nineteenth century, the idea of the harpsichord appears to have persisted in cultural memory long after most of the physical artifacts were destroyed or relegated to museums. Indeed, an overview of literary references to the instrument from the late nineteenth- and early-twentieth centuries reveals that the instrument did in fact maintain a rich afterlife as a potent musical symbol in literature of the time.

By surveying texts by Thomas Hardy, John Todhunter, George Moore, and Ezra Pound, among others, this paper endeavors to explore the harpsichord’s literary heritage at a time when it was no longer a commonly used instrument. The harpsichord, it will be argued, became a relatively conventional literary device with a common network of associations with which it was generally connected. These associations made the instrument a valuable and evocative literary emblem of a neglected musical past. Silent, the harpsichord represented music no longer heard; but when played, writers often depicted the instrument as bringing forth a supernatural reawakening that frequently involved the spectral appearance of long-dead composers as the sounds of their long-unheard music were brought back to life.

The association between the instrument and the supernatural, it is suggested, played an important role in both the performance style of early harpsichord performers such as Arnold Dolmetsch, Violet Gordon Woodhouse, and Wanda Landowska, as well as the way they were received by audiences. This connection, it will be furthered argued, even played a role in the design of the modern harpsichord used by that new generation of performers. Finally, this paper will conclude by exploring the connections between the aforementioned literary conventions and twentieth-century journalistic accounts of the newly-revived harpsichord.

THE LIED: INTERIOR SPACES (AMS)
Marjorie Hirsch, Williams College, Chair

MIMETIC FAILURE AND MORAL AUTONOMY
IN SCHUBERT'S "DIE STADT"

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University of Wisconsin-Madison

Schubert's "Die Stadt" (1828) begins with the rowing of oars as its narrator—a poet—sits opposite an oarsman in a boat on a still body of water, moments before sunrise. The oarstrokes are onomatopoeic: the piano accompaniment recreates, in extraordinary detail, the sound of oars digging into the water, the heavy, forward lurch of the boat, and of water dripping from the oars on the backstroke. As the song unfolds, the monotonous repetition of the oarstrokes becomes the background to a veritable allegory of Kantian intuition: in identifying with the lyric first person of the poem, we see the world through the poet's eyes as his gaze wanders first to the image of the town on the horizon, then to the oars nearby, then to the sun rising over the town, the site of some deep but undisclosed personal loss.

We can use these coordinates to determine, with seeming precision, the narrator's spatial orientation within the geographical locale of the poem: the surface of the water gives us above and below, the boat's forward motion gives us left and right, and the oars extending outward from the boat in either direction give us front and back. These "differentiations in direction" derive from the three orthogonal planes that, for Kant, partition the body and center it in space. But whereas Heine's poem would seem to *affirm* the directional orientation of the body in absolute space as the "ultimate ground" of subjectivity, the *music* confronts us with images of *dis*-orientation, casting us adrift, without goal or direction, on a boundless musical sea—a *failure* of mimesis. For all the music's rowing, the boat never gets anywhere: there is no motion through space, no "alteration in location" that would assume a prior intuition of time. The music is without meaningful temporal differentiation: past, present, and future are all the same.

Our sense of disorientation in this song, I would argue, is as much neurological as geographical, giving sensuous form to a contingent mode of perception we now recognize as *autism*. In Kantian terms, the music articulates the failure of our synthetic faculties to combine the data of the senses with concepts, an impairment with social as well as cognitive consequences: all the images in this song are ones of withdrawal, from human contact, and from cognitive and emotional engagement, a social isolation we associate with autistic "aloneness." In this sense, the song requires us to grasp the incomprehensible, a subject for whom the intuitions of time and space—the minimal conditions under which cognition becomes even possible—are not the least bit *a priori*. The poet's inability to integrate sensory information gives rise to a sense of self tenuously rooted in the phenomenal world: his mode of being is one of an almost unimaginably radical autonomy, the central concept in Kant's moral philosophy. This suggests that we reconceive autism not as a *deficit*, but as a *surfeit*, an *excess* of autonomy, of that which, in western modernity, defines selfhood and endows the subject with humanity.

TOWARD AN UNDERSTANDING OF *INNIGKEIT* IN
SCHUMANN: ROBERT, CLARA AND “DER NUSSBAUM”

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The word *Innigkeit* evokes many things: concentrated poignancy, ineffable tenderness, warmth, sincerity, profundity, even secrecy. Until recently, however (in critical and historiographical work by Richard Taruskin, Friedrich Geiger, and Holly Watkins), few writers on music have wondered exactly what they mean by the term when they use it. In an essay from 1915, “German Music,” Donald Francis Tovey asserted that *Innigkeit* applied to music that was deeply personal precisely because it eschewed explicit representational tactics; German music was “*innig* throughout every fibre” by “reveal[ing] the soul where gesture can only conceal the face.” But Tovey never went on to explain how such music accomplishes this paradoxical feat. His claim reflects the contradiction between communication and reticence inherent in *Innigkeit’s* constellation of meanings. How can music address us at the core of our being only when it withdraws from an overt attempt to do so? How can something be shared in all sincerity and still be kept secret?

In this paper, I explore questions like these as they apply to the songs of Robert Schumann, the composer most casually identified with the notion of *Innigkeit*. Rather than focus on surface characteristics, I define *Innigkeit* experientially, as a direct inward connection to musical sound whose immediacy stems from the simultaneous sensation of discovery and familiarity. There are moments in Schumann’s songs that compel us to incline our ear as if to receive the most intimate musical revelation, and yet the message delivered by this music penetrates us so deeply precisely because it also feels like the product of our own introverted thought. This paradoxical conflation of anticipation and memory temporarily suspends our inquiry into the music’s semiotic value, leaving us with a keen and fulfilling awareness of the music’s sheer materiality.

I begin the paper with an examination of largely untapped material from Schumann’s adolescent diaries and letters. The teenage Schumann observed his consciousness shuttling between an intimate focus on the Other, exciting yet unpredictable, and an introverted focus on the Self, comforting yet redundant. In describing how these opposing modes of consciousness can co-exist, he offers us a useful definition of *Innigkeit*. I then examine Schumann’s epistolary relationship with Clara Wieck during the anxious years of separation preceding their marriage in September 1840, showing how these same concerns were intense preoccupations for both lovers. Finally, I examine one of the first songs that Schumann sent to Wieck at the beginning of his *Liederjahr* of 1840, “Der Nussbaum.” Imagining Wieck playing and singing this song for herself, I trace her relationship to a recurrent musical figure associated with the mysterious whispering of the blossoms of a chestnut tree. Ultimately, this figure delivered its message to Wieck—in Tovey’s words, it “reveal[ed] the soul”—not by depicting the content of the blossoms’ whispering in musical terms (one of Tovey’s “gestures which conceal the face”), but by drawing Wieck into an intense awareness of its very sound, providing a keener sense of togetherness with Schumann than his letters ever could.

MUSIC AND CRISIS (AMS)
Suzanne Cusick, New York University, Chair

THE SECRECY SYSTEM: SILENCING LIFE AND
 SOUNDING DEATH IN THE ATOMIC AGE

Jessica Schwartz
 New York University

The nuclear bomb is un-hearable: if one were to attempt to listen to it without mediation, one would die. Humans die at exposure to 220dB (decibels). A nuclear bomb yielding one megaton is 257 dB, and the 1954 thermonuclear test in the central Pacific yielded 15 megatons. In the early cold war period, the United States government developed a complex “secrecy system” to withhold such information in regards to the magnitude of the bomb’s destructive capabilities from the American public and its adversaries. Framed by theories of silence provided by Susan Sontag, Walter Benjamin, and Shoshana Felman, this paper explores silence as both political strategy and public secret.

In addition to political strategy, I consider the silence endemic to nuclear culture—the literal of secrecy, the violent inaudibility of the bomb, and the trauma engendered by the incomprehensibility of its destructive aftermath—as the public secret, defined by Michael Tausig as “that which is generally known, but cannot be articulated (1999, 5).” For most Americans, nuclear attack was unspeakable, unthinkable, and ultimately insensible, but the nuclear threat was ubiquitous, and the public engaged in varied attempts to render it sensible. Aural orchestrations of civil defense that rehearsed nuclear attack and popular music that depicted the aftermath of nuclear devastation were expressive vehicles of the cultural task to make the inaudible audible. While these acoustic inscriptions could not be articulate renditions of what was being, or what could be, silenced, I suggest close analyses of these sonic and musical objects provide unique insight into the cultural traumas, complicated fears, and desires engendered by the specter of the bomb.

Popular music from the postwar years has been frequently discounted as simple, both in aesthetic and thematic content. Further, there has been a dearth of scholarship that focuses on the sonic architectonics of cold war civil defense. I provide close analyses of attempts to sound death (or the aftermath of the bomb) in songs such as “Sh-Boom,” a doo-wop song by the Chords and “Thirteen Women” by Bill Hailey and His Comets (the A side to “Rock Around the Clock”). I also offer insight into the Federal Civil Defense Administration’s violent employment of sound and imposition of silence on life through air raid sirens, drills, and broadcast interruptions. Listening past surface simplicity, I propose that aspects of the uncanny (the off-kilter, creepy, eerie character of certain gestures) and the impossible (sounding death, silencing life) expose the aural as playing at the limits of revealing and concealing the public secret and express the proximal human fragility in the face of massively destructive weapons that stands to be silenced completely.

AIDS RAGE: PARANOIA AND ANGER IN MUSIC ABOUT AIDS

Paul Attinello
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Music has been written about aspects of the AIDS crisis in a variety of genres since 1983. Although musical and cultural constructions within each genre are often remarkably consistent, among all the genres are recurrent and comparable threads, of which the most common are mourning, fear and loneliness. However, a rarer but culturally important strand is that of anger, aimed from “inside” (that is, from points of view or by creators inside the community of people with AIDS) towards an “outside” of government, religion, health care or a “general public.” Most of these pieces are particularly marginal in point of view and musical construction, even in the context of art about AIDS, where marginality is a common trope.

Quasi-paranoid narratives and defensive hostility, built around ideas that the virus was artificially generated or distributed, appear as early as the first known piece of music about AIDS, Zappa’s prologue to his satiric musical *Thing-Fish* (1983). Similar constructions of anger that include some paranoid elements, though they may sidestep an entirely paranoid narrative, appear in performance art music by Diamanda Galás and David Wojnarowicz, as well as in classical music (notably several references in the original volume of *The AIDS Song Quilt* as well as in individual chamber works) and songs by popular groups such as The JAMS and Concrete Blonde. Musical tropes in these genres could be generally identified as “expressionistic,” imitating a variety of harmonic, rhythmic and processive patterns familiar from avant-garde and popular models. It is also clear that most are constructed around notably public spaces—groups rather than soloists, stage rather than concert—which suggests that anger might more typically be expressed in a public rather than a (virtually) private sphere. In all these works, whether such rage and paranoia is a central aspect of the work or a peripheral one, it is given a clearly marked position in the dramatic or musical construction—such that, for example, the few angry songs in *The AIDS Song Quilt* are positioned at climactic and transitional points in the song cycle. This suggests that the expression of rage/paranoia is crucial to the entire body of music about AIDS—that, despite its relative rarity, it is a key to the whole.

Finally, the paper will attempt to close the circle between paranoia and anger: if they seem to have a common emotional source and musical expression, they might be linked also in terms of their ultimate meanings. In an important article on paranoia, Kosofsky Sedgwick quoted AIDS theorist Cindy Patton as asking whether it would really matter if the virus had been synthesized, if that would change our understanding of the forces involved. Perhaps, twenty-five years on in this crisis, we can reconsider: does it really matter, and to whom?

NEW TAKES (AMS)

Michael Tusa, University of Texas, Austin, Chair

THE EARLY HISTORY OF MOZART’S REQUIEM

David Black
Cambridge University

Much of the extensive literature on Mozart’s Requiem has been concerned with the extent of Süßmayr’s involvement and the question of whether Süßmayr was following Mozartian

sketches or oral instructions in his completion of 1792. Very little attention has been paid, however, to the subsequent fate of the work in the years leading to its publication in 1800. This paper documents the early history of the completion, using little-known documentary evidence to illuminate the personal and financial dealings of Süssmayr, Mozart's widow Constanze and the work's commissioner, Count Wallsegg. These research findings have significant implications for the history of early Mozart reception and future editions of the Requiem.

Constanze is widely suspected of having sold manuscript copies of the Requiem to a number of foreign buyers, breaking the alleged exclusivity agreement with Count Wallsegg, and several performances are known to have taken place in the latter half of the 1790s. It has been possible to identify a number of sources associated with these performances, including parts from Stift Kremsmünster, the Viennese Hofkapelle and the Königliche Hausbibliothek in Berlin, the last deriving from a score sold to the Prussian king by Constanze. The parts at Kremsmünster, the earliest to survive, are of particular interest since they were probably used at a performance of the work in December 1796. A previously unpublished chronicle documents Süssmayr's involvement in this event, supporting the idea that he himself retained a copy of the work after the score was delivered to Wallsegg. All of these early parts are important sources for modern editions as they provide a number of features missing from Süssmayr's autograph score, including complete continuo figuring and trombone parts.

It is a surprising fact that, despite the intensive work on the Requiem, critical editions of the traditional Süssmayr completion have only become available in the past few years. The first edition, published by Breitkopf & Härtel in 1800, was edited by the future *Thomaskantor* A. E. Müller. Müller was responsible for emending many of Süssmayr's contrapuntal and notational idiosyncrasies, and nearly all subsequent editions, including the *Neue Mozart Ausgabe*, have followed Müller in preference to the original score. This has caused difficulties in gaining a true picture of Süssmayr's abilities, as has the lack of awareness of the contemporary context in Viennese sacred music. Although Süssmayr's structural planning for the latter half of the work has often attracted criticism, a comparison of contemporary Requiem settings by Pasterwitz (c. 1792), Albrechtsberger (1793), Krottendorfer (1793) and Eybler (1803) shows that the design is entirely characteristic of Viennese practice. The recent rediscovery of a plan for the tomb of Countess Wallsegg, the companion memorial to the Requiem, is an indication of the continuing potential for significant advances in this most controversial of Mozartian topics.

BEETHOVEN'S *CORIOLAN*: CONCERT OVERTURE OR *DRAMMA PER MUSICA*?

Steven Whiting
University of Michigan

In summer 1806 playwright Heinrich von Collin complained to a friend that Beethoven and he were each on the outs with Viennese theatrical politics. Six months later, a change in the direction of the court theaters seemed to offer a chance for a collaborative comeback. While waiting for a proper operatic opportunity, the two reached for some lower-hanging fruit. Collin's dramatization of the Coriolan story had not been seen for nearly two years. Why not revive it, with a new overture to be written by Beethoven? The overture was finished within the first three months of 1807, well in time for a staging of Collin's *Coriolan* in late April. Far from returning the play to the active repertoire, the performance went unrepeatd, and Beethoven's music had to make its way henceforth as a concert overture.

The contentions of this paper are (1) that the proper frame of literary reference for Beethoven's overture is Collin's tragedy, not Shakespeare's (which Beethoven is not known to have read); and (2) that Beethoven extended the compositional approach taken in the first two "Leonore" overtures, which project the dramatic crux of the opera that follows, to create an overture that projects the course of virtually an entire spoken play. Paul Mies argued for both contentions some fifty years ago, without drawing altogether convincing connections between play and music; when objective proof is impossible, one must at least achieve maximum plausibility. The task undertaken here is, through a close synoptic reading of drama and music, to connect the essentials of Collin's whole play with the structural features of Beethoven's whole overture so that the order of dramatic events is respected and the deformations (in the usage of Hepokoski and Darcy) in musical structure are accounted for.

To work backwards from the end: Beethoven's graphic thematic expiration connects so vividly with Coriolan's dying words ("Rom ist versöhnt – O gerne sterb' ich! – Ah! – Es endet, es endet schnell") as to permit text underlay. The violent chords at m. 286 (and subsequent aftershocks) may render the moment of Coriolan falling on the sword ("Das traf!"). One ground-rule of this analysis is that recurring musical gestures be aligned only with recurring dramatic motifs: for example, the imperious opening gesture, with Coriolan's fateful oath before Jupiter to join with the Volscians unto death (act 2, scene 6); the "wrong-key" recapitulation (mm. 152ff.), with the rehearsal of that oath (act 3, scene 4) to his childhood tutor, Sulpitius; the coda statement in the tonic (mm. 276ff.), with his final release from the oath (act 5, scene 7). Moreover, the analysis must account in terms of Collin's drama for the music between the prominent themes, avoiding the fallback that Beethoven only carried such linkages so far, at which point "purely musical" thinking took over. Even this can be done so as to bear out the plausibility of a claim that Beethoven's overture conveys Collin's whole drama in concentrated form.

PATTERNS IN POPULAR MUSIC (SMT)

Mark Spicer, Hunter College and Graduate Center, CUNY, Chair

PENTATONIC AND MODAL SYSTEMS IN ROCK MUSIC

Nicole Biamonte

University of Iowa

Walter Everett has identified a common harmonic scheme original to rock music, consisting of a major triad built on each degree of a minor pentatonic scale. To Everett's definition can be added that in practice, the tonic triad may be either major or minor, and may be assigned to any degree of the pentatonic scale, resulting in five possible rotations. Chord structures deriving from this system are readily found in rock music from the mid-1960s onwards. The most commonly used triadic pentatonic modes are the first (minor pentatonic), third, and fourth rotations, all of which allow for double-plagal progressions, reflecting the subdominant bias of much blues-based rock, as well as subtonic cadences, a standard convention in modal or modally-inflected rock and heavy metal. Hexatonic or heptatonic scales may also serve as the basis of major-triad systems, but diatonic modality (either hexatonic or heptatonic) is far more typical—especially the aeolian, dorian, and mixolydian modes, which have long traditions of folk harmonizations, and to a lesser degree, phrygian in heavy metal.

The three modes with diminished triads in primary positions, lydian, phrygian, and locrian, occur most frequently in purely melodic structures such as unison, octave-doubled, or power-chord textures.

FUNK DRUMMING, PULSE NEUTRALITY, AND THE “RHYTHM OF THE ONE”

Joti Rockwell
Pomona College

This study focuses on rhythmic patterns in funk music that are neither entirely “consonant” nor “dissonant” with regard to the underlying meter. It begins by defining such “pulse-neutral” (PN) rhythms as patterns that split their allegiance between a prevailing meter and a displaced version thereof. To fit this definition within the context of existing theories of rhythm and meter, this study uses beat-class theory to demonstrate how such rhythms can be formed by transposition (time-shifting), by inversion, through the combination of metrically dissonant and consonant pulses, or by a generating interval. It then shows how PN rhythms arise in funk music, a genre that only very recently has begun to receive significant music-analytic attention. Included in this study is analysis of brief passages of funk music by artists such as Parliament, Rufus, and James Brown, as well as excerpts of “linear funk,” an essentially monophonic style of drumming pioneered by players such as Mike Clark (Herbie Hancock), David Garibaldi (Tower of Power), and Steve Gadd (Paul Simon, Chick Corea). The study suggests that with respect to funk music, inversional symmetry is an important generative aspect of PN rhythms, since this symmetry characterizes rudiments from which funk drumming is built. It concludes by outlining some connections between the PN property and more general ideas about rhythm in funk music discourse.

CORE COMPONENTS IN JIMMY WEBB’S “DIDN’T WE”

Thomas Robinson
University of Alabama

Many analyses of popular songs employ a single recording as the primary text for study. This text then may be compared to other recordings of the same song, or cover versions, contrasting their meanings. Many recordings thought to be originals, however, are simply covers, in a way, of earlier recordings or of earlier unrecorded performances. In fact, no matter how many versions exist, it is difficult to claim one as the true original. All, while possibly inter-referential, refer to a single abstract formation of the song’s core components. These components are composed of structural elements left unchanged (or minimally changed) in alternate versions. Performers necessarily retain this core in order to preserve a song’s identity.

This paper focuses on Jimmy Webb’s “Didn’t We” as recorded by several different performers. Its task is not immediately to showcase meaning inherent in the differences but first to look at the few related elements and to construct a vivid contour-based notation representing the melody’s definitive features. This melodic core is used as a backdrop against which the individual performances can be analyzed. What empowers this method is its simultaneous detection of similarity and variation: each version that is added to the study further refines the

underlying structure of the melody, but also offers a new interpretation, a unique contribution to the repertoire.

SWING IMPROVISATION: A SCHENKERIAN PERSPECTIVE

Ben Givan
Skidmore College

Almost all Schenkerian studies of jazz improvisation have focused on modern jazz idioms (e.g. Martin 1996, Larson 1998). Yet because, as DeVeaux 1997 has noted, there are considerable musical continuities between modern jazz and its stylistic precursor, swing, the explanation for the paucity of studies applying Schenkerian concepts to jazz of the pre-bebop era seems to be primarily ideological and historiographic rather than strictly musical. This paper argues that swing-era jazz improvisations are also receptive to a Schenkerian perspective. It begins by addressing seven basic methodological issues in applying Schenkerian concepts to this repertoire, with musical examples by Johnny Hodges, Lionel Hampton, and Roy Eldridge. And it concludes with graphic analyses of two complete swing-era improvisations: guitarist Django Reinhardt's 1937 solo on "Paramount Stomp" and tenor saxophonist Lester Young's 1936 solo on "Oh! Lady Be Good." Reinhardt's improvisation exhibits large-scale structural descents somewhat akin to the organizational schemes that Larson has identified in modern jazz solos. Young's performance, although in some ways less well suited to a Schenkerian interpretation, contains many thematic connections to the original Gershwin melody, in some ways comparable to the structural designs Martin has noted in Parker's playing.

RIEMANN (SMT)

Patrick McCreless, Yale University, Chair

KLANGVERTRETUNG: ON RIEMANN'S AESTHETIC THEORY OF ORCHESTRATION

Jeffrey DeThorne
University of Wisconsin-Madison

In its "theory of the tonal functions of chords," Riemann's *Harmony Simplified* (1893) relates all triadic harmonies to a single dualistic Klang, the central tonic flanked by its upper and lower dominant. His *Catechism of Orchestration* (1902) likewise fashions a theory of orchestration that maps particular instrumental Klänge directly onto harmonic Klänge. Riemann distinguishes three instrumental qualities: (1) the homogenous Klang of the string orchestra; (2) a Farbe created by the "nasal, unhealthy" sounds of the oboe, bassoon, or muted trumpet; and (3) a Klangfarbe synthesized from both Klang and Farbe. He similarly posits three instrumental quantities: (1) the Klang of the full orchestra; (2) the Farbe of a solo instrument; and (3) the Klangfarbe of an instrumental section. Riemann prescribes the proper use of instrumental Klänge, Farben, and Klangfarben in order to create aesthetically permissible representations of his three tonal functions, thereby fostering what he calls Subjektivitation—the listener's immediate empathy with the homogenous instrumental Klang. Just as the tonic, dominant, and subdominant are unified in a single, resonant, dualistic Klang, the string orchestra Klang

unifies individual instrumental Farben in order to assist the listener in subjectively identifying with the music.

RIEMANN'S FUNCTIONS, BEETHOVEN'S FUNCTION

Alexander Rehding
Harvard University

Brian Hyer recently revisited the vexed question of whether tonality should be located in a theoretical principle or in musical works. The quick answer, “both,” often underestimates the difficulty of mediating between the two. In most reflections one side necessarily takes precedence over the other.

Hugo Riemann, whose concept of harmonic function contributed significantly to the discourse of tonality in the nineteenth century, belongs to the tradition that regards tonality primarily as a theoretical principle. His analyses of Beethoven's piano sonatas (1918/19) have been regarded as “exemplary proof” of his theoretical principle. If that is the case, however, the “proof” can only count as partly successful: a number of Riemann's analytical observations required modifications of his theoretical principles to account for the musical processes.

In this paper I aim for a more dialectical stance, examining to what extent this analytical exercise in turn exerted an influence on Riemann's theoretical principles, and to what extent Riemann's theory of function changed after this encounter with Beethoven's sonatas. It turns out that some of the modifications would have threatened the integrity of Riemann's musical system, especially concerning the status of third-relations, but that many of them grapple with ideas that have gained currency more recently in neo-Riemannian thinking. Complicating Riemann's theory of tonality in this way may help us, on a more general level, negotiate the problem of mediation between theoretical principle and musical repertoire on a broader level, and examine afresh the dynamic interrelationship between the diverse components that make up theories of tonality.

SERIALISM'S SIMILARITIES (SMT)

Jack Boss, University of Oregon, Chair

REVEALING ANOTHER VOICE: THE BAKHTINIAN HYBRID IN STRAVINSKY'S LATE STYLE

Lynne Rogers
William Paterson University

Igor Stravinsky's later serial works—from *Movements* through *The Owl and the Pussy-Cat*—display highly innovative dodecaphonic techniques. At the same time, these thoroughly serial pieces host numerous events that evoke the devices, structures, and principles of tonal music. Through their frequency and prominence, these “tonal allusions” constitute a hallmark of Stravinsky's later serial repertory and demand interpretation not as isolated novelties or mere embellishments of serial structure, but rather as essential features of the works.

A vehicle for such an understanding may be found in a musical adaptation of Bakhtin's concept of the hybrid: “an encounter, within the arena of an utterance, of two or more linguistic consciousnesses,” only one of which is literally present. Within a hybrid construction in

Stravinsky's later serial works, serialism is the resident language, while a second—tonality—is suggested. A work's tonal allusions are understood as events functioning within a narrative told in the tonal voice while the serial voice recounts its own tale. Viewed in this manner, tonal allusions in works such as *Movements; A Sermon, a Narrative and a Prayer*; and *Abraham and Isaac* go beyond the momentary, obvious triggering of associations to engage in a dialogue that has significant structural and hermeneutic implications.

WHAT KIND OF "PATTERNING"? ISSUES OF "THEMATICISM" RECONSIDERED IN STRAVINSKY'S *ABRAHAM AND ISAAC*

David Carson Berry
University of Cincinnati

In Stravinsky's *Abraham and Isaac* (1962–63), the vocal melody is constructed of hexachordal rows from rotational-transpositional arrays. However, it is not easy to characterize formally, as it has what Anthony Payne describes as an "almost complete lack of . . . any musical repetition." Indeed, Claudio Spies observes that the avoidance of "patterning" makes the work stand apart from earlier Stravinsky pieces. In Spies's view, formal articulation is provided by orchestral "punctuations," marking the "ten musical units" Stravinsky claimed to exist. But once the piece is so parsed, a more refined sense of form is complicated by the presumed avoidance of repetition and "patterning." How do these units relate to one another?

I argue that some vocal passages are modeled on others through their serial infrastructure. When choosing hexachords for the vocal line, Stravinsky typically takes them from his arrays in a patterned manner. He traces systematic, graphical patterns through the array, often re-tracing them through different arrays in later sections. As a result, some sections of the vocal line correspond in systematic ways to others, in terms of interval cycles, transpositional patterns, and emphasized pcs and pc sets. Through examples and discussions, I demonstrate that although *Abraham and Isaac* may lack literal melodic and rhythmic "patterning," it replicates highly systematic and interpretively rich patterns of other kinds. Stravinsky's vocal melody was not derived in a "through-composed" manner, but instead through a procedure resulting in intricate correspondences between (and occasionally within) sections.

TONAL ANSWERS: FUGUE AND "TONALITY" IN SCHOENBERG'S "DER NEUE KLASSIZISMUS"

Christopher M. Barry
University of Wisconsin-Madison

In his essay "Composition with Twelve Tones," Arnold Schoenberg writes that he intended the twelve-tone row and its compositional dispositions to substitute for "some of the unifying and formative advantages of scale and tonality." Analysts such as Ethan Haimo and Silvina Milstein therefore cite certain objects and procedures in Schoenberg's twelve-tone compositions as being analogous to tonal objects and procedures, as in Haimo's claim that Schoenberg's semi-combinatorial complexes serve as referential, "tonic"-like regions. This paper considers the metaphorical transference of tonal analytical terminology—particularly semi-combinatorial "tonicity"—to Schoenberg's twelve-tone music through an additional prism: the details of his fugal technique in "Der neue Klassizismus," the third of Schoenberg's *Drei Satiren für gemischten Chor*, op. 28. Although Severine Neff has explored Schoenberg's

fascination with the tonal fugue and P. Murray Dineen has noted the conceptual similarity of Schoenberg's twelve-tone composition with the composer's notion of fugal "unraveling," the two ideas have not yet been considered together analytically. Schoenberg's use of the retrograde as the oppositional answer to his fugal subject prompts a reconsideration of tonal analytical labels in his twelve-tone music and suggests a more dynamic notion of "tonality" (if any) at work in the composition.

ON THE SIMILARITY OF TWELVE-TONE ROWS

Tuukka Ilomäki
Sibelius Academy

Several ways of assessing the similarity of twelve-tone rows have been introduced, representing a wide range of ideas and approaches. As the focus in the literature has been on introducing new similarity measures, less attention has been paid to the analysis of the various approaches. In this paper, I suggest that the similarity measures can be grouped into five categories: a vector, a set of ordered pairs, a set of subsegments, a set of subsets, and an interval succession. The categories are based on an analysis of all similarity measures for rows put forward in the literature. In addition, mathematics and computer science provide a number of metrics for permutations; these can be directly applied to the measurement of the similarity of rows. The categories represent different conceptions of rows, with each suggesting its own range of applications.

The similarity measures do not speak in a single extensional voice and, correspondingly, the various approaches cannot be considered to arise from a single conception of rows. By embracing the idea of multiple facets of rows, we emphasize the creative role of composers, listeners, and analysts in the interpretation of the musical surface: the conception is selected to suit the analytical or compositional task and the applicability of a measure depends on how the musical surface portrays the rows.

STAGING (AMS)

Janet Johnson, Newberry Library, Chair

ORATORIO AND DRAMA: OPERATIC STAGING OF ORATORIOS IN THE ROMANTIC ERA

Monika Hennemann
Johannes Gutenberg-Universität Mainz

Friedrich Chrysander castigated them as a "musical mishmash," and for Alfred Einstein they were even the "source of all evil." But crossover "operatic" performances of oratorios have been attempted fairly frequently since the time of Handel, culminating in a plethora of pertinent productions in the late-nineteenth to early-twentieth century. The practice of staging choral works has, however, been largely ignored in histories of both genres, silently condemned as a tastelessly inept approach that can only result in leaden choral operas, or embarrassingly active oratorios.

This paper attempts to question this hitherto unexamined assumption by looking at the reception of several significantly successful theatrical performances of oratorios during the late

Romantic era. Although Anton Rubinstein's "sacred opera" *Der Thurm zu Babel* (1872) and Saint-Saëns's *Samson et Delilah* (1877)—first conceived as an oratorio, but produced alternately as an opera—effectively epitomize the bastard genre, many "straight" oratorios were also staged, including Liszt's *St. Elizabeth* in Weimar, and Mendelssohn's *Elijah* in London and New York. These lavish productions were only the tip of a fairly hefty iceberg, which included ambitious dramatizations of narrative cantatas such as Schumann's *Das Paradies und die Peri* and Mendelssohn's *Die Erste Walpurgisnacht*. Directing techniques from the distinctly secular world of Meyerbeer's grand opéra were applied to handle dramatically the "cast of thousands" that staging choral music inevitably entailed.

If such attempts seem surprising nowadays, even more remarkable is the fact that productions did not always confine themselves to the music of the work in question. They could often range much more widely, with the omission of some numbers, and their replacement by favorite pieces from elsewhere in the composer's oeuvre. This practice is also found much more frequently than has been acknowledged in the performance of incidental music, and naturally recalls the fondness for routine insertion of certain "alien" hit numbers into opera productions earlier in the nineteenth century. The flourishing of theatrical oratorio well into the early decades of the twentieth century, complete with cuts and substitute numbers, once more calls into question routine ideas of the firm establishment of the "work concept" by the end of the nineteenth century. The directors of such productions were evidently unaware of facile future assumptions about their era's performance practices.

THE *MISE EN SCÈNE* OF ROSSINI'S *LE SIÈGE DE CORINTHE* AND THE CONVENTIONS OF STAGING AT THE PARIS OPÉRA IN THE 1820s

Tina Huettenrauch
Louisiana State University

Shortly before 1800, the publication of *livrets de mise en scène*, short manuals including information regarding costumes, set designs, and blocking became increasingly popular in France. While theater scholars (Gösta M. Bergman, Marvin Carlson, Hellmuth Christian Wolff) have recognized the value of these documents for the history of staging (and blocking in particular), musicologists have tended to focus on their impact on visual aspects and realization of drama. Those who have looked at staging (H. Robert Cohen, Rebecca S. Wilberg, M. Elizabeth C. Bartlet) have largely ignored the period prior to 1827, possibly because *livrets* dating from that time are scarce.

Focusing on the *livret* of Rossini's *Le Siège de Corinthe* (Opéra, 9 October 1826), recently made available through the work of Robert Cohen, this paper reexamines the conventions of staging at the Opéra during the 1820s. It shows that staging had largely been rooted in baroque conventions until *c.* 1800, broke with these conventions between 1800 and 1827, and—after the appointment of the Comité de mises en scène (April 1827) and *régisseur de la scène* Jean-Pierre Solomé (September 1827)—became consolidated in new conventions. Although the Comité and Solomé were instrumental in implementing these conventions, their influence has been overstated (Bartlet). This paper shows that many of Solomé's ideas were already being explored in *Le Siège* and thus cannot be exclusively attributed to the appointment of the Comité in 1827; rather, they are an extension of trends that had already been explored.

TONAL VOICE LEADING (SMT)
Jan Miyake, Oberlin College, Chair

“PLAYS OF OPPOSING MOTION”: CONTRA-STRUCTURAL
 MELODIC IMPULSES IN VOICE-LEADING ANALYSIS

Frank Samarotto
 Indiana University

In 1722 Rameau divided the science of music into melody and harmony, but famously asserted that a knowledge of harmony is sufficient for complete understanding. Rameau's cadence parfaite gathered together the contrapuntal threads of individual melodic lines, making them subordinates of, or at least co-conspirators with the root progression. Almost two centuries later, Ernst Kurth tried to detach melody entirely from harmony, an extreme pendulum swing designed to restore independence to melodic energy. By contrast, in the theories of Heinrich Schenker, harmony and counterpoint were shown to be interdependent, giving weight to the integrity of line, and to a synthesis of this with harmony.

Although Schenker's theory clearly privileges those melodic motions governed by harmonic motion, Schenker could still place great importance on melodic directionality and impulse as independent elements, even when they run counter to the harmonic setting or to the descending trajectory of the *Urlinie*. Extrapolating from cues in Schenker's work, I will examine “contra-structural melodic impulses,” characterized by two aspects: directionality and ambitus. First, a significant ascending melodic motion may conflict with the necessity of the descent of the fundamental line. Second, the ambitus may fill out an interval dissonant with the prolonged harmony. Selected analyses will reveal situations where the contra-structural melodic impulse is a compositionally significant counter pull to the tonal structure.

INVERTED CADENTIAL SIX-FOUR HARMONIES

Timothy Cutler
 Cleveland Institute of Music

Inverted cadential six-four harmonies represent a relatively unexplored theoretical nuance. Usually appearing in the form of a $I6/3$ harmony, less often as $I5/3$, the concept of the inverted cadential six-four harmony allows one to reconcile passages in which a mechanical calculation of the harmony does not match its musical implications. Examples of this technique are drawn from the music of J. S. Bach, Mozart, Beethoven, Chopin, Schumann, Brahms, and others. The close relationship between inverted cadential six-four chords and voice exchanges will be discussed, and it will be shown why voice leading is a primary motivation for the use of these harmonies. Finally, the concept of the inverted cadential six-four harmony will be applied in order to explain certain instances of the seemingly backward progression $V(7)-IV$.

UTOPIAS (AMS)

Alexandra Wilson, Oxford Brookes University, Chair

MUSIC, NATURE, AND THE AESTHETICS OF TIME-SPACE
RELATIONS IN *THE GIRL OF THE GOLDEN WEST*Richard Leppert
University of Minnesota

Puccini's *The Girl of the Golden West* (1910) is an instantiation of the West of the imagination addressed via time-space relations in a state of crisis. The opera heavily invests in modernist ideologies governing what Norbert Elias called the civilizing process, as manifested in his characters' locus in history (time), place (space), and, above all, nature. Since music is by definition both a temporal and spatial art, it is hardly surprising that it was early and often called upon to represent modernity—often to cheer it onwards, and sometimes to engage it critically. One response, often in protest, was the valorization of nature, especially nature in its seemingly “most natural” state, an imagined nature in which human beings are unwelcome intruders. Puccini, himself a reluctant modernist, envisioned a troubled paradise in which presence is marked by absence, departure, and, ultimately, by the reality of expulsion.

Among the musical devices that define the opera's allegory, one in particular stands out. Puccini made the decision to evoke the vast California wilderness by producing for his audience a sense of sonic distance, and by that means to articulate not only space but also—crucially—time and memory. Puccini's West, that is, evokes time through space; it is this relation that controls his understanding of the West's essence—as would be the case a generation later in the films of John Ford.

The opera's characters enter as if in a never-never land; when they arrive they bring history with them; when they leave, history exits as well. What remains in their absence is a natural paradise, but a paradise only so long as it is un-peopled: when it is only imagined or remembered. In each of the three acts, off-stage voices reach our consciousness as if from nowhere, from great distances, slowly—ever so slowly—approaching (and eventually leaving) the acoustic proscenium separating opera from audience. In one sense, the obvious one, they approach camp from working their staked Gold Rush claims, but in another sense, they approach as if being recalled from a faded memory of a time long past—spatial and temporal nostalgia in the heart of bustling 1910 Midtown, the epicenter of industrialized modernity in its pre-war self-satisfied self-confidence. The gap between the New York setting of the world premiere and the scene on stage, in the first major opera about America, carried a significant ideological burden. The vastness of the opera's natural setting held out the promise of an American utopia, one of striking visual splendor, eternal and almost without boundaries—and this despite the fact that the old growth forests of the Sierra Nevada had already long since been savaged. Puccini repeatedly acknowledges the reality that the civilizing process is not a guarantee of progress. His acoustic representation of the Sierra Nevada reflects a wish rather than a reality. The collapse of dialectical binaries—nature-culture, barbaric-civilized—can be thought, but not, so it seems, be easily realized.

SCORCHED EARTHS: ALEKSANDR VUSTIN'S AND VLADIMIR
TARNOPOLSKI'S *CHEVENGUR* SETTINGS, 1992–2001

William Quillen
University of California, Berkeley

The onset of *glasnost*' in the Soviet Union in the late 1980s initiated the publication of long-withheld works and the rediscovery of a lost early-Soviet literary tradition. Among the most important early-Soviet authors rediscovered at this time was the revolutionary utopian writer Andrei Platonov (1899–1951), whose novel *Chevengur* was first published in the Soviet Union in 1988. Written between 1926 and 1929, *Chevengur* describes a utopian Communist city in the empty steppes of southern Russia. Like all true utopias (“no-place”), this perfectly-functioning society is also a uchronia (“no-time”), and Platonov stylistically expresses the cessation of time through relentless syntactic breaks, explorations of new words and sounds, and irresolvable contradictions of logic and plot as building blocks of the novel. Finite man's disorientation amongst infinite time and space stands as a recurrent theme in Platonov's novel, which explores the irresolvable tensions between individual personalities and impersonal systems. Russian critics encountering this work for the first time in the years of Soviet collapse predominantly read this work as a masterpiece of dystopian fiction, and Platonov's world, populated with dissociated individuals stranded in the steppes amidst utopian ruins, stood as a haunting and timely image in the post-Soviet chaos of the 1990s.

Platonov became an important literary source for post-Soviet Russian composers, several of whom were especially drawn to *Chevengur*. This paper explores three settings of texts from *Chevengur* by two of contemporary Russia's leading composers, Aleksandr Vustin (b. 1943) and Vladimir Tarnopolski (b. 1955). Vustin set texts from *Chevengur* twice during the 1990s, first in his Three Songs from Andrei Platonov's Novel *Chevengur* for voice and ensemble (1992), and again in his Song from Platonov's Novel *Chevengur*, for male chorus and orchestra (1995). Tarnopolski composed his setting, *Chevengur* for voice, tape, and ensemble, in 2001.

In this paper, I analyze Vustin's and Tarnopolski's *Chevengur* settings and their critical receptions in Russia, exploring Platonov's significance for these composers and, more broadly, as an icon of post-Soviet culture. I argue that Platonov's novel stood as an alluring symbol for these composers for many reasons, first and foremost expressive: representations of history—especially the end of history—became an explicit theme for Vustin and Tarnopolski in the late 1980s and early 1990s, and Platonov's uchronic dystopia proved especially compelling for these socially-minded composers. More significantly, I argue that the technical means Platonov used to portray the weird world of *Chevengur* inspired important stylistic developments in Vustin's and Tarnopolski's own works. Vustin's attempts to capture Platonov's non-linear time encouraged new developments in his compositional style, notably Vustin's extension of his horizontal twelve-note technique into the vertical dimension and employment of his signature row as a mutable series of simultaneities. For Tarnopolski, Platonov's non-conventional use of language prompted an extension of his instrumental sonorism developed throughout the 1990s into the realm of voice. Platonov's linguistic style, I argue, underlies Tarnopolski's unique vocal declamation developed in later works, most significantly his 2006 opera commissioned by the Beethovenfest Bonn, *Beyond the Shadow*.

Friday noon, 7 November

FERDINAND RIES (1784–1838): HERALD OF ROMANTICISM

Susan Kagan, Bronx, New York, piano

Ferdinand Ries is best known through his connections with Beethoven, as his piano pupil, friend, agent, biographer, and assistant in various musical tasks. He was also a prolific composer whose music achieved considerable popularity during his lifetime, although few of his 275 published works are known today. Largely self-taught, Ries began composing in adolescence. Born in Bonn, where his father Franz Ries, Kappellmeister of the Bonn court orchestra, instructed the young Beethoven in violin and viola, Ferdinand Ries came to Vienna in 1801 to study piano with Beethoven, who sent him to J. G. Albrechtsberger for theory and composition.

Ries composed in all the established genres of the Classical period: symphony, concerto, instrumental and chamber music, opera, and other vocal music. He became a brilliant and successful virtuoso pianist, and music for piano was a substantial part of his output. His piano sonatas, in particular, served as the principal vehicle for the expression of his emerging romantic style.

Ries composed fifteen solo piano sonatas, published between 1805 and 1832. His early models were the great classicists perfecting the “sonata ideal”—C. P. E. Bach, Haydn, and Mozart—as well as the young Beethoven seeking new paths. He was a master of the prevailing classical forms—sonata form, rondo, variations, and ABA—but within these formal structures, Ries’s style reveals striking originality and many of the characteristics that were to emerge two decades later in the works of Schubert, Mendelssohn, Chopin, and other early Romantic piano composers. These romantic characteristics embody the poignant harmonic language of Schubert, Mendelssohn’s expressive lyricism, and Chopin’s brilliant figuration. However, Ries was developing this remarkably prescient language in his piano sonatas during the period 1808 to 1815, before any of these composers were born, or were still young children.

The piano sonata in F-sharp Minor, op. 26, titled “L’Infortuné,” was composed in 1809, when Ries was living unhappily in Paris, frustrated in his attempts to establish himself in the musical life of that city. The only sonata in his oeuvre published with a programmatic title, “L’Infortuné” is an impassioned and highly expressive example of his anticipation of early Romantic piano style.

Friday afternoon, 7 November

ACCENT IN LANGUAGE, ACCENT IN MUSIC (JOINT)

Graeme Boone, Ohio State University, Chair

**BACK TO THE *GRAVE*: ACCENTS, INTONATIONAL PHONOLOGY
AND FORMAL COHESION IN TELEMANN'S FRENCH OVERTURES**

Alfred Cramer
Pomona College

Attempts to correlate speech intonation to music have long foundered on the assumption of a correspondence between spoken and musical pitch. This presentation draws on recent linguistic studies of speech intonation to argue for a different understanding. According to the autosegmental-metrical model of speech intonation, intonation conveys meaning by means of accents that direct the listener's attention to particular words as well as conveying attitude. Noting this emphasis on accent, I propose that a significant cognitive overlap between music and language can be identified by adapting principles of speech intonation to elucidate musical accent structure rather than melodic pitch variation.

Issues of grouping in the dotted-rhythm sections of Telemann's French overtures make these works a useful laboratory for analysis. The autosegmental-metrical model suggests that accents can clarify whether an idea is to be understood as a new element or as an element already present within the listener's representation of the work. Thus I propose that accents prompt the listener to hear relationships between phrases, as well as marking the features that generate these relationships—motives, harmonies, sometimes even chord voicings. Such accents may decide whether the closing sections of Telemann's overtures, where the opening dotted-rhythm *grave* motives are often reordered and rearranged, are heard as retrospective or emphatic.

**FROM POETIC METER TO MUSICAL RHYTHM:
DECLAMATORY SCHEMAS IN THE LIED**

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Wesleyan University

This paper explores declamatory schemas for trimeter and tetrameter lines in the genre of the Lied. I use Schubert's *Winterreise*, Schumann's *Dichterliebe*, and Hensel's songs op. 1 and 7 as a sample and source for interpretive study. The closest precedent for my approach is in two papers by Fehn and Hallmark (1979 and 1983) but Fehn and Hallmark focus on the special issues that arise in pentameter settings.

A declamatory schema, as I define it, references the placement of accented syllables in a given musical meter. Trimeter schemas are fairly standard; the [1, 2 / 1 -] schema of Schubert's "Gute Nacht" is given as an example. Tetrameter schemas are more varied, contra Fehn and Hallmark. I provide a taxonomy of tetrameter schemas and show how shifts between schemas within songs contribute to the individual "readings" of the poems.

A full interpretation of declamatory rhythm may identify the schema and then attend to further aspects of the poetic rhythm and vocal setting. To illustrate this I compare Schumann's

“In der Fremde” op. 39/1 and Brahms’s “In der Fremde” op. 3/5. Overall, the techniques I introduce may be applied in any song repertoire with metrical verse and setting, assuming a strongly accentual language such as German or English. They also may serve as pedagogical tools for singing, basic theory, and model composition.

CROSS-ACCENTUATION IN MID-SIXTEENTH CENTURY SACRED MUSIC

Stephen Rice
Oxford University

Scholarly understanding of text declamation in mid-sixteenth century music is frequently hampered by unclear or contradictory underlay in manuscript and printed sources of the period. Nonetheless, certain phrases are either completely syllabic, or sufficiently so to indicate correct underlay with reasonable clarity. Among these are a number of instances in which word accentuation is apparently at odds with the musical tactus. For this reason, numerous scholars have believed either that correct text declamation was not a concern of composers at this time, or that their command of declamation was simply poor. The yardstick by which declamation is judged is usually that derived from theorists of the later sixteenth century, notably Lanfranco, Zarlino, and Stoquerus. As these related theories developed, increasing emphasis was placed on humanist ideals of word-setting; eventually this approach came to dominate, as is seen for instance in the Medicean recensions of chant, in much of the Latin music of Lassus, and in vernacular genres such as *musique mesurée* and early recitative styles.

Modern reception of sacred music from the 1530s and 1540s applies the precepts of these theories in order to understand texting practice. This is understandable given that the earliest such theory (Lanfranco) dates from 1533, and given the manifest appropriateness of the theory to the majority of the repertory. However, it fails to account for the numerous exceptions to the theorists’ rules.

This paper will present a framework within which word-stress that runs counter to the tactus may be understood. In many cases, such departures from the norm represent a conscious technique to break up the accentuation of the music and to improve rhythmic flow. Specific instances include:

- i. “per arsin et thesin”: the same phrase is accented both with and against the tactus;
- ii. “lifted accent”: an entire phrase (usually a series of minims) is accented against the tactus, creating an accent pattern that undermines the regular tactus for a period of several breves;
- iii. temporary establishment of a secondary tactus—usually triple time within a duple tactus. This technique is associated especially with William Byrd but may be found occasionally in the mid-century repertory.

Case (ii) is of particular interest since it generally involves consistent behavior across all of the imitative voices, and can thus be seen as a wholly conscious technique of manipulating musical time. Together, these examples demonstrate that composers were far from indifferent to text declamation, but their attitude to it was not fettered by a perceived necessity to accutate with the tactus at all times.

This paper will be of interest both to music historians, particularly those studying the spread of humanist ideas and the relation of music and literature, and theorists, especially historians of music theory and those concerned with the relation of theory and practice. It builds on the work of scholars such as Don Harrán, Warwick Edwards, and Howard Mayer Brown,

particularizing their precepts in relation to a poorly understood repertory. It will be illustrated with examples from the speaker's performing experience.

THE RHYTHMS OF COUNTERPOINT AND THE
REPRESENTATION OF TIME: BACH, HAYDN, AND THE *ET
VITAM VENTURI* FUGUE IN THE *MISSA IN TEMPORE BELLI*

Keith Chapin
Fordham University

Counterpoint and contrapuntal genres, long sonic symbols of immutable order, evolved over the eighteenth century to reflect an increasing preference for linear over cyclical models of time. As the *Et vitam venturi* fugue from the *Missa in tempore belli* shows, Joseph Haydn manipulated his counterpoint to accord with a dynamic worldview. Both technique and aesthetic contrast markedly from the well-documented model offered by Bach.

The technical crux of the matter lies in the rhythmic integration of motives into metric contexts. Bach, as Carl Dahlhaus once remarked, aligns the rhythms of motives with their metrical context and thereby gives his music its implacable and impersonal character. Even subjects *per arsin et thesin* do nothing to disrupt the order. And as Karol Berger has recently argued, Bach thought of musical time and form in terms of cycles.

Haydn, by contrast, often shifts motives out of their original metrical alignments in the course of passages. Thetic rhythms begin to enter precipitously and ostentatiously on metric arses. Metaphorically expressed, motives get the jump on time. Although Haydn eventually returns the motives to their original states, the technique transforms implacability into impetuosity. Moreover, the motivic processes move teleologically and linearly toward cathartic conclusions.

Contemporaneous critics furnish the means to polish the point, though the differences should not be overstated. After all, C. F. Michaelis called both Bach's and Haydn's counterpoint "objective" and "sublime" in tendency. The profusion of voices taxes listeners and does not allow the ear to identify sympathetically with a single melodic "voice." Yet it would be a mistake to think that Haydn and Bach represented the same objective order in their fugues.

Bach's combinatorial counterpoint, on the one hand, is an allegory of static, divine "perfection," to use the term offered by J. A. Birnbaum and developed by Christoph Wolff. Bach's works capture the collapse of time into an eternal present of divinely ordered relations. Haydn's processual counterpoint, on the other hand, showcases the passing of time. Haydn's contemporaries also spoke of "perfection," but theirs was an encomium to human creative capacity and its ability to elicit overwhelming experiences. For them, Haydn stood next to Shakespeare and to Sterne as a witty manipulator of artistic processes. If his works invited exuberant acclamations of divinity, they did so not as allegories, but rather because they manipulated the temporality of human experience so as to test cognitive limits and to suggest the divine order that lay beyond. Time and its passing was of the essence.

Melanie Wald, Karol Berger, and Reinhold Brinkmann have recently investigated the representations of time in the instrumental music of the 1760s, Mozart, and Beethoven, respectively, but all focus on relatively new, teleological genres and forms. As this paper shows, even within the traditional *loci* of musical stability, such as mass fugues, and even at the local level of texture, a composer such as Haydn composed so as to favor teleology over cycle and temporal flux over stability.

FROM BROADWAY TO THE CONCERT STAGE (AMS)
Raymond Knapp, University of California, Los Angeles, Chair

HOW A PLAY BY BRECHT ALMOST BECAME A
MUSICAL BY BERNSTEIN AND SONDHEIM

Lara E. Housez

Eastman School of Music, University of Rochester

Many recent authors, drawing on examples from throughout Stephen Sondheim's Broadway career, have singled out Bertolt Brecht among Sondheim's foremost influences. Such a claim, however, couples two seemingly incompatible forms of artistic expression. Sondheim works within a genre traditionally noted for its ability to suspend reality and spellbind audiences within a world of song, dance, and spectacle. Brecht's name, by contrast, has become synonymous with the notion of deliberately breaking such enchantments, forcing viewers to disengage their emotional involvement and to reflect objectively upon issues raised on the stage. Although several studies suggest that Brecht's ideas have had an enormous impact on the American theater, and even musical theater, productions of his texts in the New York commercial theater have rarely fared well. Yet, his work has permeated the ways in which American musical theater has been conceived, staged, performed, and taught during the past fifty years.

By the late 1960s, Brecht had become so much a part of American theater that Jerome Robbins, Leonard Bernstein, and Sondheim, three of the talents behind *West Side Story*, reunited to adapt Brecht's *Lehrstück*, *Die Ausnahme und die Regel*, into a musical. Robbins turned Brecht's didactic play about a rich oil merchant and his working-class coolie into a social critique of contemporary race relations. As book writer, John Guare brought the show up-to-date by setting it within the context of a television studio. Producer Stuart Ostrow scheduled the auspicious new musical, then renamed (unfortunately) *A Pray by Blecht*, to open at the Broadhurst Theater on 16 February 1969, with Zero Mostel, fresh from his success as Pseudolus in the film adaptation of *A Funny Thing Happened on the Way to the Forum*, starring as the oilman. After several months of work, the collaborators asked Arthur Laurents to serve as "show doctor," but his help came too late; the group disbanded before the musical reached Broadway.

Broadway aficionados and scholars alike have ignored *A Pray by Blecht*, despite the caliber of its creators and performers. Without a definitive "text" or culminating "event," the work presents methodological and analytical challenges far exceeding those of most musicals. With so little information available, commentators have cast *A Pray by Blecht* as Sondheim's "lost musical," the question mark and famed failure before he embarked on a string of successes. Although the Sondheim literature widely notes Brecht's thumbprint on Sondheim's next musical, *Company*, the source of that influence has yet to be examined.

This paper focuses on Sondheim's contributions within the tangled web of collaborative authorship in light of the extensive sources, housed at the Library of Congress and New York Public Library. Despite Sondheim's insistence that he crafted lyrics for only one or two numbers, the archival materials suggest that he wrote much more and, on a few occasions, added the music. The uncovering of such a work raises important questions about the problematic nature of musicals as maximally collaborative efforts, the perceived authority of what creators say, and "Brecht on Broadway" as an aesthetic oxymoron.

IRVING BERLIN, "ANNIE OAKLEY," AND MODULAR INTEGRATION

Jeffrey Magee

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The extant materials for *Annie Get Your Gun* include a remarkable act 1 script, titled "Annie Oakley" and labeled "first draft," that provides a unique perspective on Irving Berlin's most enduring theater work. It helps to illuminate how the libretto by Dorothy and Herbert Fields steered Berlin's imagination and how Berlin's songs, in turn, shaped the Fields's script. That Berlin acknowledged the script's "possibilities" is well known, yet the specific nature of the draft and what it provided to Berlin remains to be explored. In fact, the Fieldses created eleven song cues plus suggested reprises, including some titles and indications about what the songs should accomplish dramatically. In most cases, Berlin wrote the song suggested in the first draft.

A further comparison between the script's song cues and Berlin's score suggests give and take between librettists and composer, and how Berlin's songs steer the characters more toward love and less toward competition. In four cases, Berlin ignored the Fields's song cue or title and created a new song for the same characters in the exact spot, or at least in the vicinity, of the original song cue. Three of these songs reveal Berlin's concern for keeping the focus on the two developing romances, of the comic secondary couple Winnie and Tommy and of the principal couple Frank and Annie. Moreover, Berlin's songs seem to have inspired the Fieldses to edit their work. In the opening scene, for example, a comparison between the first draft and the final script shows how song better conveyed what the Fieldses had sought than words alone.

The act 1 first draft yields new insights into a show that has remained a staple in the American musical theater repertory. More important, it documents the close collaboration of two librettists and Berlin, who once expressed disdain for the notion of the "integrated" musical popularized by Rodgers and Hammerstein, yet who also relished the challenge of embedding songs meaningfully into a theatrical context. Finally, it invites reflection on how the term *integration*, often deployed as an ideal by which to judge many shows in the post-*Oklahoma!* era, needs to be recognized as a flexible concept whose application varies according to the writers who embrace it. In this case, the term *modular integration*—indicating an approach in which songs are woven carefully into the script yet remain self-contained units that are eminently detachable—appears to be an apt moniker for the balance between integration and extractability that Berlin prized.

PORGY AND BESS ON THE CONCERT STAGE: GERSHWIN'S
1936 SUITE FROM PORGY AND BESS (CATFISH ROW) AND
THE 1942 GERSHWIN-BENNETT SYMPHONIC PICTURE

George Ferencz

University of Wisconsin-Whitewater

Gershwin's *Porgy and Bess* has circulated in purely orchestral form in several configurations, most prominently his *Suite from Porgy and Bess* (1936, later *Catfish Row*) and the *Symphonic Picture* medley scored by Robert Russell Bennett in 1942 at Fritz Reiner's behest. Gershwin guest-conducted his *Suite* several times in 1936–37, after which it seemingly lay dormant for two decades. The *Picture* gained wide acceptance after its 1943 premiere, appearing on both

“all-Gershwin” programs and regular subscription concerts. While the *Suite* has received increasing attention in recent decades, the *Symphonic Picture* remains the more frequently recorded and played. Critics, and Gershwin’s biographers, have compared the two works’ approaches and merits on many occasions since “rediscovery” of the *Suite* in 1958.

Jablonski, Johnson, Pollack, and others have chronicled the *Suite*’s history and reception. This paper brings to light an apparent 1942 San Francisco Symphony performance by Pierre Monteux (who had hosted Gershwin in 1937) during the period the *Suite* was ostensibly forgotten or unavailable. Also examined are revisions made by Gershwin in preparing the *Suite*, including putting vocal lines into the orchestration, and singular instances of an added transitional link and transposition. Variant readings on the *Suite*’s commercial recordings are also described.

The *Symphonic Picture*’s history has received little attention, and “received wisdom” errors persist. Its genesis can now be described in detail. Bennett’s 1943 program note confirms that Reiner more than “commissioned” the work; he specified excerpts to be used, and their order. Bennett’s memoir outlines recording plans for the medley (delayed by the AFM recording ban)—hence its targeted length, fitting three 78-rpm records. This paper compares parallel passages in the opera and the *Picture*, taking note of changes Bennett made—or did not—in scoring the *Picture*, and his apparent reasons for doing so. Also examined are revisions Reiner requested of Bennett after first examining the score, all of them incorporated into the published medley. Bennett’s surviving “first-state” score, however, permits a performance discarding some or all of these revisions.

Bennett’s 1943 statement about having been “careful to do what I knew—after many years of association with Gershwin—he, Gershwin, would like as a symphonic version of his music,” remains compelling, and prompts this paper’s examination of Bennett’s relationship with Gershwin between 1919–20 and 1937, and with the “Gershwin circle” thereafter.

Sources consulted include 1) Reiner’s initial outline for the *Picture* (which varies from the score’s final version); 2) Reiner’s correspondence with Bennett, Goddard Lieberman (Columbia Records), Chappell Music, and others; 3) Reiner’s appointment books and personal *Picture* scores; 4) Alexander Smallens’s letters from Ira Gershwin and Leopold Stokowski; 5) Bennett’s surviving “first-state” score for the *Picture*; 6) Bennett’s letters to George Gershwin, Ira Gershwin, and Eva Jessye (*Porgy*’s chorus director in 1935 and thereafter); 7) Bennett’s recorded 1970s interviews; 8) author’s interviews or correspondence with 1935 *Porgy* oboist Mitchell Miller and 1940s members of Reiner’s Pittsburgh Symphony; 9) John DeMain’s *Porgy* full score; 10) the Pittsburgh Symphony and New York Philharmonic archives; 11) the 1935 New York stage manager’s *Porgy* “prompt score.”

ONE PERSON, ONE MUSIC: A REASSESSMENT OF THE DUKE-DUKELSKY MUSICAL STYLE

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Vernon Duke, by his own admission, led a divided artistic existence. As Vladimir Dukelsky, his birth name, he wrote classical compositions including symphonies, concertos, piano pieces, chamber music and art songs. As Vernon Duke, a Gershwin-invented Americanized pseudonym, he wrote popular songs for Broadway musical comedies and Hollywood film musicals. This divided nature—Duke described himself as “two composers rolled inexpli-

cably into one”—is a recurrent theme in his autobiography *Passport to Paris*; even from the beginning of his career he was active in both classical and popular spheres. Duke believed that composers such as Gershwin, Weill, and Bernstein each maintained one personal style whether writing in classical or popular idioms; but unlike these men, Duke himself claimed that “Dukelsky in no way resembles Duke.” Following Duke’s lead, most writers have continued to promote the segregation of his musical activities into these two separate spheres. Elliot Carter, for instance, affirmed that “his standardized popular songs . . . have absolutely no connection with his . . . serious music in either style or content.” This paper, however, aims to consider his classical pieces and popular songs side by side. By examining compositions in all genres, previously unrecognized patterns of stylistic consistency appear that link his two compositional personalities.

My analysis examines works written during the years 1939 to 1944, when Duke was at the height of his mature style and at the peak of his fame as a composer. Selections include the *Three Caprices for Piano*, *Five Victorian Songs*, “Cabin in the Sky,” and “The Love I Long For” among others. These compositions reveal that both Duke and Dukelsky employ similar harmonic relationships, chords of stacked fourths or fifths, and consistent melodic shapes. Instead of two separate, divided fields of activities, the composer’s work now seems to explore a continuum of stylistic possibilities.

By understanding Duke’s unified compositional language, we can now observe what he called his “dual musical existence” in a fresh light. Through this dual identity, Duke internalized a conflict that is a defining feature of American musical culture—the division between highbrow and lowbrow art. The construction of a composer with competing or alternating musical personalities appears to be an artifice of creative protection born out of the struggle to win success in both the popular and classical spheres. His divided identity allowed him to appease his critics on both sides of the aisle. Duke could write songs uncomplicated by the highbrow modernism of a classical composer, while Dukelsky’s music could remain undefiled by lowbrow show tunes. Furthermore, composing under the dual mantle of Duke and Dukelsky offered him an escape from stalled artistic projects, the flexibility to prevent creative fatigue, and a financial safety net when one side achieved more success than the other. This new perspective on Vernon Duke reunites his previously separate composing halves by demonstrating his stylistic consistency and by reinterpreting the significance of his dual-composer construct.

ITALIAN OPERA AND THE CINEMATIC IMAGINATION (JOINT)

David Neumeier, University of Texas, Austin, Chair

MASCAGNI AND “THE NEW CINEMA-LYRIC ART”: *RAPSODIA SATANICA* (1914–17)

Alessandra Campana
Tufts University

Much has been written of late on the pervasive presence of music in the early years of film. We are still lacking, however, a more precise description of music’s interaction with the new medium, a description that takes into account specific historical conditions of production and exhibition. *Rapsodia satanica*, a film produced by Cines in 1914 and projected only

in 1917, constitutes a vivid if complex instance of silent cinema's thorny relationship with music. The film, as stated in the program notes distributed at the Roman premiere, aims at establishing "a very novel cinema-lyric art," demonstrating "the possibility of collecting in a single cinematographic work the sensations of all the arts." Based on a script in verse by Carlo Maria Martini and Alberto Fassini, it featured one of the most celebrated divas of the times, Lydia Borelli, as the countess Alba d'Oltrevita, a female Faust who renounces love in exchange for eternal beauty. Equally lavish care was given to the cinematic aspects, which distinguish the film for the experimental camera-work and lighting and for the extraordinary use of tints and filters. In addition, Pietro Mascagni was commissioned to write an original orchestral accompaniment. For *Cines*, on the one hand, the original score by the eminent opera composer secured the legitimacy of the film's artistic effort. The composer, on the other hand, established precise contractual conditions that would guarantee his creative independence and the primacy of music over the film. The score's alleged aesthetic autonomy was also guaranteed by the publication of both the orchestral score and its piano reduction. However, as testified by contemporary letters and documents, the maestro elaborated a new compositional strategy precisely in order to provide music that could accompany the recorded images in almost perfect synchronization. As this paper will demonstrate, the music is grafted onto the sophisticated filmic images with a precision almost anticipating "vertical montage." At the same time, however, the film activates a constant effect of friction between the anti-realist images (the evocative gestures of Borelli, the episodes filmed in contrasting tints, the misty and fabled sets) and the narrative precision of the score (the recurring motives, the matching of dramatic situations with "realistic" music). The film, recently restored in its idiosyncratic coloration, represents an extraordinary encounter of technology with avant-garde poetics, of "old" artistic processes with modern concerns, at a time when Italy, with the rest of Europe, was devastated by World War I.

PUCCINI AND EARLY FILM

Deborah Burton
Boston University

Puccini's operas were criticized at their inception for being "fragmentary" and "disconnected." One way to approach the problem is by comparison with the similarly disoriented initial audience reactions to the early films of Edison (who corresponded with Puccini) and others—to explore how Puccini developed narrative techniques using fragments of music in much the same way that cinematography contemporaneously learned to handle small, disconnected bits of celluloid, and the audiences learned to follow. Building on the prior work of Leukel 1982 and Leydon 2001, and on the occasion of Puccini's sesquicentennial, this paper will show that what the two genres share, above all, is the flexibility to instantaneously shift point-of-view (POV), as from panoramic scene-setting to intimate close-up. Further, narrative strategies made possible only by filmic techniques, such as split screens and double exposures, have direct parallels in Puccini's use of overlapping tonalities, bitonality and other musical innovations of his time. This paper shows the similarities between early cinematographic procedures and Puccini's compositional style by comparing specific film techniques to selections from Puccini's early, middle and late operas.

THE MATH SESSION (SMT)
Norman Carey, Graduate Center, CUNY, Chair

NEO-RIEMANNIAN GEOMETRY

Rachel W. Hall
 St. Joseph's University

Many chord relationships are preserved by transposition. For example, the neo-Riemannian “relative” transformation associates a major triad with its relative minor. Transposing each chord up a fifth leaves this relationship unchanged. In mathematical terms, transposition commutes with the relative transformation. Neo-Riemannian transformations are examples of a wider class of “contextual” transformations—“contextual” because their actions depend on the chords they act on.

In this paper, I consider groups of “contextual transpositions” and “contextual inversions” commuting with transposition and inversion and preserving set class. Many theorists, from Riemann (1880) to Lewin (1987), have studied these groups; in particular, Kochavi (1998) and Fiore and Satyendra (2005) use discrete group theory, while Clough (1998) and Gollin (1998) consider symmetries of discrete geometric spaces.

However, contextual transformation/inversion groups acting on the continuous voice-leading spaces of geometrical music theory (Callender, Quinn, and Tymoczko (2008)) are relatively unexplored. I consider two models. The first, suggested by the CQT model, employs topological groups acting on “bundles” over set-class space. The second, inspired by Lewin's work, involves groups of linear transformations acting on the space of pitch-class segments (Hook's (2002) UTT group is a quotient of one of these). Familiar neo-Riemannian structures, tuning lattices, and generated scales are orbits under actions of these groups.

CRYSTALLOGRAPHY AND THE STRUCTURE OF Z-RELATED CHORDS

Clifton Callender, Florida State University
 with Rachel W. Hall, St. Joseph's University

Two pcsets P and Q are said to be z related, written $P \sim_z Q$, if their respective interval vectors are identical. The all-interval tetrachords $\{0, 1, 4, 6\}$ and $\{0, 1, 3, 7\}$ are a familiar (non-trivial) example. For an unfamiliar example, consider the pcset $X = \{0, \sqrt{2}, \sqrt{2}+3, 6\}$. Is X z related to any other pcsets not related by transposition or inversion? We cannot simply generate a list of all z relations and look to see if X is on the list. Since X exists in continuous pitch-class space, our list would have an infinite number of items. Our difficulty in predicting z relations for sets such as X points to a deeper problem concerning z relations: we do not really understand why they occur. The purpose of our research is to shed some light on the matter by drawing upon and extending the relevant existing mathematics (in particular Jay Rosenblatt) and music theory (in particular Stephen Soderberg). Mathematically, the z relation is an algebraic property relating to the factorization of polynomials. Whether this algebraic property has a relevant musical interpretation depends on the particular case. Several quite general categories of z relations are presented.

ALL IN THE FAMILY: A TRANSFORMATIONAL-GENEALOGICAL THEORY OF MUSICAL CONTOUR RELATIONS

Rob Schultz

University of Massachusetts, Amherst

Although the relatively recent proliferation of research into musical contour theory has yielded many vital analytical insights, a crucial phenomenological problem remains to be fully addressed: the implicit reliance upon what Michael Friedmann has described as a “nonsynchronous” analytical perspective, whereby a contour’s constituent elements, though ordered in time, are in fact interpreted as fully and simultaneously present entities. The musical processes that these contours describe (melodies, rhythms, etc.), however, obviously do not present themselves in this manner—their constituent elements occur in direct succession, not simultaneity. Such contours, therefore, cannot be regarded as truly autonomous musical objects; rather, they represent but a single link—albeit, the crucial, culminating link—in a cumulative transformational chain of contours. The contour $\langle 1023 \rangle$, for instance, begins as the singleton $\langle 0 \rangle$, and evolves successively into $\langle 10 \rangle$ (its first two elements) and $\langle 102 \rangle$ (its first three elements) before coming to exist as such.

This paper develops a system of musical contour relations that is fully contingent upon this implicit transformational process. A “sexually reproductive” model for contour generation is employed to construct a universal contour “family tree,” which provides the foundation for relating contours based on their common “ancestry.” Subsequent analyses of Webern’s “Wie bin ich froh!” from his *Drei Lieder*, op. 25 and Beethoven’s “Spring” Sonata, op. 24 demonstrate how these contour relationships work to reinforce significant textual and rhythmic parallels in the former, and in the latter, to subtly subvert, and subsequently reaffirm prominent thematic associations and formal procedures.

TRANSFORMATIONAL PRESERVATION AND SET-MULTICLASSES

Robert Peck

Louisiana State University

Transformational preservation—wherein particular relations remain unchanged among varying musical objects—is among the most basic means of manifesting coherence in musical structures. Music theorists since Milton Babbitt’s (1960) seminal publication of “Twelve-Tone Invariants as Compositional Determinants” have examined and generalized situations in which transformational preservation obtains. In the course of this investigation, two theoretical contexts have developed: the group-theoretical, as in David Lewin’s (1987) Generalized Interval Systems; and the graph-theoretical, as in Henry Klumpenhouwer’s (1991) K-net theory. Whereas the two approaches are integrally related—the latter’s being particularly indebted to the former—they have also essential differences, particularly in regard to the way in which they describe transformational preservation. Nevertheless, this point has escaped significant attention in the literature. The present study completes the comparison of these two methods, and, in doing so, reveals further-reaching implications of the theory of transformational preservation to recent models of voice-leading and chord spaces (Cohn 2003, Straus 2005, Tymoczko 2006, among others), specifically where the incorporated chords have differing cardinalities and/or symmetrical properties.

MUSIQUE FRANÇAISE: IDEA AND IDEOLOGY (AMS)

Carlo Caballero, University of Colorado, Chair

DEBUSSY, MALLARMÉ, AND THE MUSICAL IDEA

Geoffrey Wilson
Wartburg College

In 1913 Debussy published *Trois Poèmes de Stéphane Mallarmé*, a set that turned out to be his last collection of songs and the only Mallarmé settings published during his lifetime. The impetus for this, as for a similar set by Ravel, was surely the publication of Mallarmé's complete works earlier that year, an event that triggered a new wave of enthusiasm for the poet. These songs, and not the *Prélude à l'après-midi d'un faun*, represent the closest point of contact between Debussy's music and Mallarmé's poetry and a careful examination of both of these elements yields a more balanced view of Debussy's relationship with the Mallarmean aesthetic than the image of the erstwhile Symbolist composer that has become more or less accepted by many critics.

Central to Mallarmé's poetic practice is his notion of the Idea, which represents the essentially interconnected nature of the universe. Rather than create relationships between things, the poet simply uncovers relationships that have always existed. In this way, the poet translates or simplifies the world. For Mallarmé, the relationships between words in language—whether semantic, analogical, etymological or phonetic—trace the outline of the Idea. His poems are a concerted effort to expose these linguistic relationships and thereby “purify the words of the tribe.” Throughout his critical writings, Mallarmé often describes this aspect of his poetics as musical, and sees in poetry a kind of music that is ultimately superior to that produced by instruments and voices in concert. The most comprehensive description of the musical Idea is found in *La Musique et les Lettres*, where Mallarmé makes two important claims. The first is that the Idea leaves a quasi-physical trace, a kind of virtual line inscribed on the surface of a poem that he described as an arabesque. The second is that music and poetry engage this *arabesque* from opposite sides, and thus can be considered the “alternate faces of the Idea.”

Seen from this point of view, the music and text relationships in Debussy's *Trois Poèmes* take on a new significance. Rather than trying to prove that features of Debussy's musical language were developed from or bear a particular resemblance to Mallarmé's poetry (or literary Symbolism more generally), I argue that in these songs music and text engage the Idea simultaneously but asynchronously. Debussy's careful text setting ensures that both Mallarmé's text and his music are allowed to speak as independent elements. The most significant relationships are therefore not found in the way that Debussy's music clarifies the syntactic message of Mallarmé's poems or illustrates its images, but in the way that the music and the text produce their own strands of meaning and the complex network of relationships, both local and large-scale, that results.

FORM, STYLE, AND IDEOLOGY IN VINCENT D'INDY'S
SYMPHONIE SUR UN CHANT MONTAGNARD FRANÇAIS

Andrew Deruchie
 McGill University

Andrew Thompson, Brian Hart, Ruth Seiberts, and others have interpreted Vincent d'Indy's folksong-based *Symphonie sur un chant montagnard français* (1886)—his most frequently performed work—as an effort to inaugurate a distinctly French form of the symphony. Nevertheless, as James Ross has recently stressed, cultivating a recognizably national idiom was not among d'Indy's priorities, and my paper shifts the focus to what the composer insisted was music's fundamentally didactic *raison d'être*. D'Indy believed the values of the Revolution had plunged France and its operatic culture into decadence. Symphonies of Germanic profundity that embodied his aristocratic, legitimist, and Catholic values in their form and style would rehabilitate the nation's "collective soul," and modernist innovation that built upon tradition would instructively allegorize d'Indy's conservative ideal of social progress.

D'Indy viewed Beethoven's symphonies as an apex and his necessary point of departure. Therefore he inevitably had to confront the dynamic, progressive, and teleological procedures that for many critics solder the Beethovenian symphony to liberal bourgeois notions of selfhood. He did so, I argue, by way of the cyclic technique he claimed as the Mountain Symphony's principal innovation. The folksong is heard in the introduction, and variations of it furnish each movement's main theme and the finale's coda. This procedure yields a two-dimensional form wherein the structures of individual movements become subordinate (in the manner of a symphonic poem) to an overarching theme-and-variations set. D'Indy's innovation cuts away the Beethovenian symphony's ethical bedrock: contrary to Beethoven's characteristic developmental shape, variation form is inherently iterative and paratactic (as Elaine Sisman observes), and serves to reveal a theme's depth of character without (in d'Indy's words) "altering its identity or progressing from one state to another": a formal strategy that projects the composer's conservative vision of a society based upon stable and preordained religious and political truths.

Like the right-wing novelist Maurice Barrès, d'Indy believed that the Republic's centralized, abstract institutions sapped the nation's collective energy; both envisioned a future in which individuals would reconnect with the healthy traditions of their ancestral regions. I propose that d'Indy models such *enracinement* by deriving distinctive and modern aspects of the symphony's style from its source song, collected in his ancestral Cévennes. I demonstrate that characteristic local-level added-sixth and half-diminished seventh harmonies and submediant relationships at deeper structural levels are organically derived from the pentatonic tune's emphasis on the sixth degree. D'Indy lamented that meter and phrase symmetry had impoverished music since the seventeenth century by effacing the richly expressive rhythmic character of plainchant, which he idiosyncratically saw as the basis of French folk music. I show that the strikingly flexible surface rhythm and phrase structure of the symphony's first two movements are derived from the source song's non-metrical character. The finale, metrically regular and perfectly foursquare right up to the coda, expresses a return to origins. For here d'Indy plays upon this "error" so that he can overcome it at the work's climax, where the music dramatically breaks free from quadratic organization and reclaims the folksong's rhythmically free character.

VINCENT D'INDY'S THEORY OF RHYTHM IN THE
COURS DE COMPOSITION MUSICALE (1902–1950):
 SOURCES, RECEPTION, AND LEGACY

Ève Poudrier
 Yale University

Vincent d'Indy's monumental *Cours de composition musicale* (1902–1950) presents itself primarily as a teaching tool that addresses the needs of modern composers. Following d'Indy's particular take on what it means to be an artist, it is all-at-once a systematized history of Western European music, a technical and logically developed exposition of musical elements (rhythm, melody, harmony, and their expressive application), a guide for teaching composition, a critical compendium of musical forms illustrated by analyses of representative works, and a cultural manifesto. As a result, the *Cours de composition musicale* has often been cited as a source for d'Indy's ideas on musical aesthetics and the development of musical forms. More recently, scholarly investigations have focused on its representation of medieval music (Doukhan 1996), and the relationship between Gregorian chant revival as instigated by the monks of Solesmes and d'Indy's ideas about rhythm and harmony has been explained (Flint de Médicis 2006). However, there has been no detailed appraisal of the specific nature of d'Indy's theoretical claims, their relationship with other contemporary theories, and their possible contribution to compositional practice. Consequently, d'Indy's distinctive theoretical ideas are conspicuously absent from scholarly discussions of nineteenth-century rhythmic theory.

This paper explores d'Indy's theory of rhythm as represented in the *Cours de composition musicale*, with a special emphasis on Book I. More specifically, d'Indy's original contribution to music theory and pedagogy will be assessed in light of the socio-cultural context of late nineteenth-century France and the role of rhythm in his *Cours de composition* as a whole. First, d'Indy's ideas about rhythm, meter, and accentuation are contrasted with contemporary theories of rhythm and meter, in particular those of Hugo Riemann and Mathis Lussy. For example, d'Indy's characterization of beats as heavy or light, his conceptualization of rhythmic group endings as masculine or feminine, and his recourse to the anacrustic principle are at least partially indebted to Riemann. However, a careful examination of the text and selected short melodic analyses from Book I of the *Cours de composition musicale* reveal that the context in which these principles operate is radically different. Second, the reception and legacy of specific musical elements in d'Indy's theory can be partly assessed through the writings of Camille Saint-Saëns and Olivier Messiaen. Given that d'Indy's musical activities were colored by strong political views, the reception of his ideas triggered equally strong reactions in which specific music-theoretical elements are obscured by the extra-musical. On one hand, the central disagreement between d'Indy and Saint-Saëns can be traced to differing views on the nature of metric accentuation and the meaning of the bar line. On the other, while claiming to conduct his analyses following d'Indy's theory of accentuation, Messiaen modifies it in two important ways: (1) he rejects d'Indy's specific placement of the tonic accent and (2) he integrates anacrusis within melodic groups.

MUSIC AS PUBLIC UTILITY: A THEORY OF MUSICAL VALUE

Jann Pasler

University of California, San Diego

Why do the French value music highly, although many do not see themselves as a musical people? And why do they still dedicate major public funding to music? To understand this we must turn to the Third Republic (1870–1940), when politicians seeking a lasting democracy saw music as integral to the public good—a way to imagine the future, voice aspirations, and discover shared values. “Public utility” stands out as an important engine of Third Republic culture and criteria of value. Although long ignored by historians, I take this concept seriously, examining roots, implications, and consequences. This notion gave Revolutionaries a way to articulate the common will as separate from the interests of the king. As people evaluated the hierarchy of their needs, utility became a way of navigating the tensions between individual and collective interests.

The concept of music’s utility goes back to Plato, who insisted on music as part of the education of young citizens. Horace was particularly important to the French in that he saw moral utility in beauty. Pleasing and seducing, he argued, encourages attachment; when we are attached to something, we listen more easily to its lessons. Public utility refers to the role of government in serving the public interest. What was uniquely French about this was that public institutions, and to a certain extent the French public itself, would regard music’s utility as having important ideological stakes and therefore treat music as a significant object of public policy. In the 1870s and 1880s the government increasingly looked to music to help in the formation of citizens, the health of the democracy, and the unity of the French people.

In this paper, I examine how Third Republic officials saw music as useful. First, they wanted music to instill feelings of fraternity and national identity. Shared musical experiences built a community of feelings and ideas, whether within worker choruses or the haute bourgeoisie who sought integration with the aristocracy. Music bolstered French pride. Musical genres, such as *opéra-comique*, “quintessentially French,” and musical organizations, like the *Société Nationale*, were praised for their utility. Second, republicans wanted music to help them reconceive French history, encouraging French citizens to imagine common identity. This involved both remembering and forgetting their racial origins as well as their conflicted political past. Third, they saw music as part of national industry, contributing to the nation’s wealth. Fourth, because it had broad appeal across national borders, music encouraged mutual understanding among nations. And fifth, they wished to engage music’s educational capacity to discipline private desires and internalize public virtues. Whereas in Germany at the time, educators sought what Gramit has called an “internalization of obedience,” in France music education was seen as a way to encourage new, productive identities needed for democracy. Utility thus gives us a fresh way to understand the history of France as well as the hermeneutics of French musical life.

POSTER SESSION (SMT)

TEACHING CLASSIC ERA STYLE THROUGH KEYBOARD ACCOMPANIMENT

Peter Silberman
Ithaca College

While many institutions offer courses in renaissance or baroque counterpoint, and many twentieth-century music courses include the composition of free atonal and/or serial works, students are less commonly taught to imitate the repertoire between the Baroque and the twentieth century. In particular, there are limited resources available that teach students to write in the Classic era style. What is clearly needed is a step-by-step method that gives students specific guidelines for writing in the Classic style, and which is concise and efficient enough so that students can master that style in reasonable amount of time.

This presentation works towards this goal by focusing on one aspect of Classic era style, keyboard accompanimental texture. I first survey several popular undergraduate theory textbooks to show that undergraduates are often taught to write keyboard accompaniments that lack the richness and variety of typical Classic era accompaniments. Next, I discuss the literature on Classic era style briefly to discover what Classic era composers actually wrote as accompaniments, and how that differs from most textbooks' approaches. Then I present my method, based on accompaniments from Mozart's piano sonatas. The presentation will conclude with samples of successful writing by my students.

PHRASE MODELS AND PROTOTYPES OF FORM IN STANDARD TUNES

Dariusz Terefenko
Eastman School of Music, University of Rochester

This paper examines phrase structures and formal designs of standard tunes. It demonstrates how standard tunes use a finite number of *phrase models* and how these phrase models are arranged into certain *prototypes of form*. A typical *phrase model* envelops the tonal motion of a phrase by describing its distinctive melodic structure, essential jazz counterpoint, supporting harmonies, and rhetorical layout. *Prototypes of form* account for the specificity of formal organization, the interaction between various *phrase models*, and the key of the bridge section, and, depending on their specific types, are classified into *monotonal* and *off-tonic* designs.

EDITORIAL DECISIONS AND THEIR ANALYTICAL IMPLICATIONS IN THE "CORRENTE" FROM BACH'S FIRST VIOLIN PARTITA

Crystal Peebles
Florida State University

The complete set of Bach's Violin Sonatas and Partitas was published in the early nineteenth century. Since then, there has been no shortage of editions dating from the late- nineteenth and early-twentieth centuries. These scores often exhibit editorial liberties that largely fell out of favor in the era of the Urtext edition. Fingerings, bowings, and, sometimes, actual notes, vary between editions and can suggest alternative readings of these pieces. The ambiguous

nature of the finer contrapuntal details lead to this wide range of interpretations. Implied voice-leading lines are freely woven in and out of the texture, rarely maintaining registral integrity. In this paper, I will examine the “Corrente” from Bach’s Partita no. 1, comparing my analysis with Schumann’s violin and piano arrangement and three different solo violin editions by David (1843), Joachim-Moser (1908), and Galamian (1971). My reading will focus on the implications of editorial marks, or implicit performance objectives, as forms of analysis.

READING LISTENING (AMS)

Julie Hubbert, University of South Carolina, Chair

THE CHANGING SOUNDS OF WAR: LISTENING TO TELEVISION NEWS FROM VIETNAM TO THE PERSIAN GULF

James Deaville
Carleton University

During the mid-1970s (at the end of the Vietnam War), American television news programs started regularly using music, initially as a theme to identify newscasts. After the middle of the decade, music production companies expanded their role from composing such “branding” themes for local and network news programming to creating complete packages of musical elements for newscasts. The purpose of this thematically related music was to open and close the broadcast (theme), to introduce news segments (sports and weather coverage, for example), and to lead into and out of commercials (bumpers). These news-music practices helped to provide greater structure, stability, and familiarity in the broadcasting of news, which might otherwise overwhelm the audio-viewer with “harsh reality.” However, during the 1980s, production companies also began supplying news providers with “stingers,” themes unrelated to the branding musical package that served to highlight items about breaking crises, and thus to alert and potentially unsettle the audio-viewing audience. In using stingers, national networks and local stations recognized the possibility that these themes could also convey subliminal messages about the crisis, especially in conjunction with the “high-concept” Hollywood-film elements that had begun infiltrating televised news after *Jaws* and *Star Wars* (Jaramillo, 2006). In general, the American public came to expect its breaking news packaged through fast-paced editing, eye-catching graphics, and affective music (Baum, 2002).

This paper compares the role of music in television network coverage for the War in Vietnam and the Persian Gulf War, which will reveal how far these news music practices changed the televisual sounds and audio-viewers’ experiences of war over the intervening twenty years. Comparing coverage for the American invasion of Cambodia in March/April of 1970 with that for the beginning of Desert Storm in January of 1991 clearly illustrates the evolving practice, whereby music became an essential component in representing armed conflict within high-concept newscasting. The absence of framing music for the sonic and visual elements in network coverage for the Vietnam War realistically conveyed the horrors of combat to living rooms across America (Hallin, 1986). The occasional diegetic music within news reports—Cambodian funeral music in a story about Viet Cong murders, folk songs accompanying video montages of the Vietnamese homeland—only served to intensify the bleakness of the news itself. In comparison, production elements for newscasts of the Persian Gulf War, especially music, not only sanitized the hostilities but also helped to build a public consensus for

the war, as argued by media commentators Danny Schechter and Andrew Hoskins. Drawing upon Hollywood values, CNN produced a John Williams-esque set of stingers that musically proclaimed armed victory over an evil enemy, through ominous tympani rolls, strident rhythms, threatening minor keys, and triumphal cadences. These stingers supported the subliminal message that the Persian Gulf War was just and could be won. This paper will illustrate the shift in the televisual music of war through a comparison of newscast archival footage from the respective armed conflicts.

HORROR FILM AS MUSIC HISTORIOGRAPHY: ON LISTENING TO *THE SHINING*

David Code

University of Glasgow

In his article “Historicism in *The Shining*,” Frederic Jameson treats Kubrick’s 1980 horror film as exemplary of a postmodern “metageneric production” from which the critical potential of earlier, modernist irony has largely been lost. A more sympathetic (and more musical) diagnosis of Kubrick’s historiographical significance emerges from Arved Ashby’s discussion of the score for *2001: A Space Odyssey*. For Ashby, this film’s famous compilation of Ligetian soundscapes is pivotal in a transition from the “syntactical” obsessions of musical modernism to the “non-syntactical” compositional tendency widely discernible in postmodernism, which itself reflects the pervasive cultural influence of film and multimedia.

Threading a path between these positions, this paper argues that *The Shining* encapsulates its aesthetic moment with both more robust cinematic irony than Jameson allows, and more agonistic music-historiographical sensitivity than Ashby locates in *2001*. Echoing critics who find that the complex bond between pre-composed music and imagery in the “Kubrickian universe” creates a critical charge that flows both ways, I begin by analyzing the score’s three stages of musical modernism in relative separation, before stepping back to consider historiographical implications of the composite whole.

Drawing on a sketch in Kubrick’s production notes, first of all, I read the interplay between “maze” imagery and Bartókian syntax in three early scenes cut to the “night music” from *Music for Strings, Percussion and Celesta* (1937) as a formal construct that brings poignant focus to—and effectively entraps in the past—a single vestige of humane lyricism. This pointed musical historicism, I maintain, interlocks with a more specifically cinematic reflexivity in the threefold appearance of Ligeti’s *Lontano* (1967) during the same section. In this case, the composer’s own words on his piece’s “ambivalent relationship to tradition” offer suggestive purchase on its role in Danny Torrance’s telepathic “shining” between past and present in the Overlook Hotel. But here, too, the clearest association is no sooner established than it undergoes subtle variations that bring into question the literally “tele-pathic” powers of music in traditional cinematic experience.

The tangle of Penderecki excerpts in the film’s latter half, undoubtedly a thornier interpretive challenge, can nonetheless be said, at a few key moments, to add a last twist to the historiographical ironies. The most telling interaction, in this case, juxtaposes the music with *printed language*—precisely as this hard-won product of Jack Torrance’s disintegrating writerly mind degrades into meaningless graphic pattern. Here, arguably, we sense the most acute music-historical question: What are the implications for the tradition of humane expression nostalgically invoked by Bartók and Ligeti when Western art music’s defining dialectic be-

tween *notation* and *sound* gives way to cruder, graphic means of scoring? Whether or not it seems a stretch to excavate such a question from the plot mechanics of this particular horror film, the larger issue (to return to Ashby) concerns the degree to which such parallel study of the intertwined histories of film and music might offer more precise historiographical understanding of each art form, across the contested divide between modernism and post-modernism.

SOUND EFFECTS (JOINT)

David Nicholls, University of Southampton, Chair

THEATRICALITY, PROGRAMMATIC AMBIVALENCE, AND THE EXPANSION OF SYMPHONIC SPACE IN GUSTAV MAHLER'S WUNDERHORN SYMPHONIES

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Boston University

In their discussions of the early symphonies of Gustav Mahler, scholars have given substantial interpretive weight to the programs that originally accompanied these works. In this paper I argue that these programs represent only one of several textual layers that need to be taken into account in coming to terms with the composer's radical refashioning of the symphony in the closing decades of the nineteenth century. The early reception of Mahler's symphonies reveals that the music's perceived modernity was tied not only to what critics described as its theatricality but more explicitly its fundamentally "operatic" character (Schmidt, Kalbeck, Brandes). Indeed Mahler's increasing involvement in the staging and production of opera in the 1890s left a distinct mark on his symphonic writing. Nowhere is this more clearly in evidence than in his treatment of off-stage instruments. Despite the often overtly theatrical nature of these gestures, they do not always correspond to the programmatic descriptions supplied by the composer. In the opening measures of the First Symphony, for example, Mahler unfolds a complex sonic tableau in which the subtle gradations of distance in the offstage brass bear no obvious relationship to the "awakening of Nature from the long sleep of winter" described in the movement's programmatic title. In the Scherzo of the Third Symphony the "posthorn" approaches and recedes into the distance in a way that again cannot be explained exclusively in terms of the composer's original programmatic conception. Ultimately Mahler's treatment of space reveals a seldom-discussed aspect of the composer's instrumental works: namely that these works bear the mark of several canonical operas with which Mahler was intimately familiar as a conductor. By focusing on those passages in Mahler's early symphonies in which the spatial manipulation of various groups of instruments is introduced into a symphonic context, I show the extent to which his music is indebted to a dramatic sensibility that can be traced to the treatment of space in the works of Beethoven (*Fidelio*) and Wagner (*Tristan und Isolde*). By clarifying the status of the numerous "stage directions" that can be found throughout the scores of Mahler's early symphonies, I suggest that these instructions can serve as a starting point for a reconsideration of the way in which multiple textual layers operate throughout these works. By doing so I propose a new way of understanding Mahler's early symphonic writing, one that dwells less on the composer's ultimately discarded programs and more on his innovative and hitherto unexplored expansion of symphonic space.

RINGING CHANGES IN SCHOENBERG'S *KLANGFARBENMETAPHER*:
MUSIC BY SCHOENBERG, ARVO PÄRT, AND BRIAN ENO

Daniel J. McConnell
University of Wisconsin-Madison

In "Schoenberg's *Klangfarbenmelodie*: A Principle of Early Atonal Polyphony" (*Music Theory Spectrum* 24), Alfred Cramer argues against conventional wisdom that *Klangfarbenmelodie* names the practice in which "timbres of successive tones gain melodic importance comparable to that of pitch" and, in so doing, breathes life into Schoenberg's term through an imaginative play of metaphors. Through something of a Zbikowskian conceptual blend of Schoenberg's music and writings with turn-of-the-twentieth-century notions of acoustics and phonetics, Cramer finds that the term *Klangfarben* refers not to "timbre" but to upper frequencies of a sound (or *Klang*) and that the project of composing a *Klangfarbenmelodie*, as such, is not one of orchestrating a melody through various instrumental timbres but, rather, is one of creating a sonic environment through which melodies feel to emerge entirely as a *Klang's* uppermost partials.

Considering Schoenberg's term as an *imaginative* space where ideas of music and acoustics fluidly converse, a space teeming with questions of what it *could* mean to experience his and others' musics "as" *Klangfarbenmelodien*, this paper explores confluences between Schoenberg's term and acoustic properties of ringing bells and listens for upper-partial bell melodies—*Klangfarbenmelodien*—in three compositions: Brian Eno's "Reverse Harmonic Bells," Arvo Pärt's *Cantus in Memory of Benjamin Britten*, and Schoenberg's op. 19 no. 6. Some topics this paper considers: how sensations of meter and hypermeter figure into sonic and cognitive formations of *Klangfarbenmelodien*, and how processes of inversion play pivotal roles in freeing sounds from slow-beating, regulative pulses, i.e., fundamentals, chord roots, and the like.

FELDMAN, GUSTON, AND THE EMERGENCE OF THE FIGURE

Brett Boutwell
Louisiana State University

Quick to characterize his music through metaphors borrowed from the world of painting, Morton Feldman spoke often during the 1960s about the "flat surfaces" in his work, those broad expanses of sound seemingly untouched by compositional rhetoric, developmental logic, or the hierarchical stratification of musical materials. Toward the end of that decade, however, the composer took a surprising turn away from this aesthetic ideal, instead allowing repeated figures (a grace-note gesture, a distinctive crescendo, a simple rhythmic motive) to rise above those uninflected surfaces and occupy an expressive foreground within the overall texture of his music. In the jargon of the art world of that period, where the optical properties of visual surfaces were theorized in formalist criticism, Feldman had "poked a hole through his canvas," opening a window onto a new spatial dimension. Once that window was open, symbolism and sentiment of a personal nature bled into the formerly abstract and austere surfaces of his works.

This transformation begs comparison with the stylistic trajectory of Feldman's closest confidante in the visual arts, the painter Philip Guston, a successful abstract artist of the 1950s who gradually began to introduce figurative elements into his work of the 1960s. The initial emergence of these inchoate objects within his otherwise abstract paintings at the midpoint

of that decade would parallel the subtle appearance of foregrounded musical gestures within a field of non-differentiated sound in Feldman's music beginning in 1968; likewise, Guston's full-fledged turn toward psychologically charged figurative drawing in 1969 would presage a similarly sharp turn in Feldman's work toward a strikingly programmatic and lyrical conception in 1970. Paradoxically, however, it was precisely this radical turn in Guston's art that would sever their friendship, ending one of the most meaningful artistic relationships of the composer's life.

To explore that rich relationship, its rupture, and mutual changes in the two artists' work around the year 1970, this paper draws upon a number of unpublished sources, including Guston's correspondence with Feldman, the manuscript of a revealing speech given by Feldman on Guston's behalf in the midst of the painter's turn to figuration, and the author's personal interviews with close associates of both artists during the period. Ultimately, the presentation will accomplish the following: 1) document formal similarities in the relationship between figure and ground in the work of both men during the late 1960s, positioning the term "figure" as a useful cognate across mediums; 2) consider how each artist viewed his stylistic changes around 1970 as a transgression against the ideology of abstract purity; 3) and address the biographical turbulence in Feldman's life during the period preceding and following his break with Guston, weighing its effect on his decision to return to a predominately abstract idiom after two years and thereafter renounce what he would dramatically characterize as "the illusion of feeling."

NOISE, SILENCE, AND THE MICRO SOUND MOVEMENT

Joanna Demers

University of Southern California

"Microsound" is a type of experimental electronic music that emerged in the early 1990s. As the name suggests, microsound is very quiet music that contains sparse, repetitive materials. A representative work is Ryoji Ikeda's *Headphonics* (1995–6), featuring a drone that pulsates back and forth between left and right audio channels. One of the most active sources for microsound is the recording label 12k, founded in 1997 by sound artist Taylor Deupree. In its first decade, 12k and its subsidiary label LINE have released barely audible works by notable electronic musicians like Richard Chartier, Minamo, and Miki Yui. The influence of microsound can be heard beyond the confines of niche electronica in everything from art installations to film soundtracks and clothing commercials.

Microsound musicians frequently describe themselves as minimalists, but this tag over-emphasizes repetition at the expense of a more fundamental characteristic, extremely low volume. It would be more accurate to position the movement amid the philosophies of listening espoused by John Cage and R. Murray Schafer. Many pieces display indebtedness to Cage by trafficking in long silences and muted sounds. Microsound does not go as far as *4'33"* in making itself a blank canvas, but does use unconventional close-miking techniques (or recreates the sound of close-miking) in a manner recalling Cage's *Child of Tree* (1975). Canadian composer Schafer has written prolifically on his theories concerning "soundscapes" (acoustic ecosystems), "schizophonia" (the undesirable dislocation of a sound from its source that is a byproduct of the recording era), and "ear cleaning" (the practice of discriminating listening). Yet in most respects, Cage and Schafer seem like intellectual adversaries rather than comrades. Cage's writings on silence preach acceptance of all sounds, especially those normally termed

“noise.” Meanwhile, Schafer crusades against the modern technologies that have generated previously impossible decibel levels. Schafer urges a return to primitive listening conditions when silence was attainable. Cage instead regards silence as an unreachable but useful heuristic for dispensing with the boundaries separating music from noise.

This paper situates microsound’s ambivalent relationship to noise and silence within the uneasy alliance it has forged between two of its inspirations, Cage and Schafer. Not coincidentally, microsound developed at roughly the same time as “noise music,” itself a constellation of electronic musicians (Merzbow, Otomo Yoshihide) and genres (industrial, shoegaze). And far from eliminating noise, much microsound engages in an awkward dialogue with it. Microsound is ideally suited to high-end headphones or loudspeakers played in environments with little background sound. Liner notes encourage listeners not to turn up their volume knobs, but rather to acclimatize their ears to a lower threshold of audibility. The restrained volume in these quiet pieces is paired with a spare musical language often consisting of just one or two sounds repeated for long stretches. As a result, microsound recordings are permeated with the ambient sounds of the listener’s surroundings. Analysis of key pieces demonstrates how microsound both banishes and cultivates noise.

STYLE AND SYMBOLISM IN FIFTEENTH-CENTURY MUSIC (AMS)

Paula Higgins, University of Nottingham, Chair

THE MAN WITH THE PALE FACE, THE RELIC, AND DU FAY’S *MISSA SE LA FACE AY PALE*

Anne Walters Robertson
The University of Chicago

Guillaume Du Fay most likely composed his *Missa Se La Face Ay Pale*, based on his ballade of the same name, during his last sojourn at the Court of Savoy from 1452 to 1458. It has been suggested that the piece celebrated the consummation of the wedding of Amadeus of Savoy and Yolande de France in 1452, but the basis for assigning it to this occasion is that a song about a man whose “face is pale” for “reason of love” might refer to a bridegroom. A fresh look at this seminal composition points to a different rationale, one based on examination of the affective writings of the fifteenth century that permeated art in all its forms.

Late medieval passion treatises, dialogues, sermons, lives of Christ, along with related painting and sculpture, often depict Christ as the man with the pale face. In his final hours on the cross, Christ’s physical aspect is described as “pale” or “pallid.” The “reason” for his disfigurement is his “great love” for mankind. In sacred dialogues between Christ and the female soul (“anima”), the Man of Sorrows conveys his love and encourages her to “see” or “behold” his wounds and study his “bitter” passion. The language of Du Fay’s ballade is strikingly similar: “If my face is pale / the reason is love. / That is the main cause, / and love is so bitter / for me that I wish to / drown myself in the sea. / So my fair one can know / from seeing / that I cannot have any joy / without her” (translation from David Fallows, *Dufay* [rev. ed., London and Melbourne: Dent, 1987], 194–95).

What prompted Du Fay to use this song in his *Missa Se La Face Ay Pale*? This paper proposes that an important Christological relic lies at the heart of the work, and that the composer incorporated theological and numerical symbols in the mass to associate it with this sacred

remnant. Recognition of early Christ-Masses such as the *Missa Se La Face Ay Pale* can help us redefine the word “devotional” and illuminate the beginnings of emotional expression in sacred music.

HEINRICH ISAAC THE CHAMELEON:
INNOVATIONS IN MUSICAL STYLE C. 1490

Keith Polk

University of New Hampshire

When Isaac arrived in Florence in 1485 he was quickly immersed in a rapid flow of overlapping developments in musical style. We can trace the course of events most clearly in secular composition because in the time span of concern here the manuscript sources for secular pieces have survived in greater quantity than those for sacred music. Moreover their chronology is much firmer, which allows us to follow the evolutionary sequence with reasonable confidence. Johannes Martini had made the first steps, evidently just after 1480, in a kind of three-part piece based on equal-voiced imitative counterpoint which Helen Hewitt aptly described as “tricinia.” Isaac seized on the potential of the innovations, used them in his own way and established higher, indeed definitive, standards in the process. Ironies abound. The new manner evolved out of the French chanson, but was centered exclusively in Italian cities and courts. Many of the leading composers, Isaac and Martini for example, were neither French nor Italian. Also, Isaac worked intensely with the three-part texture between about 1485 and 1490, then he seems to have abandoned it almost completely, moving on to yet further innovations centered on textures involving four parts.

The latter change was fully in place by 1490. As will be demonstrated, what appears to have appealed to Isaac at that time was not only the deeper sonority possible with four parts, but also the greater potential for formal coherence—which he achieved from consistent use of pervasive imitation, from structural repetitions, and from carefully worked out harmonic underpinning. As Isaac’s approach evolved, his versatility was revealed in his ability to apply innovations not only to pieces rooted in the French chanson tradition, but also to those in Italian, and, in the later 1490s, to those in German vernacular styles. Yet another feature was his interest in “fantasy.” As will be shown, Isaac often reworked ideas from a pre-existing model. The results were masterful and must have been a delight to contemporary audiences. The object here will be to show how swiftly developments took place, and how central Isaac apparently was in the fundamental alteration of the musical vocabulary that took place in the final decades of the fifteenth century.

ASPECTS OF NETHERLANDISH *CANTARE SUPER LIBRUM*
IN THOMAS TZAMEN’S *DOMINE JESU CHRISTE*

Eric Rice

University of Connecticut

In his important 1996 article on the relationship between improvisation and composition in the Low Countries during the second half of the fifteenth century, Rob Wegman notes Tinctoris’s recommendation that the distinction between composed polyphony (*res facta*) and improvised polyphony (*cantare super librum*) be minimized. Wegman surmises that this was done by the man identified as a “tenorist” in a given ensemble, since he seems to have had

an important role coordinating the improvised polyphony around the slow-moving liturgical chant that he sang, thus rendering the polyphony of an improvised texture as rich and complex as its notated counterpart. Among the evidence Wegman cites is a passage from the 1496 treatise *De natura cantus ac miraculis vocis* by Mathaeus Herbenus, a Maastricht-based humanist; Herbenus notes that one distinction between improvised and notated counterpoint was that in the former, only those singing the notated plainchant needed to sing words, while the other voices presumably sang textless counterpoint. Herbenus makes this statement in the context of a humanistic discussion about text intelligibility in music.

Some elements of Thomas Tzamen's motet *Domine Jesu Christe* may serve as an illustration of Herbenus's description of improvised polyphony. The work was transmitted to Glarean, who printed it in his *Dodecachordon*, by Adam Luyr, who was Tzamen's student and successor as choirmaster at the collegiate church of Saint Mary in Aachen. A motet by Luyr, which also survives thanks to Glarean, betrays Tzamen's influence and compositional approach: it is a three-voice work with a tenor that moves somewhat more slowly than the other voices. That Tzamen's motet may also have served as a model for improvisational technique is suggested by its only other source, the Tschudi songbook, where its upper voice is textless. While the Tschudi songbook only contains the upper voice of the composition, its presentation, exceptionally without text, of the upper voice of Tzamen's motet—what would have been an improvised voice in an unnotated context—resonates with Herbenus's suggestion that melodies improvised around a plainchant need not enunciate text.

Tzamen's previously unknown 1516 will makes it clear that the connection between Herbenus and Tzamen was a reasonably strong one. It shows that Tzamen was raised in Maastricht (and was thus not "German," as Clement Miller reasonably assumed). It also names Herbenus as the recipient of a significant monetary sum. Herbenus's humanist inclinations may have influenced Tzamen, for the text of his motet employs Latin vocabulary that is unusual in a liturgical work. His tenor melody is not derived from plainchant, but is newly composed. If the work was composed as a model for Luyr, it probably served educational ends beyond instruction in written counterpoint, addressing composition of Latin verse, the composition of a monophonic tune, and improvisation around a given melody.

JOSQUIN DES PREZ'S *MISSA L'HOMME ARMÉ SUPER VOCES* MUSICALES AND ITS COMPOSITIONAL COUSINS

Stephanie P. Schlagel
University of Cincinnati

Josquin des Prez's *Missa L'homme armé super voces musicales* has long been acknowledged and admired for its unusual tenor treatment. In it, Josquin places the long-note cantus firmus of each movement on a different pitch level, successively ascending the natural hexachord over the vast span of five movements. Unparalleled in its day, Josquin's highly constructivist cantus firmus technique nevertheless has compositional cousins; these are mostly small-scale, single-section works in which a brief ostinato sounds on consecutively ascending or descending scale degrees to generate the tenor.

While it is not uncommon to find masses and motets in which a borrowed melody appears alternately on the final and the fifth of the mode in either transposed or untransposed form, Josquin's placement of *L'homme armé* on a different pitch level for each movement (or subsection in the case of Agnus Dei I and III) engenders special modal challenges. As the tune

systematically ascends the hexachord across the whole Mass, the background intervals of the diatonic gamut remain constant. Thus, the intervallic structure of the tune—and its modal properties—transform accordingly. To remain in the overarching Dorian mode of the Mass, Josquin employs a number of compositional techniques that undermine the modal and structural foundation normally provided by the tenor in renaissance polyphony.

The challenges Josquin generates in the *Missa L'homme armé super voces musicales*, and the techniques he employs to resolve them, also occur in thirteen other pieces I have identified to date that are based on a consecutively ascending or descending structural ostinato. These compositional cousins were penned by Josquin himself, his contemporaries (including Heinrich Isaac, Marbrianus de Orto, Loyset Compère, and others), and even his so-called disciple, Nicolas Gombert. Among the works predating Josquin's Mass are several sacred motets, secular motets, and motet-chansons. These convey texts serious in tone, suggesting that the *super voces musicales* technique carried a connotation of gravity; in some cases the device also functions metaphorically, amplifying the meaning of texts concerning such ideas as a turn of fortune or death and resurrection. Subsections of other *L'homme armé* masses form another group, indicating a "tradition within the tradition" traceable to the cycle of six anonymous masses on the tune preserved in manuscript Naples VI.E.40, but pursued in earnest only with this second generation of *L'homme armé* mass composers. The new Josquin biography and the concomitant revision of the chronology of his output reveal that he would have known most—or perhaps all—of the works predating his Mass.

The *Super voces musicales* Mass was not Josquin's last foray into the technique. Rather, the work can now be situated within an ongoing program of experimentation in the scale and rigor with which the device was applied, culminating in his monumental setting of *Miserere mei, Deus*. To consider this Mass along with similar works by Josquin and other members of his generation provides a richer context for this compositional *tour de force*, and reveals musical relationships and traditions that have previously gone unrecognized.

VOICES OF CASTRATI (AMS)

Roger Freitas, Eastman School of Music, University of Rochester, Chair

"IL SOPRANO È VERAMENTE L'ORNAMENTO DI TUTTE L'ALTRE PARTE": CASTRATOS AND THE PERFORMANCE OF LATE RENAISSANCE ITALIAN SECULAR MUSIC

Richard Wistreich
Newcastle University

This paper challenges some current assumptions about the performance of later sixteenth century Italian secular music, in particular the question of who sang the soprano parts. Focusing specifically on examples from Monteverdi's Mantuan compositions, I explore afresh the performance of his music, especially the madrigals.

The wealth of recent scholarship concerning women singers in late renaissance Italy has been exhilarating, not least for what it has revealed about the performance of secular music. It has assigned to women singers an importance and "visibility" in our image of the musical practices of the most culturally sophisticated institutions (notably courts) that has far-reaching implications for our understanding of their wider meanings. However, despite all we now

know about particular performances at specific places and moments, as well as the identities and reputations of numerous “sopranos,” there are still many unanswered questions about the performance of the cantus parts in vocal music of all kinds, both secular and sacred.

Recent scholarship has also both re-evaluated and added to our knowledge of the other sorts of sopranos in sixteenth-century Italy—falsettists, boys (although they have as yet received little attention) and, of course, castratos. It is now clear that professional castrato singers were to be found from at least the middle of the sixteenth century employed not only at the Papal chapel, but also in courts throughout Italy and Spain, and as far afield as France, Germany and the Low Countries (albeit in small numbers). The surviving sources are, however, extremely sparse and mostly have little or nothing to say about everyday musical practice. One possible reason for this, I will argue, is that those involved in professional music-making simply did not share our modern preoccupation with castratos as utterly different from all other singers, the monstrous subjects of “one of the strangest episodes in operatic history” (to quote the blurb on the dust jacket of a recent major book). The evidence we do have about soprano singing in general suggests that we will probably look in vain for “castrato-specific” information in this period. This extends to the evidence of composed music itself: assertions that it is possible to identify certain cantus lines as having been composed for one or other type of sopranos are hard to substantiate.

Drawing on a variety of sources which describe the technical skills and working practices of both “star” and rank-and-file singers, including Zacconi’s *Prattica di musica*, Francesco Patrizi’s praise of the virtuosa Tarquinia Molza, in *Lamorosa filosofia*, and the unparalleled information about rank-and-file court singers in Luigi Zenobi’s letter to a prince, written around 1600, I attempt to construct a general account of professional soprano singing in North Italian courts around the turn of the sixteenth century. This pragmatic approach to the castrato phenomenon allows me in turn to suggest a revision of a number of our ideas about the performance of vocal ensemble music.

THE CASTRATO AND ARTIFICIAL MAGIC

Bonnie Gordon
University of Virginia

This paper takes the 1634 appearance of the soprano castrato Marc Antonio Pasqualini in the Joust in Piazza Navona as a case study for considering continuities between the castrato’s created voice, theatrical effects, and the actions of artificial magic. Whereas scholars typically consider the castrati in the musical contexts of court, opera and church, I situate them within a culture of artificial magic and civic spectacle, supplementing work on the voice in musical performances with research on performances and sensory experiences of other kinds. Consequently, I argue that, at certain powerful performative moments, the visual and the aural coalesced, and the castrato’s voice acted not just as a musical effect but also as a special effect. The process by which those effects worked on viewers related intimately to artificial magic. Moreover, I posit mid-seventeenth-century Rome as a setting in which the castrato voice emerged as a process of deliberate intervention on the human body directed towards a special voice and in which natural philosophy intersected with musical performance.

Pasqualini’s performance in the lavish joust hosted by the powerful Barberini family came to life through a series of human interventions related to artificial magic, which was understood in early modern Italy as a process that used the human hand to bring about marvels.

Natural philosophers from Della Porta to Kircher drew their conceptions of artificial magic from ancient and contemporary sources which described a variety of flying objects, distortion mirrors and optical instruments. These objects produced wonder through the application of human industry and artistry to natural causes. The castrato's voice, I argue, was one of these instruments. The surgeon altered the castrato's body enabling it to produce song, and training further extended its capacities.

The paper draws on singing treatises, performance accounts, theater manuals, and natural philosophy texts, and focuses specifically on the multimedia joust that began and ended with musical entertainments that featured Pasqualini. The published description of Pasqualini's costume matched almost exactly Virgil's description in the *Aeneid*, in which Fame spreads her great wings covered with eyes, each possessing a tongue, a voice, and an ear. His chariot also mirrors Ovid's depiction of Fame's dwelling as a palace of echoing brass. I suggest that Pasqualini's appearance as Fame exemplifies the ways in which the castrato's voice and body resembled instruments of artificial magic. I corroborate this suggestion with examples from the 1642 *Il palazzo incantanto*, an opera that makes stage magic a central character in its prologue and in which almost all of the characters engage in some form of magic. Considering the castrato voice in these specific spectacles shows that while it was produced by musical and theatrical institutions, it also participated in the larger cultural and intellectual world of natural philosophy, magic, and invention. Rather than focusing on musicians' responses to their cultural landscapes, the paper insists that sound and natural philosophy existed in a mutually constitutive relationship.

IN SEARCH OF THE CASTRATO VOICE

Martha Feldman

University of Chicago

This paper argues that the castrato's voice is not as wholly unknowable as usually thought. By "voice" I intend a set of hard acoustic facts—principally timbre, emission, and resonance—whose existence is both timeless and historical.

Working backwards from recent times, this paper begins by adducing two principal bodies of evidence. The first is early recorded singing, almost completely unmined for castrato singing to date. I propose that the 1902 and 1904 recordings of castrato Alessandro Moreschi should be interpreted in light of more discriminating understandings of early recording technology than they have previously received. Early recordings typically blurred or eliminated the rich upper partials of chest voice singing that marked the castrato's voice all the way up to c'', d'', or above, about a fifth to an octave higher than that of female sopranos. For that reason, Moreschi's top range comes across as having less ring and clarity than that of his female contemporaries. Juxtaposing his recordings with such singers as Patti, Melba, and Eames makes it clear that Moreschi is largely consistent with his contemporaries in using a good deal of white sound, portamento, and chest register, with a less homogeneous sound quality throughout the entire range than singers aim for nowadays. The lighter phonation Moreschi uses at the top of the voice finds a complement in another evidentiary trail from proximate years. In 1890 the French soprano Emma Calvé studied a very light "suprafalsetto" singing under the papal castrato Domenico Mustafà, writing about it in her two autobiographies and also recording examples. Such light phonation was seemingly akin to what Metastasio complained

of when he said that castrato voices of the mid-eighteenth century were becoming “sminuz-zati” (threadbare).

The second body of evidence involves medical findings concerning vocal physiology. In 2007 I made video strobos with two ENT voice specialists in which the mechanical actions of vocal folds and cartilages are compared in high falsetto and nonfalsetto singing. Viewing these alongside what we know about the hormonal effects of castration on both the larynx and (frequently) the thorax and jaw, a new picture of vocal emission emerges. Many castrati clearly exerted great air pressure on the larynx, more than any other pre-romantic voice type, largely owing to the wide ratio in size between the large thorax and the small larynx, as a result of which their voices must have been capable of great resonance (what is now called “ring” in the singer’s “formant”). And since the larynx retained its youthful plasticity, resonance would have typically combined with an unusual capacity for vocal nuance and control.

The physiological fact of a voice under great air pressure meshes with another previously unnoted feature of castrato singing. Various historical sources describe castrato voices as “metallic,” “golden,” or “silvery” in timbre (sometimes with the sense of “una voce di metallo,” i.e. a voice of substance). They also tend to describe them as “round” or “full.” Both qualities suggest voices intrinsically capable of filling large spaces. This capability was further inculcated through intensive training that sought to make voices focused, controlling the stream of air flow, especially through intense study of the *mesa di voce*.

In early modern sources (e.g. Liberati, Tosi, and Mancini), castrato voices are described (paradoxically for us) as “voci naturali” as opposed to “false voices” (or falsettists’ voices—“voci finte”). Rather than stressing the alteration of the castrato’s voice via human intervention, “naturale” here celebrates the castrato’s voice as one that is both fully resonant and unstrained, with a free-floating glottis.

THE CASTRATO AS PHALLIC WOMAN

Heather Hadlock
Stanford University

The cuts that produced a castrated body and a high male voice, could not, on their own, incise that body with cultural meanings. Among the most powerful “technologies of gender” for rendering the castrati culturally legible were the narratives, images, and musical conventions of the operatic stage. Scholarship on the gendering of castrati in seventeenth century opera has focused on “effeminacy,” a devotion to women, luxury, and pleasure at the expense of masculine duty and reason. Heller, Aspden, and others have shown how the castrati in such roles as Nero, Giasone, and Ruggiero signified narcissism, indulgence, and moral weakness; Freitas has shown how castrati were erotic objects in life as on the stage. Chafe and Lewis argue that the castrato casting of Nero, in Monteverdi’s *L’Incoronazione di Poppea*, conveys his effeminized state of thrall to Poppea. Most recently, Rosand has shown how Ottone (*Poppea*’s other castrato role) also supports the opera’s thesis about the corrupting effects of passion on men.

This paper proposes that the castrato could convey a secondary set of gendered meanings—not about masculinity and its discontents, but about monstrous femininity. In *Poppea*, the castrato Ottone’s high voice and sterile body come to double that of a “frigid and barren” would-be murderess, and are essential to defusing the perverse feminine desire and violence unleashed in the plot. My reading focuses on Ottone and Ottavia, whose erotic jealousy of Poppea turns murderous. In act 2, scene 10, Ottavia orders Ottone to dress as a woman and

kill Poppea with his sword, making the castrato her instrument of symbolic rape. In the librettist's most psychological twist, she threatens to accuse *him* of rape: a fantasy that allows her to imagine herself back into a virtuous victimized role, and project her own deserved punishment onto Ottone. I link Ottavia's disturbing fusion of power, aggression, and tragic victimhood to Ferrari's intriguing praise for Anna Renzi in the role as "a monster, who . . . augments the company of the Sirens," and interpret the castrato as both an embodiment of and scapegoat for spoiled femininity.

I further situate this scene in a network of elements Monteverdi had explored in the *Combattimento* (1624). The key words "sword," "blood," and "kill" prompted *stile concitato* gestures and the scene shares the *Combattimento's* G-major tonality. More profoundly, the two scenes share themes of transvestism, sexualized violence to resolve impossible desire, and monstrous femininity. Each scene begins with an image of female aggression (Clorinda the warrior; Ottavia ordering an assassination) succeeded by an image of "penetrated woman" (Clorinda stabbed; Ottavia's fantasy of sexual assault). The armed woman must collapse back into a violated one. While the *Combattimento* achieves this closure through Clorinda's death, the Ottavia-Ottone scene remains open: Ottavia re-imagines herself as violated, but the "phallic woman" remains in the wretched person of Ottone. Ultimately, *Poppea* resolves the problem through parody: Ottavia's monstrous femininity proves reassuringly impotent when embodied by a castrated man in a borrowed dress.

WAGNER AND BRUCKNER (SMT)

Robert Gauldin, Eastman School of Music, University of Rochester, Chair

BRUCKNER AND THE ART OF TONIC ESTRANGEMENT: THE FIRST MOVEMENT OF THE SEVENTH SYMPHONY

Boyd Pomeroy
University of Arizona

The compositional "problematization" of the tonic—specifically, its casting in a strange or alien light—was one means of vital renewal of familiar tonal forms (and especially sonata form) in the later nineteenth century. My analysis will explore the phenomenon from the dual perspectives of Schenkerian analysis and Sonata Theory—the latter in particular having great potential to illuminate such problematic tonics.

The movement's tonal-formal narrative is characterized by: tonic estrangement at every turn (manifested in its underdetermined presence in exposition and recapitulation; conversely, cadentially confirmed accomplishment only in the "wrong" location of mid-development; and conspicuously non-normative approaches to the tonic-structural pillars of recapitulation and coda); "sonata failure" in Hepokoski's sense; and a preoccupation with the (implicitly negative) expressive connotations of thematic inversion.

From a hermeneutic perspective, the movement might be read as a kind of allegory for the meaning of sonata composition in the form's "late" period. Rather than presenting the appearance of "a clumsily formed sonata movement with its tensions in the wrong places" (in the words of British Bruckner scholar Robert Simpson), its idiosyncratic progress might be construed as a pessimistic commentary on the state of the sonata or prognosis for its future,

manifested musically in a constant tendency to shut down or foreclose the form's progress towards its generic goals.

DRAMATIC RECAPITULATION AND THE IMMOLATION OF VALHALLA

Steven M. Reale
University of Michigan

The term dramatic recapitulation finds frequent usage in writing surrounding Wagner's music. Wagner himself referred to *Götterdämmerung* as a recapitulation of the cycle as a whole, and the phrase has appeared in recent work by Carolyn Abbate and William Kinderman. There is no denying that certain passages, such as Isolde's Liebestod and Siegfried's funeral music, function as large-scale returns to music from earlier in the drama. However, are these moments really recapitulations? A characteristic feature of sonata movements is the repetition of melodic material. That we do not expect typical dramatic texts to feature such large-scale repetition suggests that the term dramatic recapitulation suggests an affinity of structure which does not really exist.

This paper contextualizes the concept of dramatic recapitulation by exploring our disciplinary understanding of the sonata-allegro forms from which the term comes. It presents a thorough analysis of the voice-leading structure of the end of *Götterdämmerung*, in dialogue with Warren Darcy's analysis, and drawing from other work by Darcy and Edward Latham superimposing Schenkerian voice-leading procedures over a close reading of dramatic structure. I demonstrate that the final bars take the form of a large-scale plagal prolongation of D-flat major by means of an extended scalar ascent which iterates, and ultimately provides closure for, two of the earliest leitmotives of the cycle: the Rhinemaidens' song and the Valhalla music. In this way, both musical and dramatic themes achieve a sought-after closure. Recapitulation is defined less by repetition than by resolution. In performing double-duty the Immolation Scene constitutes a dramatic recapitulation, as the tonal organization and the dramatic action interact both to reference an important moment earlier in the cycle and to provide its closure.

THE *TRISTAN* PROGRESSION AS AN ENERGETIC VOICE-LEADING PARADIGM: A STUDY IN *KINETIC DISPLACEMENT INTERVALS* (KDIS)

Seth Monahan
Eastman School of Music, University of Rochester

This study explores connections between voice-leading, musical gesture, and psychodynamic processes in several passages from *Tristan und Isolde*. Taking a broad cue from Ernst Kurth, it asks what might be gained by bracketing questions of chord identity and structure, to focus instead on the voice-leading that produces and interconnects them. Striving for a holistic image of gesture, voice-leading, and stage action, the study examines the energetic voice-leading gestalts that govern medium-length musical spans (8 to 16 meas.), asking how these emergent gestalts both impart musical continuity and mirror the psychological states of the drama's characters.

Part I lays the study's theoretical foundations, arguing that in the context of certain kinetic gestalts, pitch-class relationships can be heard to embody kinetic vectors similar to those of

pitches moving through a space imbued with vertical coordinates. The basic unit of measurement here is the kinetic displacement interval, or KDI, which gauges the kind and intensity of voice-leading displacement from one tertian verticality to another. Part II examines an energetic voice-leading paradigm manifested in *Tristan's* opening progression, which couples upward-striving pitch-space motion with efficient voice-leading that pulls inexorably "downward." After showing the prelude's opening paragraph to be a systematic reversal of this kinetic profile, I explore deformational instances of this energetic paradigm in several texted examples from act 3, with particular interest in how the paradigm serves as an acoustic projection of the opera's foundational psychodramatic trope: an ardent desire or longing that is at once a willful abandonment into inertia and nonexistence.

MORE ABOUT WAGNER'S CHROMATIC MAGIC

David Smyth

Louisiana State University

In a 2004 study, Richard Cohn argued convincingly that composers have long employed a particular harmonic succession, the "hexatonic pole," to signify the uncanny; one example would consist of the triads E major and C minor. Cohn stipulates that this harmonic relationship "can occur in either order, and at any of twelve transpositions and with any enharmonic substitutions." This presentation examines Cohn's examples from Wagner's works and adds to them other instances from the *Ring* operas. There is evidence that, to Wagner, both the ordering and the exact pitch level of the component triads of hexatonic poles was indeed quite important. We shall consider examples of closely related progressions (including what I call "near hexatonic poles" and an "octatonic pole") that serve similar dramatic purposes, and we shall consider the conditions under which such progressions may operate over long time spans and at deep structural levels in the *Ring*.

Friday evening, 7 November

ADDRESSING THE GENDER IMBALANCE

Sponsored by the SMT Committee on the Status of Women

Brenda Ravenscroft, Queen's University

Robert Zierolf, University of Cincinnati

Sharon Krebs, Victoria, Canada

Harald Krebs, University of Victoria

Sarah Reichardt, University of Oklahoma, Moderator

This session will examine gender imbalance in the field of music theory, with the goal of finding strategies to address the barriers women face in our field. The percentage of women members within the Society for Music Theory is well below fifty percent; it remained stable around the thirty percent mark from 2001 to 2006. A similar imbalance exists in submissions and acceptances to the SMT's journals. Our session will provide statistics on female participation in the Society and will report on the number and nature of publications by women in music theory journals. Drawing on the results of a focus-group study and a public questionnaire, the session will explore possible causes for the gender imbalance, report on reasons why some women leave the field of music theory, and present strategies for overcoming the barriers that women face. Four panelists will give short presentations, and general discussion will follow.

**ALLUSION, INFLUENCE AND THE AMBIGUITY OF
COVER SONGS IN POPULAR MUSIC (AMS)**

Mark Brill, University of Texas, San Antonio, Organizer

Kurt Mosser, University of Dayton

Paul Christiansen, University of Southern Maine

Mark Brill, University of Texas, San Antonio

Daniel Sonenberg, University of Southern Maine

This panel will examine the nature of allusion, influence and cover songs in popular music. The participants will spearhead a multi-disciplinary discussion on how popular music is influenced by jazz, Latin-American and art music, and the inherent ethnic and racial implications of the process.

Kurt Mosser will begin the discussion by examining ambiguities in the concept of a "cover," central to an understanding of contemporary popular music. "Cover" at first seems straightforward: artist one performs song x; artist two in turn performs song x, and is thus said to cover either song x or artist one's version of it. Yet, the semantics of the term are systematically ambiguous, and need clarification before an adequate analysis can occur. Carole King and Willie Nelson illustrate this ambiguity: both could be said to be covering songs they created, or songs which, inextricably identified with one singer, only later *become* covers. The term "cover" is thus fraught with ambiguity. To simply identify the original song with its score or the original artist's conception is a solution that appears dogmatic, arbitrary or counterintuitive.

Paul Christiansen will examine concepts of allusion in art music and its influence on popular music, focusing on Paul Simon's "American Tune," taken from a chorale from Bach's St. Matthew Passion, and before that a Hassler secular song. Parody was nothing unusual in Bach's time, but borrowing an entire melody is less common in twentieth-century popular music. Christiansen will explore the intertextuality and commonalities between the Bach chorale and the Simon song and discuss the significance of a Jew born of Hungarian immigrants taking a German Lutheran chorale to compose an "American Tune."

Mark Brill will focus on the influence of Latin American Music on American popular culture. As a result of the so-called "Latin Craze" of the 1930s and '40s, a significant number of songs from Cuba, Mexico, Brazil and elsewhere became part of American popular consciousness. Songs such as "Quizás, Quizás, Quizás" have been adopted and re-arranged in various styles, to the point where their original characteristics often cease to exist, replaced by a quintessentially American idiom, raising important questions of authenticity, ownership and the significance of stylistic borrowing.

Daniel Sonenberg will incorporate jazz into the discussion, concentrating on *Mingus* (1979), Joni Mitchell's most ambitious and unusual album. Jazz composer Charles Mingus approached Mitchell with the possibility of collaboration after hearing her album *Don Juan's Reckless Daughter*, on whose cover she had appeared in blackface. Mingus composed the melodies for four of the album's songs, including "Goodbye Porkpie Hat," not a newly composed tune, but Mingus's classic elegy for saxophonist Lester Young. In inventing words for a pre-existing instrumental part, Mitchell engaged in the jazz tradition of "vocalese," giving further expression to an identification with blackness that had emerged as a recurring trope in her career. The recording will be considered in terms of intertextuality and jazz authenticity, with special attention to the connotative significance of jazz style and concepts of blackness in Mitchell's 1970s oeuvre.

ECOCRITICISM AND MUSICOLOGY

Sponsored by the AMS Ecocriticism Study Group

Aaron S. Allen, University of North Carolina, Greensboro, Chair

Daniel Grimley, University of Nottingham

Alexander Rehding, Harvard University

Brooks Toliver, University of Akron

Denise Von Glahn, Florida State University

Since the 1970s interest in the relationship between humanity and the environment has emerged in several academic fields. Environmental studies programs grounded in the sciences were the first to flourish and are now institutionalized throughout academia at undergraduate and graduate levels. Humanistic scholars followed with the establishment of the American Society for Environmental History (ASEH) in 1977 and the Association for the Study of Literature and the Environment (ASLE) in 1992. ASEH is affiliated with the American Council of Learned Societies and publishes the journal *Environmental History*. ASLE is an allied organization of the Modern Language Association, boasts nine international affiliates, and has published over twenty-five issues of its journal, *ISLE (Interdisciplinary Studies in Literature and Environment)*. With its confluence of practitioners and scholars, ASLE has been the primary

outlet for the academic approach known as ecocriticism, which highlights the manifold roles of nature and environment in the creation and interpretation of culture.

Like the environmental movement, ecocriticism has matured in numbers and sophistication. Signaling its growing importance, academic publishers have recently commissioned introductions, such as Lawrence Buell's *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination* (Blackwell, 2005) and Greg Garrard's *Ecocriticism* (Routledge, 2004). Musicologists have also begun to engage with ecocriticism, as shown by publications in *JAMS* and elsewhere, and by the organization of conference panels and paper sessions in venues including national meetings of the AMS and ASLE. Among the growing bibliography of ecocritical writings, four stand out as examples of this growing interest: Daniel Grimley's *Grieg: Music, Landscape and Norwegian Identity* (Woodbridge, 2006), Alexander Rehding and Suzannah Clark's edited volume *Music Theory and Natural Order from the Renaissance to the Early Twentieth Century* (Cambridge, 2001), Brooks Toliver's "Eco-ing in the Canyon: Ferde Grofé's Grand Canyon Suite and the Transformation of Wilderness" (*JAMS* 57, 2004), and Denise Von Glahn's *The Sounds of Place: Music and the American Cultural Landscape* (Boston, 2003).

In order to begin addressing some of the methodological and disciplinary issues that face the emerging sub-field of ecocritical musicology, the newly established AMS Ecocriticism Study Group will hold a round table to address some germane questions. The two-hour session will be led by a panel of distinguished scholars, each of whom will offer a short response to pre-established (and publicly pre-circulated) questions; the audience and other panelists will then have fifteen to twenty minutes for further discussion.

The purpose of the roundtable is not to propose a final prescriptive definition of ecocritical musicology but rather to share thoughts about what an ecocritical approach might offer the discipline and its interdisciplinary relationships. The questions that each scholar will address, offering his or her opinions based on his or her readings and writings in ecocriticism, include: What is an "ecocritical musicology"? What methodologies could an ecocritical musicology espouse? What role could ecocriticism have in affecting the discipline as a whole? What role does activism play in scholarship, and how could that impact ecocritical musicology or the discipline itself? Could an ecocritical musicology be socially relevant?

IN PRIVATE, IN PUBLIC, AT COURT: THE RISE OF THE PRIMA DONNA IN SEVENTEENTH AND EARLY EIGHTEENTH-CENTURY ITALY AND AUSTRIA (AMS)

Beth Glixon, University of Kentucky, Organizer

Amy Brosius, New York University

Valeria De Lucca, Princeton University

Janet Page, University of Memphis

Colleen Reardon, University of California, Irvine

The female voice has long captivated listeners, both male and female. The rise of public opera in Venice was marked by the emergence of a new phenomenon, the prima donna. While casts in many other parts of Europe featured castrati singing female roles, in Venice women entranced audiences, and soon began to earn vast salaries. Indeed, in Venice (and subsequently in other cities in Europe) we see the beginnings of the systems that have persisted to our own

day, with beloved singers drawing in the crowds necessary to support an exquisitely expensive entertainment. The panel of speakers, all of whom have conducted extensive archival research on seventeenth and eighteenth-century women, aims to encourage a wide-ranging dialogue about the first generations of divas. The panel will therefore begin by looking at the careers of several Roman virtuose, and then narrow to consider the life, career, and influence of one of the most famous singers to emerge from Rome during the mid-seventeenth century.

Amy Brosius will focus on the transition to the age of the prima donna in Rome, discussing one courtesan/singer (Nina Barcarolla), a court singer (Leonora Baroni), and Margherita and Anna Francesca Costa (courtesans/singers/actresses), who left Rome in order to sing on the stage.

Giulia Masotti also left Rome, and became one of the most celebrated singers of her time. Valeria De Lucca will discuss the interactions among Masotti, composer Antonio Cesti, librettist Giovanni Filippo Apolloni, and the Colonna family. The Colonnas had already maintained an interest in Cesti's operas as early as 1661, but it was largely through Masotti's spectacular performances that Cesti's operas attained new status and popularity.

Beth Glixon will look at Masotti's changing relationship with the producers of opera in Venice, and how she captivated the public. Years after Masotti had retired from the Venetian stage, her voice was the standard against which others' would be judged.

Colleen Reardon has recently discovered a large group of letters Masotti sent to her patron Cardinal Sigismondo Chigi, a native of Siena. These letters help to reconstruct how the singer used (or tried to use) her connections to the Chigi for her own ends, and also reveal how Masotti attempted to direct Sigismondo's emerging tastes in music and his initial forays into musical patronage.

Masotti emigrated to Vienna, where she performed as a chamber singer at court and eventually married the court violinist Ignaz Kugler. Janet Page will discuss archival sources that shed light on Masotti's status and working environment: Masotti performed for and with royal connoisseurs who valued music as the highest expression of true nobility. Masotti's situation will be contrasted with that of two highly paid virtuose active in Vienna in the early eighteenth century: Anna Maria Elisabetta (Lisi) Nonetti and Maria Landini, both of whom married Italian composers active at the court.

MUSIC THEORY AS SENSE: THE MUSICAL PHILOSOPHY OF JEAN-LUC NANCY (SMT)

Joseph Dubiel, Columbia University, Chair

READING NANCY, HEARING ALMOST NOTHING

Brian Kane
Yale University

Although a self-proclaimed "post-phenomenologist," Jean-Luc Nancy's emphasis on sense over signification (a theme that appears in numerous works including the short treatise *Listening*) appears startlingly close to classic phenomenological accounts of listening. However, it is precisely at this point of closest similarity (or, in Nancy's terms, where the two projects "touch") that Nancy's project both evokes and evades phenomenology. Clarifying this difference, I discuss Nancy's claims about the withdrawal of "sense" and its consequences for

aesthetic theory. When sense withdraws from the “sensible presentation of the Idea”—for Nancy, the central thesis of Western aesthetic theory—art is left with the stubborn persistence of sensible presentation, the “presentation of presentation,” which Nancy refers to as a “vestige,” grasped “under the name of the almost nothing.”

Moving from aesthetics to music, I will address another “almost nothing”: Luc Ferrari’s *Presque Rien*. This work, which also evokes and evades the phenomenologically inflected *Érudés* of Pierre Schaeffer, will help demonstrate how a post-phenomenological vestigial aesthetics, one that sensibly presents sense in its withdrawal, provides the listener with a situation where sound is heard in its compearance with other sounds, coming-into-being as a singularity.

NANCIAN SHARING: SONIC SELVES LISTENING

Elizabeth Hoffman
New York University

Jean-Luc Nancy’s idea of community includes “sharing.” He seems to define sharing as the receiving of sensual information that bypasses acculturation, and thus possession. Listening is uniquely valuable in the receiving process, posited in this paper as the practice of sheerly perceiving—not interpreting—sound, almost as if it were endowed with selfhood. “Sharing” for Nancy transcends merging, transmission, or proximity, suggesting rather a practice in which our perspectival identification shifts to a co-inhabited subject position, or a co-inhabited object position. This paper discusses how the body’s sound emitting capability enables this, and how sound’s ephemerality reinforces this. In other words, sound is public, not private. Sounds are shareable only, not referenceable. Why, by contrast, is priority so often given to interpretation in the case of visual sense information? Through two diverse musical and sonic examples, this paper considers how significances are more easily bound to visuals than to sounds. Sound is, of course, susceptible to coding, too; but it escapes more successfully than imagery the fixity of the gaze, of the Lacanian Other, society, or culture—by projecting a shareable pre-cultural self.

JEAN-LUC NANCY’S “I” FOR RHYTHM

Roger Mathew Grant
University of Pennsylvania

Jean-Luc Nancy’s short monograph *Listening* is in many ways the aural and musicological counterpart to his more extended engagements with the tactile and visual aspects of sensation and art. Lauded by Derrida as the most important philosopher of touch since Aristotle, Nancy’s various writings on the senses explore alterity, experience, and the propagation of subjectivity. Understood in this context, Nancy’s remarks on rhythm in *Listening* provide an important temporal prospective on his broader philosophy of sense.

For Nancy, rhythm is “the time of time”: a temporal patterning that presents time to itself. Rhythm heightens our awareness of temporality through its own temporal act; it is the vibration that occurs in the giving “of time to itself”—the deferral through temporality of self, not from other, but from self. Fundamentally, then, rhythm is the temporal essence of Nancy’s “self-touching” or “singular plural” constructs. The proposed paper will examine Nancy’s writings on rhythm in *Listening*, in an effort not only to understand this temporal component of his philosophy, but also to broaden our own working conception of rhythm.

BEYOND THE CODED: HEARING THE PARATACTIC

James Wierzbicki
University of Michigan

Jean-Luc Nancy feigns uncertainty when he writes: “Perhaps we never listen to anything but the uncoded, what is not yet framed in a system of signifying references, and we never hear anything but the already coded, which we decode” (*Listening*, 36). Although packaged in parentheses and hinting at the subjunctive, this is actually one of Nancy’s most assured statements on music. It buttresses Nancy’s implication that the only music capable of being heard (by Nancy and, presumably, by anyone who shares his cultural bias), falls into the category of Western art music composed between the early Enlightenment and the ascendancy of twentieth-century Modernism.

Nancy’s concept of music is both narrow and conservative, but he writes from the heart. Although much of *Listening* is tangential to music, occasional passages do address the topic clearly, identifying Nancy as an old-fashioned music-lover of Romantic persuasion, a *mélomane* who prefers music’s “sensibility” to its formal concerns, who values mimetic/depictive/hermeneutic functionality over abstraction, who regards codification not as a characteristic of only some music but as a *sine qua non* quality of all that might properly be considered to be music. After framing Nancy’s point of view, I counter that it is quite possible not just to listen to but also to hear music for which (from an auditor’s perspective) no “codes” exist. I argue—pace Nancy—that an auditor is able not just to attend to (sense) but also to comprehend (perceive) music that is neither semantic nor syntactic, music that is not dependent on a more-or-less familiar system of semiotic symbols or on narrative threads, music that is not bound to a psychological modality in which each moment of “present” derives rhetorical “meaning” from recollection of the past and anticipation (gratified or thwarted, à la Leonard B. Meyer) of the future. I draw examples from a variety of post-1945 music and writing (especially that of Pierre Boulez, Karlheinz Stockhausen, John Cage, and Györgi Ligeti), arguing that—contrary to Nancy’s hearing/syntax linkage—genuine hearing can occur in the presence of sonic phenomena that remain largely or even entirely paratactic. I argue, or at least propose, that compared with syntactic music the paratactic likely invites not just a more personalized but a more intense form of hearing.

**SACRED OR PROFANE? POPULAR MUSIC AND
RELIGION IN THE UNITED STATES (AMS)**

Pamela Potter, University of Wisconsin-Madison, Moderator
Allison Bloom, University of Wisconsin-Madison
Mellonee Burnim, Indiana University
Monique Ingalls, University of Pennsylvania
Felicia Miyakawa, Middle Tennessee State University
Anna Nekola, University of Wisconsin-Madison

Media scholar Lynn Schofield Clark recently noted the centrality of popular music in religious communities all over the world, yet the apparent reticence among fields engaged in the studies of music and religion to explore its function in contemporary religious culture. This panel seeks to initiate a dialogue on the ways in which popular music has become a vehicle

for religious movements in the United States, serving as a medium for both spreading faith and reshaping modes of worship. Panelists will consider how popular music has made its way into various denominations, sects, and offshoots of Christianity, Islam, and Judaism. Questions likely to be raised in the discussion are: how does popular music blur the boundaries between sacred and profane, secular and religious, and high and low culture? By what means does this music challenge the established practices of certain religious movements, while redirecting the central missions of others? How do these musics redefine the meaning of religious community and identity? How do these musical cultures participate in shaping national and political ideologies?

Participants will offer brief statements, either jointly or individually, after which we will open the discussion to the audience. Mellonee Burnim will discuss the boundaries between sacred and secular music as they define performance in historical and contemporary African American religious music contexts. Anna Nekola and Monique Ingalls will jointly explore ways in which popular music is used to differentiate competing identities within the American evangelical community, showing how interdisciplinary methodologies can be complementary and beneficial for a more nuanced understanding of contemporary worship music in the United States. Felicia Miyakawa will discuss the centrality of rap music in the self-stated goal of the Five Percent Nation of Islam to “civilize the uncivilized.” Pamela Potter and Allison Bloom together will consider how the growth of popular music coming from the Orthodox community—culminating in the recent mainstream success of Chassidic reggae artist Matiyahu—potentially challenges Judaism’s restrictions on proselytizing.

SCHOLARS WITH DISABILITIES (AMS)

Joseph N. Straus, Graduate Center, CUNY, Moderator

The new, interdisciplinary field of Disability Studies has argued that disability is less a private medical pathology than a social and cultural construction akin to race/ethnicity and gender/sexuality—not deficit, but difference. Music, like other cultural expressions, both represents and constructs disability, an insight whose implications musical scholars have recently begun to explore. This panel continues the systematic theorization of disability in a self-reflective mode, turning attention from music to the scholars who study it. Disability confers a distinctive cultural vantage point from which our panelists will assess the impact of disability on their own lives, careers, teaching, and scholarship. All of our panelists have profound personal or familial experiences of disability, and their public acts of self-identification with a long-stigmatized social group will affirm the inextricable relationship between personal position and engaged scholarship.

Paul Attinello will discuss the impact on academic careers of intermittent and chronic illnesses. Samantha Bassler will present the results of a survey about the effects of invisible disabilities such as auto-immune diseases and mental illnesses on academic life. James Deaville will offer a personal discussion of depression and other “alternative states of mind,” with the intention of destigmatizing these forms of “other-mindedness.” Jeff Gillespie will share his personal experience of disability—both his own hearing issues and his daughter’s life with Down syndrome and Crohn’s Disease—and assess its impact on his teaching. Allen Gimbel will discuss the limitations on his scholarship created by multiple sclerosis and resulting quadriplegia. Stefan Honisch will consider how the visible aspects of his condition (lack of leg and foot mobility) shape audience perception of his piano playing and how playing the piano

affords him the opportunity to “pass” as able-bodied in certain situations. Tim Jackson will consider ways of coping with clinical depression and anxiety in musical academe, specifically discussing its potential impact upon both teachers and students. Jon Kochavi will explore the impact on his teaching of his experiences as the parent of a son with autism and as the teacher of a blind student. Rebecca Morris will address the possibilities and limitations of “universal design” for musicians, both performers and scholars. Ciro Scotto will explore the ways in which teaching his son (who has Asperger Syndrome) to navigate the social world has inflected both his teaching and his scholarship.

Saturday morning, 8 November

BARTÓK (SMT)

José Oliveira Martins, Eastman School of Music, University of Rochester, Chair

BARTÓK, TONALITY, AND THE AVANT-GARDE

Edward Gollin
Williams College

The paper explores how the late-nineteenth- and early-twentieth-century tonal theories of Hugo Riemann, Cyrill Kistler and Hermann Erpf can inform the analysis of Bartók's pre-1920 compositions, revealing how certain modernist devices and techniques in the music can be understood to derive from, and operate within, "modern" tonal contexts. The paper demonstrates how the turn-of-the-century tonal-theoretical perspectives in conjunction with set-theoretical and transformational technologies can offer richer views of Bartók's music than traditional set-theoretic perspectives alone. In particular, the paper considers how Erpf's *Mehrklangsbildungen* and Kistler's extended tone schemes reflect the morphology and function of dissonant harmonic structures in Bartók's *15 Hungarian Peasant Songs* no. 12 and his Bagatelle no. 6, and examines how a contextual design at the opening of Bartók's first Dirge (presentation of the aggregate-minus-G-sharp) arises and becomes rationalized within the work's larger tonal plan.

**LISTENING WITH TWO EARS: CONFLICTING
PERCEPTIONS OF TONAL SPACE IN THE LAST MOVEMENT
OF BARTÓK'S FOURTH STRING QUARTET**

Justin Hoffman
Columbia University

The final movement of Bartók's Fourth String Quartet is notable for its unrelenting repetition of the pitch-class set 0167. 0167 has a fascinating tonal status, as it can be constructed from a tonic-functioning perfect fifth combined with modally-derived neighbor tones, a relationship that can be reversed, such that the pitch classes of neighbor tones are heard as a tonic fifth and vice versa. This suggests that the harmonies of the quartet movement play functional roles in two very different kinds of tonal spaces, representing two different kinds of tonal hearing: the planar just-intonation *Tonnetz* and the toroidal pitch-class *Tonnetz*.

Taking the last movement of Bartók's quartet as a starting point, this paper sketches a model of hearing for chromatic music that foregrounds the tension between just intonation and pitch class, focusing explicitly upon the metaphorical spaces in which tonal functions live. Over the course of Bartók's quartet movement, perceptions of several different just-intonation worlds emerge only to be negated by later pitch-class events. By making room for these two kinds of perception, even within a single analysis, the paper argues that, rather than representing opposite compositional poles at either end of the nineteenth-century, just intonation and pitch class can serve as modes of perception that listeners move between in response to musical events.

CHROMATIC EXTRAVAGANCE (SMT)
Thomas Christensen, University of Chicago, Chair

THROUGH “UNKNOWN TRACTS AND PRECIPITATE
 CLIFFS”: ANALYSIS AND PERFORMANCE OF AN
 ENHARMONIC MADRIGAL BY NICOLA VICENTINO

Jonathan Wild
 McGill University

Nicola Vicentino proposed a radical tuning system of thirty-one tones per octave in his 1555 treatise *Lantica musica ridotta alla moderna prattica*. This paper explores the ramifications of that tuning system as he applied it to vocal music, culminating in an analysis of the pitch structure of the enharmonic madrigal *Madonna il poco dolce*. For a twenty-first-century music theorist grappling with sixteenth-century debates on vocal tuning, being able to hear what was at stake is crucial—and so as part of the presentation I will demonstrate a novel means of rendering a performance of Vicentino’s microtonal madrigal, starting from a recording of an early music group and applying post-production software to retune each note precisely to the pitch required.

Several of the madrigal’s melodic lines contain segments of Vicentino’s enharmonic modes. These modes are built from his enharmonic and chromatic species of fourths and fifths, obscurely derived in *Lantica musica* by transforming the abstract intervallic templates of diatonic species of fourths and fifths. A number of the exotic harmonic shifts in the piece can be explained by the need for triadic accommodation of melodic successions derived from these enharmonic and chromatic species. Additional analytic topics involve the novel proximate voice-leading possibilities between triads in this tuning system, and microtonally altered cadential relationships.

A NEW APPROACH TO CHROMATIC SEMITONES IN
 LATE SIXTEENTH-CENTURY VOCAL POLYPHONY

John Turci-Escobar
 Washington University in St. Louis

My paper proposes a conceptual framework for interpreting chromatic devices in late sixteenth-century polyphony. By chromatic devices I mean uses that contain direct chromatic semitones. In vocal polyphony chromatic semitones occur in a wide variety of contrapuntal contexts. To distinguish among these uses, scholars have generally relied on triadic concepts or, less frequently, bass motion. My approach provides a more nuanced alternative. Based on a general definition of leading tones, I distinguish four types of chromatic devices, organized on a continuum from the normative to the exceptional. The resulting framework provides a point of entry to the chromatic techniques of individual composers, as well as a means for broader comparative studies. Finally, by encouraging greater sensitivity to the tendencies of leading tones, this approach opens new windows into the text-expressive connotations of late sixteenth-century chromatic practice.

EARLY BAROQUE: TIME, SPACE, AND PERFORMANCE (AMS)

Andrew Dell'Antonio, University of Texas, Austin, Chair

THE CLOCKWORK OF MOUNT PARNASSUS: TOWARDS A REDEFINITION OF TIME IN THE EARLY SEVENTEENTH CENTURY

Kimberly Parke
Troy, Illinois

Behind a replica of Mount Parnassus in the gardens of Frascati, there was “a paire of organs, which are made with such art that noe man can play and keep better tyme on a pair of organs, than the water doth upon these.” Water organs proliferated from the 1530s through the early seventeenth century. Highly refined from their classical roots, they were a testing ground for newly unearthed scientific principles as well as a visual and aural art form. Their ludic nature, however, should not obscure the revolution that they represented. Before the mid-sixteenth century, illustrations depict a leader standing in front of his choir with his hand in various stages of marking the beat. In contrast to this corporeal time the machines kept strict time, a feature that was highly praised by contemporaries perhaps because it was so little in evidence in musical practice. Although the water clock had been invented centuries before, the application of this principle to art called for a serious reexamination of the meaning of time.

Despite the fact that few music theory treatises include significant discussions of rhythm or beat, contemporaneous listeners were fascinated by clockwork, time, and rhythm. The founding texts of Neo-Platonism resound with references to the clockwork of the universe and the harmony of the spheres, which is not so much consonance as it is the harmonic movement, or rhythms, of bodies whirring in time to each other. Monteverdi was among the first composers to codify this shift in his preface to his *Madrigals of Love and War*. His discussions of rhythm correlate with different musical styles and his recommendations, loosely translated, are to play certain pieces either mechanically, in time with the body (the hand), or in time with the affect of the soul. An examination of mechanicity and affect, two concepts so important within the trend toward Cartesian rationality, will show that they interpenetrate and are intimately linked. This leads to a reexamination of bodily movement, for so long the “unmarked” style, and a reassessment of what it means to be musically human.

CACCINI'S STAGES: IDENTITY AND PERFORMANCE SPACE IN THE LATE CINQUECENTO COURT

Michael Markham
SUNY Fredonia

While Giulio Caccini's writings have been mined frequently for what they can tell us about the emergence of monody, there is much in his various pronouncements that leads toward another important idea: the nature of the performance spaces inhabited by late-cinquecento musical soloists at court. The evocation of past performances is strong in the prefaces to printed collections by both singers and theatrical performers. But while playwrights and actors, from Flaminio Scala and Francesco Andreini to Molière and Lope de Vega, were often content to remind readers that their works had theretofore been “experienced *nelle scene*,” Caccini was more specific in placing his performances inside particular chambers during particular sorts of

gatherings. I hope here to follow the implications of this self-chronicle, which situates Caccini in venues ranging from the semi-public spaces of grand courtly display to the private academies of Giovanni de Bardi's Camerata, and finally to secretive evening entertainments, still nearly invisible to us, that most resemble the closed ritual conversations of *Il cortegiano*.

The profound differences among these various spaces remain underappreciated, as have the ways in which the court soloist formulated and reformulated his/her own identity in order to fit within each of them. Tracing the documented performances associated with Caccini, we can map them onto a continuum of spaces from the most public to the most private. A great distance emerges between the sort of performance for which Caccini was initially brought to Florence in 1565 as a child-singer, the later memorization and realization of a fixed text (Striggio's fully composed "Fuggi, speme mia") for a large, semi-public spectacle, and the private chamber performances that would eventually define his role in the Medici court. Accounts of courtly discourse ranging from treaty readings to depictions of the art of *conversazione* reveal more of the difference between the textual mode of performance associated with official, publicized courtly events and the intimate posturing and Castiglionian combat of the private chamber. Such differences can be mapped onto the layout of the palazzo itself. Caccini's successful passage into these more intimate spaces required him to re-form himself as the inheritor of the century-old tradition of the intimate vocal *improvvisatori*, a "stylistic" and physical transformation that was, in a sense, his life's work.

Given this, the double nature of Bardi's Camerata as both an academy and a portal to the court is reflected in the ambiguity of Caccini's own submissions to the group. These straddled two opposed modes of presentation as both composed "works," submitted for critical evaluation and performative displays, in which Caccini practiced and perfected a newly assumed *maniera* tailored to the complicated and changing performance arena of the private court chamber. We can trace in Caccini's writings his struggle to define a new type of professional presence made possible by these experiments. The noble virtuoso, an identity impossible by the standards of *Il cortegiano* is made essential by Caccini's misprision of Castiglione, which claimed *sprezzatura*, and *grazia* as proprietary components of the singer's body.

LO SCHIAVETTO (1612): COMMEDIA DELL'ARTE,
MUSIC, AND THE ELOQUENCE OF THE BODY

Emily Wilbourne
Columbia University

Since 1955, when Nino Pirrotta published "*Commedia dell'arte* and Opera," musicologists have questioned the relationship between popular Italian theatrical forms and musical performance. Despite a large repertoire of late-sixteenth and early-seventeenth-century secular song that references *commedia dell'arte* characters and scenarios, the improvisational and undocumented nature of both *commedia dell'arte* and popular music traditions has complicated and problematised any claim to specificity. However, a notable exception to the ephemeral nature of *commedia* performance is to be found in the work of Giovan Battista Andreini, an actor and playwright who used his publications as a deliberate form of publicity, documenting ideal performances and providing his readers with anachronistically rich stage directions. Siro Ferrone (1993) has argued that Giovan Battista's comedies represent remarkably faithful transcriptions of the skills and repertoires of the particular actors with whom he worked. Importantly, these plays transcribe the lyrics of music that was embedded within them and

provide frequent notes regarding instrumentation and choreography. In addition, they transmit a record of performances by Giovan Battista's wife, Virginia Ramponi Andreini, popularly known by her stage name, Florinda. Virginia-Florinda was not only a renowned actress, but also a singer, who shot to fame after she created the title role in Monteverdi's 1608 opera, *Arianna*. The combination of Virginia's unquestionable musical ability and Giovan Battista's published *libretti* provides a unique opportunity to contextualise the music of the *commedia dell'arte* at the precise historical point that marks opera's origins.

This paper focuses on two specific scenes from Giovan Battista's *Lo Schiavetto*, first published in 1612. In one scene, a male nobleman attempts to pass as Jewish, in the second, Virginia's character, Florinda, sings to the crowd while disguised as a black male slave. In both scenes the voices of travestied characters assume a narrative function with regard to the legibility of bodily identities, articulating and destabilising manifest qualities of gender, citizenship, social status and skin colour through sound. Reading these scenes, I ask what music and sounds were heard, and how they signified in this context.

The answers move in two directions, towards now canonical art musics and towards the flexible repertoires of popular song. Virginia-Florinda sang a specific text, "Tu c'hai le penne Amor," as set by Giulio Caccini in *Le nuove musiche* of 1614. Yet, if Caccini's music calls to mind a politics of Florentine musicality, a combination of internal evidence and external structures of patronage frames Virginia's musical performance as essentially Neapolitan. Her song provides concrete documentation of the dissemination of monodic art music on the popular stage. In contrast, the sounds of the travesty Jew demarcate a point of aural overlap between musical and theatrical performance, invoking tropes familiar from madrigal comedies and popular music repertoires. *Lo Schiavetto* provides specific examples of the aurality of *commedia dell'arte*, and the interaction of sound and semantics in embodied performance.

ALFABETO GUITAR ACCOMPANIMENT IN PRINT AND IN PRACTICE; THE SONGBOOKS OF GIOVANNI STEFANI

Alexander Dean

Eastman School of Music, University of Rochester

The presence of alfabeto chord symbols for five-course guitar in Italian songbooks from the early seventeenth century suggests a vernacular influence on the composition and performance of secular chamber song. The guitar chord symbols, which appear before any theoretical codification of a chordal harmonic system, represent an amateur tradition that uncannily prefigures early eighteenth-century harmonic theories. Thomas Christensen made this argument in his 1992 article "The Spanish Baroque Guitar and Seventeenth-Century Triadic Theory." The specifics of the relationship between written and unwritten harmonic practices in the seventeenth century, however, remain vague. A set of Venetian songbooks edited by Giovanni Stefani, *Affetti amorosi*, *Scherzi amorosi*, and *Concerti amorosi*, provides such information. Published between 1618 and 1623, they are a link between southern Italian three-voice villanellas, vernacular guitar traditions, and Venetian chamber song from the 1620s and 30s. Stefani's songbooks have not gone unnoticed by scholars, but their somewhat unsophisticated presentation, combined with some sloppy editing, has interfered with a true appreciation of their historical value. Unlike the Neapolitan and Roman sources they draw from, Stefani's pieces incorporate clearly demonstrable elements from the vernacular guitar tradition. In fact,

these books are unique printed exemplars of the process by which canzonettas published in three-voice versions were adapted by amateur singer-guitarists.

I analyze a particular piece, “Ecco l’alma mia bella” from Stefani’s *Concerti amorosi* (Venice: Alessandro Vincenti, 1623), which is a solo arrangement of “Ecco Lidia mia bella,” a three-voice canzonetta found in Orazio Giaccio’s *Armoniose voci* (Naples: Giovanni Carlino, 1613). Stefani’s arrangement reduces the three voices to a single composite melody, adds a continuo line, alters the rhythmic patterns, and simplifies and rearranges the alfabeto symbols for the guitar. “Ecco l’alma” is one of the many pieces arranged by Stefani that also occur in alfabeto text manuscript sources; that is, manuscripts written for amateur performance that provide only text and alfabeto chord symbols. Stefani’s version of the piece is the only one to include a continuo line, probably added to conform to the standard format for printed song. The alfabeto, therefore, represents a vernacular harmonic tradition that developed independently from continuo notation, rather than being an outgrowth of it, and constitutes an independent harmonic influence on seventeenth-century song.

The vernacular guitar tradition affected composition as well as arrangement. Songbooks by Venetian composers such as Carlo Milanuzzi and Giovan Pietro Berti have clear links to the tradition exploited by Stefani, and display similar musical tropes. In adapting the new textual forms of the seventeenth century, Italian composers sought new means for creating short, related harmonic and metric sequences. Chord patterns from the strummed guitar repertory such as the passacaglia and ciaccona provided Venetian composers with a practical means for organizing groups of chords around a central harmony. In light of the evidence given by Stefani’s arrangements, many prominent musical characteristics of early seventeenth-century Italian chamber song can be traced to amateur five-course guitar performance practices.

HAUNTING AND DAMNATION (AMS)

Michael Puri, University of Virginia, Chair

THE DAMNATION OF MIGNON

Carolyn Abbate
Harvard University

Along with Gounod’s *Faust*, Ambroise Thomas’s *Mignon* (1866)—like *Faust* based on a work by Goethe—was once a very popular opera. Now it has fallen even further into disfavor than *Faust*: almost never performed, or discussed, or (despite its truly bizarre libretto) worried over by psychoanalysts or cultural critics. Why not? This is not just a banal question about the cultural mutations that determine the operatic canon, hence the works available to the radar of both producers and scholars. Also at issue is the question that Siegfried Kracauer once asked about Jacques Offenbach and operetta: what is the ethical value of the trivial, and why does that value become invisible at times?

This paper traces the terms by which *Mignon* was relegated to silence, but also the opera’s afterlife through the one number that persists in turning up, “Je suis Titania la blonde,” the virtuoso set piece for the coloratura soprano in the plot. The recurrences of the aria in film, culminating in its symbolic presence in Michael Powell’s *The Life and Death of Colonel Blimp* (1943), trace a vernacular ethics of operetta and the role that narrative and musical triviality played as a counterweight to a Wagnerian gravitas that was, in the 1930s, becoming at best po-

litically dubious. One aspect this counterweight can assume has to do with the ways in which operetta acknowledges performance and performers as the mainstay of its effect. This embrace of the ephemeral is central to its “ethics.”

HISTORY, AN EXIT STRATEGY: RACE, HAUNTING, AND MEMORY IN KARA LYNCH’S “INVISIBLE”

Gascia Ouzounian
Queen’s University Belfast

This paper takes the form of a map. The map describes an individual creative history—that of the American artist kara lynch—as it emerges in relation to a collective history of African American cultural expression. Positioning history as a complex, dynamic system of interwoven memory networks, the map illuminates some of the points, lines, and spaces that make up these particular networks. Specifically, it follows lynch’s traversals through various “zones of cultural haunting”: places where collective memories made invisible through systematic processes of cultural erasure may be recovered and revived. Cultural histories that are haunted necessitate mapping devices that can help us navigate their spectral terrains. This particular map grows out of radical discourses that subvert and divert the relentless, linear, homophonic, amnesia-inducing flow of Eurocentrism. It draws on the work of radical black thinkers who reorganize this transcendence-seeking flow, transforming it into multiple grounded realities.

The map and its attendant network of illuminations are powered by lynch’s “forever” project “Invisible”: an ongoing audio-visual installation that merges speculative fiction with conceptual performance. An episodic work, “Invisible” is haunted in its episodic recall. Its various episodes deal with traumatic historical events, like mob lynching, and the systematic enslavement, persecution, and neglect of black communities in the United States. These episodes are manifested in a number of forms—ephemera, sculpture, sci-fi texts, performance, etc.—but their individual components are all somehow tied to hidden musical or sonic structures. The map reveals that, as such, “Invisible” belongs to a rich history of African American “polyvalent media” traditions: traditions that privilege “extreme and simultaneous” multiplicities of media languages and modalities, and operate within what George E. Lewis has called “an aesthetics of multidominance.”

Following lynch’s footsteps and mindsteps through their polyvalent, polymetric, and polyphonic routes in “Invisible,” the map covers such terrains as: haunted narratives, the conspicuous invisibility of black bodies, concepts of technology within African American cultural traditions, and mechanisms of abstraction and coding within African American music and media. It shows, for example, how water and blood—recurring themes in “Invisible” and in other African American stories of cultural haunting—can be said to function as information technologies, storing and transmitting the collective memories of haunted communities. It contends with Michelle M. Wright’s assertion that a dialectics of materiality and immateriality must frame all considerations of black subjectivity. It responds to Saidiya V. Hartman’s question, “Was my hunger for the past so great that I was now encountering ghosts?” in the affirmative. Finally, in contrast to discourses that frame the place of music as the site of sound, through its consideration of kara lynch’s “Invisible” the map suggests that music is instead the product of memory, and the result of lived experience.

THE STRUCTURE OF CRYSTAL: MUSIC, ETHICS, AND
IDEOLOGY IN THE CINEMA OF KRZYSZTOF ZANUSSI

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The film director Krzysztof Zanussi (b. 1939), forerunner of the Polish art cinema (*Młode Kino*) in the late 1960s, and of the sociopolitical Cinema of Moral Anxiety (*Kino Moralnego Niepokoju*) in the late 1970s, has been generally overshadowed by the better-known Polish directors of his generation such as Krzysztof Kieślowski or Agnieszka Holland. His collaborator, the composer Wojciech Kilar (b. 1932) has also been eclipsed by his contemporaries Krzysztof Penderecki and Mikołaj Górecki though, like them, he experimented with avant-garde techniques, during and after his studies at Darmstadt in 1957 and in Paris with Nadia Boulanger in 1959–60, and with a postmodernism rooted in the revival of Polish folklore in the mid-1970s. Separately, as a film composer, he worked with directors such as Roman Polański and Francis Ford Coppola. Despite numerous accomplishments, Zanussi's and Kilar's reception suffers from the scarce accessibility of their films and scores. Another obstacle is the criticism of Zanussi's authorial cinema as "cold," "intellectual," and "moralizing," attesting to the fact that Polish films of the 1970s and 1980s have today lost their topical immediacy—their ethical debates may still be relevant but their specific contexts less so.

In this paper, I examine how Kilar's music crystallizes protagonists' ethical quests within a totalitarian regime in Zanussi's films. I am interested how music challenges official ideology, particularly in the opening credits and the monologues in *The Structure of Crystal* (1969). Zanussi's debut feature, the film confronts two outlooks on life: either "to have," based on ambition and political conformism, or "to be," predicated on the idea of "inner freedom" that was beyond the reach of state policy. The score unfolds sparingly in this film, as if concealing what is being said, in order to suggest how two academics choose to live right within themselves. These protagonists are Brechtian types who appear self-centered and alienated from their environments, encouraging the viewer's critical detachment from their stories. I analyze these stories in light of the director's own position as an intellectual maneuvering within an environment of censorship to protect his career while also striving to maintain his integrity among colleagues.

Many cultural critics, such as Svetlana Boym and Adam Zagajewski, have commented on the traditions of "oral memory" and periods of "spiritual transformation" in Polish cultural life, which laid the foundation for decades of democratic resistance. Drawing on philosopher Gilles Deleuze's notion of "time-crystal,"—or what he describes as spaces in films where "present and past" coexist and memories occur I use the metaphor of "crystals" to unveil the message that went unnoticed by the censors, and yet could be understood by the general public. Focusing on Zanussi and Kilar's first collaboration, and drawing on scores, scripts, and rare archival material gathered in Warsaw and Cracow, I suggest how the ethical questions in Zanussi's cinema of intellect provided the ground for the struggles for change that took root in 1970s Poland.

PERSEPOLIS REVISITED

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Iannis Xenakis's *Persepolis* (1972) evokes a different sort of ruins than those of the Achaemenian capital. Rather it calls up (more subtly and more devastatingly) the doomed modernity of the late Shah, with his dreams of Iran as a modern nation-state mobilized from within the monuments of a glorious past. The modernist work of art dreams, yet its dreams are not those of its patrons: it dreams only itself. *Persepolis* draws us into a past that overwhelms us with its irrationality, its presence. It becomes present, freezes the listener in a space claustrophobic, and then simply and horrifyingly stops, allowing no escape. As a revivification of that which is lost it denies the possibility of itself as something in the past.

This, though, raises interesting questions. As Benjamin noted, the work of art is constructed of ruins, and destined itself to an aesthetic ruination (from whose fragments will be born the new work, one in which earlier conventions are somehow creatively misappropriated). It has, in effect, a "natural history." But what sort of natural history is the destiny of the electronic work, one which is frozen, unchanging? Such questions come into play in the Asphodel release of *Persepolis*, in which the original is accompanied by nine remixes. These last, though attractive, lack the emotional immediacy of the Xenakis. The devices are familiar: the original material is filtered, distanced, treated as input to some alien technology, cut and pasted in the manner of cinematic montage. Yet they have in common what we might think of as an "aesthetic of ruination." In each, we hear *Persepolis* from the standpoint of an unspecified future in which the original has been distorted, degraded, damaged.

Such an aesthetic betrays intriguing anxieties. It attempts, in fact, to force an experiential history on electroacoustic music. Yet it can only do so by making audible the machine in the ghost, by representing the past through an evocation of technological obsolescence. Each of the remixes comes across as a failed recovery of Xenakis's original. That this in some way echos the situation of European music a century ago (Mahler sifting through the ruins of the symphonic tradition), a situation that led to musical modernism, adds to the irony. That it in some way mimes attempts to write a history of electroacoustic music (should such a history be one of works or of technologies?) is telling. But a different angle comes more to mind. *Persepolis* ostensibly recaptures the sonic texture lost in the millennia. Yet it does so by giving us that texture unmediated: we are there, in a present which in fact is a different time. What is important, though, is the difference. Indeed, *Persepolis* could as easily be experienced as prophesy (if but ironically as a prophesy of the events of 1978). I would argue that it is this sense of work as prophesy that the aesthetic of ruination attempts to forestall.

MEDIEVAL POLYPHONY (SMT)
Jennifer Bain, Dalhousie University, Chair

PRIMÄRE KLANGFORMEN, LINEARITÄT, ODER
 AUSKOMPONIERUNG?: THE ANALYSIS OF MEDIEVAL
 POLYPHONY AND THE CRITIQUE OF MUSICOLOGY
 IN THE EARLY WORK OF FELIX SALZER

John Koslovsky
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Although considered one of the most influential music theorists in the United States after the Second World War, little is known about Felix Salzer's scholarly activities in Vienna during the 1920s and 30s. This early scholarship—which combined his training as both a musicologist and Schenkerian—culminated in a book that is today mostly forgotten, *Sinn und Wesen der abendländischen Mehrstimmigkeit* (*The Meaning and Essence of Western Polyphony*, 1935). This work was an attempt to understand the historical development of polyphony from the twelfth- to seventeenth-century using Schenker's concept of *Auskomponierung* (Composing-out), and simultaneously was meant to challenge the views of many contemporaneous medieval and renaissance scholars.

In this paper I first investigate the basic premises of Salzer's work, comparing them to the work of two other authors in the field of early polyphony: Rudolf von Ficker and Marius Schneider. I then look at two analyses from *Sinn und Wesen*: Perotin's *Organum Quadruplum Sederunt Principes* and Guillaume de Machaut's motet "Quant en moy." My aim is to show how Salzer employed *Auskomponierung* in a threefold way: 1) to examine the development and "essence" of Western polyphony; 2) to analyze many musical works within that development and discuss the issues they pose to the modern ear; and 3) to challenge Ficker's notion of *Primäre Klangformen* (Primary Chord Forms) in Perotin and Schneider's Kurthian-derived notion of *Linearität* (Linearity) in Machaut.

THE SPEEDY SECULAR TENOR IN MACHAUT'S MOTETS

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When listening to Guillaume de Machaut's motets, three in particular have a strikingly different aural effect: "Fins cuers doulz" (Motet 11), "Se j'aim mon loyal ami" (Motet 16) and "Biauté parée de valour" (Motet 20). Several stylistic features distinguish these three motets from the other twenty. For example, their tenors are based on the forms of two common secular genres, the virelai and the rondeau. When compared to the isorhythmic, drawn-out tenors from liturgical sources, the secular tenors move at a much quicker pace relative to the upper voices. Because of this, the secular tenors are more easily perceived as melodies, and their structures are also more readily grasped by the listener. In addition, the tenors of Motets 16 and 20 are texted, thus rendering three rather than two poems simultaneously. An investigation of Machaut's use of various sonority types and syntax also reveals patterns unique to these three works. For instance, all of Machaut's motets begin and end with the same sonority type, except these three. In light of these observations, I discuss the possibility that Machaut em-

ployed slightly different compositional procedures for the secular motets. In other words, the nature of his tenor selection (sacred or secular) directly affects a motet's overall aural effect.

METRIC PROBLEMS (SMT)
Christopher Hasty, Harvard University, Chair

HOW TO PERFORM IMPOSSIBLE RHYTHMS

Julian Hook
 Indiana University

This paper investigates a fairly common but seldom-studied rhythmic notation in the nineteenth-century piano literature, in which duplets in one voice occur against triplets in another, and the second duplet shares its notehead with the third triplet—a logical impossibility, as the former note should theoretically fall halfway through the beat, the latter two-thirds of the way. Examples are given from the works of several composers, especially Brahms, who employed such notations throughout his career. Several alternative realizations are discussed and demonstrated in recordings and live performances; the most appropriate performance strategy is seen to vary from one example to another. Impossibilities of type $1/2 = 2/3$, as described above, are the most common, but many other types occur, including $1/2 = 1/3$, $2/3 = 3/4$, $3/4 = 4/5$, $3/4 = 5/6$, $1/3 = 3/8$, $2/3 = 5/8$, and $3/4 = 5/8$. Connections between such rhythmic impossibilities and the controversy surrounding assimilation of dotted rhythms and triplets are considered; the two phenomena are related, but typically arise in different repertoires. In a concluding example from Scriabin's Prelude in C Major, op. 11, no. 1, triplets and quintuplets occur in complex superposition. The notation implies several features of alignment that in fact cannot all be realized at once; recorded examples illustrate that a variety of realizations are viable in performance.

THE INTERACTING FORMAL ROLES OF METER, ACCENTUAL
 PROFILE AND TONALITY IN DEBUSSY'S BOOK I *PRÉLUDE* "LES
 SONS ET LES PARFUMS TOURNENT DANS L'AIR DU SOIR"

Michael Oravitz
 Ball State University

This presentation illustrates how three compositional facets of this prelude—section-specific metric design, the accentual profile of the work's opening gesture and the work's symmetrical tonal path—conjoin in fostering an allusive yet compelling sense of form. The analysis traces the transforming accentual profile of the work's opening gesture, while mapping the musical components of theme, harmony and metric/phrasing design throughout the prelude.

My reading places the investigation of meter at the core of the analysis so that other more traditional indicators of form—harmony and thematic/motivic design in particular—can be more readily reconciled. In this manner, the at times ambiguous roles of those traditional formal indicators in this prelude are given a more perceptually and aesthetically relevant reading.

My approach loosely stems from similar efforts taken by Christopher Hasty, Avo Somer, Simon Trezise, Richard Parks, and others, all of whom have investigated metric properties in

Debussy's music and its relationship to local phrasing and form. This presentation is part of a continuing effort within my research to illustrate not only the role that meter plays in local, moment-to-moment phrase junctures in Debussy, but, significantly, its role in contributing to large-scale formal designs.

MUSIC AND COMMODITY CULTURE (AMS)

Derek Scott, University of Leeds, Chair

250 YEARS OF GERMAN MUSIC PUBLISHING (C.1500 TO 1750): A CASE FOR A CLOSED MARKET

John Kmetz

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Economic pundits and financial analysts today talk about markets: markets that are “closed” and markets that are “open.” A closed market is simply one where there are a limited number of consumers; an open market is one where the consumers are virtually limitless.

During the Renaissance there were closed and open markets as well. Wool, grain, wood, cooper, silver, tin, and iron were traded throughout western Europe in an open market. The reason was because they were commodities, just as they are today. Books of printed polyphony or of lute and keyboard tablature were, on the other hand, not a commodity. They were luxury goods, and their marketplace was a closed one. Indeed, it was closed to approximately 99.99 percent of the European population, as I have discussed elsewhere. Why was it closed? The answer is simple: barely one one-hundredth of one percent could read tablature or polyphonic notation or could afford to buy the books.

Having said this, I do not want to give the impression that printed books of polyphony, of multi-voiced music, and of lute and keyboard tablature were not consumed in an open market. They unquestionably were. Petrucci's alphabet series of polyphonic songs, Attaingnant's chansons, and Gardano's books of madrigals, to name just a few, were owned by many German speakers who collected such foreign music for pleasure or, on occasion, for profit. Yet, while German speakers were very fond of foreign music, foreigners who hailed from France, Italy, England, Spain, and the Low Countries were not very fond of German music. Indeed, there is little evidence to document that there was any interest in German music outside of the German-speaking realm in the sixteenth century. Actually, regardless of whether the music was German texted, Latin texted, or did not carry any text at all, as long as the music was German or published by a German, it rarely traveled outside of the German *Sprachgebiet* until the second half of the eighteenth century.

Summing it all up: German music publishers who flourished before 1750 went to market with only one market in mind, and that market was a German-speaking one. Why they chose to do this, and by so doing embrace the closed-market model I have described above, will be the subject of my paper.

HENRY PURCELL AND THE LETTER BOOK OF ROWLAND SHERMAN

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University of Leeds

The hitherto unexamined letter book of the English merchant Rowland Sherman provides a fascinating insight into musical activity in Aleppo and London in the late seventeenth century. Sherman, working for the Levant Company merchant Sir Gabriel Roberts, set out for Aleppo from England in 1688. He took with him two harpsichords and a collection of musical compositions. Once abroad, he corresponded regularly with musical friends in London, reporting on his activities in Aleppo, and requesting favors and news of musical events in the capital. Of particular interest are Sherman's many references to Henry Purcell, who appears to have been a personal acquaintance. Although none of his extant letters is written to Purcell, in those to other friends he asks for his greetings to be passed on to the composer, and more important, requests compositions and rules for bass continuo playing from him. Several of Sherman's correspondents in London also appear to have been acquaintances of Purcell. This circumstance hints at a community or society of amateur and professional musicians of which Sherman had been a part, and which may be the Society of Gentlemen Lovers of Music that sponsored the yearly musical celebrations at Stationers' Hall on St Cecilia's Day.

This paper will examine Sherman's musical correspondence, giving particular attention to his contact with Purcell. The evidence in the letters provides new insight into Purcell and his circle, and his involvement with amateur musicians. It also provides new information regarding the dating of the Chelsea School performance of *Dido and Aeneas*, and evidence of an otherwise unknown set of rules for bass continuo that Purcell either wrote or used for teaching. In broader terms, the letters complement other evidence of middle-class musical interests in London, especially amongst merchants. The possibility that some of this activity coalesced around the Society of Gentlemen Lovers of Music is explored.

"NO PERSON ADMITTED WITHOUT A TICKET":
CONFLICTS IN AN EARLY ENGLISH CONCERT SERIES

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England's importance in the development of public concerts has long been recognized, since Great Britain was a pioneering nation during the late eighteenth century's shifting emphasis from private patronage of musical entertainments to a more commercial, market-place-driven form of music-making—the model that still guides most performance today. There are numerous factors that drove this shift, many resulting from economic and political upheavals throughout Europe that permanently altered the cultural landscape. In historical retrospectives of eighteenth-century music, however, considerable attention has been given to the individual composers and performers whose careers and repertoires flourished (or struggled) during this era, with much less focus given to the particular venues and environments that showcased those individuals and, one could argue, gave them most of their opportunities to succeed.

The situation has been gradually changing, with various published studies that document particular regions, cities, or enterprises; early contributors to a broader perspective on English achievements were Charles Cudworth and Stanley Sadie, while scholars such as Simon

McVeigh, William Weber, and Susan Wollenberg (among many others) have continued to spotlight various important aspects of English musical activity. Much archival material is still coming to light, such as the extensive records documenting the nine years of concerts presented by Charles Jr. and Samuel Wesley, and these records still have much to teach us about the nature of eighteenth-century music-making in London.

In fact, the Wesleys' concert series is a prismatic window on many of the complicated tensions that surrounded not only the Wesley family but also English society on the whole. These pressures included the pragmatics of concert presentation; the polarization of taste between sacred and secular, ancient and modern, and "good" and "bad" music; the value system governing amateur and professional musicians; and social attitudes governing the public consumption of musical entertainment. While the concerts were the financial backbone of the Wesley household, they also illustrate the struggle between musical, cultural, social, and religious values.

This paper uses contemporary documentation to illustrate how these conflicts affected the Wesleys' enterprise. For instance, somewhat unusually for British concert programming, the Wesleys combined older and newer repertoires—an approach advocated less than a decade later by John Marsh. The diaries and correspondence of the Wesleys' father (Charles Sr.) and their uncle John reflect the tensions within the Methodist community over this clearly secular endeavor. British newspapers of the day debated the suitability of offering entertainment to a broader range of social classes than had historically been privileged to attend—a social mixture that is readily apparent in the surviving Wesley concert ledgers. The Wesley concerts also highlight several of the unanswered questions that still limit our understanding of this important era and its changing musical landscape. In short, almost every aspect of the Wesley series illustrates the struggle to strike a balance between taste, propriety, and profitability—considerations that affect concert-planning to the present day.

BEYOND EXOTICISM? THE POETICS, POLITICS, AND ECONOMICS OF YO-YO MA'S *SILK ROAD PROJECT*

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Since its foundation in 1998, Yo-Yo Ma's *Silk Road Project* has grown into a highly acclaimed enterprise that performs, commissions, records, and successfully markets music with the stated aim of revealing "forgotten" connections between (music) traditions on the Eurasian continent. By regularly providing composers and musicians from various ethnic backgrounds with the opportunity to "work creatively together," Ma hopes his ensemble exemplifies a form of collaboration that transcends what he calls "cultural appropriation." Notwithstanding the many signs of recognition (most notably the 2006 Dan David Prize for "achievements having an outstanding impact on our world"), the *Silk Road Project's* presumed immunity to the poetics, politics, and economics inherent to the practice of exoticism and world music—as analyzed by, among others, Steven Feld and Timothy D. Taylor—can be questioned. To name but one example: in honor of the project's official launch in the summer of 2002, the National Mall in Washington, D.C. was transformed into a caravanserai reminiscent of the World Exhibitions of earlier, imperialist times. Subtitled "Connecting Cultures, Creating Trust," the event was covered by journalists from twelve "Silk Road Countries" (Afghanistan excluded) who were selected by the Department of State to witness and testify to the "U.S. respect and

appreciation for Muslim cultural heritage”—a charm offensive at the very moment in which the Bush administration was “liberating” Afghanistan from “terrorists” through the universal language of bombs.

Intercultural ensembles like the *Silk Road Project* embody global processes of music production and consumption at large, reflecting tensions between cosmopolitan idealism and everyday identity politics, tradition and modernization, “oral” and “written” music practices, and elite and popular tastes. In this paper, the *Silk Road Project* serves as a case study for an analysis of the poetical, political, and economic interests involved in today’s commodification of musical diversity, hybridity, and collaboration. Poetically, Ma’s aim to develop a “collective imagination” of sounds representing an idealized community of “transnational voices belonging to one world” positions his project in a musico-aesthetic tradition attempting to regulate an ultimately self-regulating process, cultural exchange, for artistic and political purposes. Economically, the *Silk Road Project* is targeted to a global upper middle-class audience, employing marketing strategies that owe their success to the very same orientalist sound images that Ma intends to surpass. Politically, the utopia of intercultural collaboration that the Silk Road Ensemble purports can be shown to be prone to the (geo)political agendas of those who have interests in the eponymous area of the world, the competition over which has anything but lessened since the official end of the cold war. In conclusion, the ambition to transcend exoticism is likely to end in self-deception as long as one fails to recognize one’s own inevitable complicity in the political economy of exoticism that has long shaped, and continues to shape, global perceptions of selfhood and otherness.

MUSIC AND THE SCIENTIFIC SPIRIT (AMS)

Annette Richards, Cornell University, Chair

BACH’S NUMBERS? PROPORTIONAL PARALLELISM AND ITS IMPLICATIONS FOR MUSICOLOGY

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Proportional parallelism is a newly-formulated term. It describes a numerical characteristic present in every collection or multi-movement work that Johann Sebastian Bach published or copied in fair hand. In preparing a collection for publication or for top copy Bach frequently added a few bars, or new movements to a previously-composed work. The reason for these changes have defied musical explanation and remain a perennial puzzle to the editor. The theory of proportional parallelism, and the startlingly-consistent results which led to its formulation, now provides a plausible explanation: Bach added the extra bars in order to create perfect proportions.

Knowing the number of bars was essential for the copyist, engraver and composer in Bach’s time to ensure accuracy of copying and an economy of layout on valuable paper. Knowing the number of bars was also useful for the composer to assess the duration of a movement or a work, as both Michael Praetorius (1619) and Lorenz Mizler (1754) testify. The cumulative bar totals Bach occasionally wrote at the end of pages and movements in his manuscripts show not only that Bach knew how many bars he composed but also that he could have used the bar to create perfect proportions if he so wished.

Bach was not satisfied with approximation. To give just one example of his precision, the Six Solos for violin (BWV 1001–1006) have exactly 2,400 bars, with parallel proportions at four levels: 1) there is a 2:1 proportion across the collection with 1,600 bars in four solos and 800 bars in two solos: 2) there is a 2:3 proportion (2:1 with repeats) between two movements, with 272 bars in the first solo (408 bars with repeats), and 408 bars in the second (816 bars with repeats): 3) there is a 1:1 proportion within the first solo, with 136 bars in movements 1–3 and 136 bars in movement 4, and a similarly formed 2:1 proportion in the second solo (272:136 bars): and 4) perhaps the most remarkable proportion of all, Bach created a 1:1 proportion with another collection, his finally revised version of the Six Sonatas for violin and harpsichord (BWV 1014–1019) which also has exactly 2,400 bars, and is also divided by a 2:1 proportion with 1,600 bars in 4 sonatas and 800 bars in 2 sonatas. Comparison with earlier versions of the solos and sonatas demonstrates the changes Bach made to actualise this perfection.

Historical flaws, weak scientific method, and over-interpretation usually characterise so-called “numerology” in music. By contrast, the theory of proportional parallelism is supported by sources at every stage, the principles are valid for the complete output of a single composer and interpretation of the numbers is minimal. In this paper I will describe the new theory in full, presenting historical evidence and results, and discuss its implications for future number research in musicology.

“QUELS SONS HARMONIEUX?” STAGING SENSATION IN JEAN-PHILIPPE RAMEAU’S *PYGMALION*

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The Pygmalion myth defines itself through one pivotal moment, when a statue, crafted and beloved by Pygmalion, comes to life. Among the myriad dramatic enactments of the story in eighteenth-century France, the *Pygmalion* of 1748, an *acte de ballet* with music by Jean-Philippe Rameau and libretto by Ballot de Sovot, stands apart for its treatment of the statue’s first perceptions of and interactions with her surroundings. The emphasis on the senses in *Pygmalion*, as noted by Thomas Christensen, reflects a larger philosophical interest in sensationism. Sharing a belief that all of our ideas derive in some way from sensations, multiple sensationist writings focus on the *Pygmalion* trope of a statue coming to life. In his *Traité des sensations*, for instance, the *philosophe* Étienne Bonnot de Condillac chronicles the way in which he imagines a newly enlivened statue to discover its world.

Within the context of sensationism, I focus upon the manner in which de Sovot and Rameau’s statue comes to life. Much of de Sovot’s portrayal of this event is plagiarized directly from the fifth *entrée* of a 1700 *opéra-ballet*, *Le Triomphe des arts*, with libretto by Antoine Houdar de La Motte. Comparison of these two texts reveals that, while the exchange between Pygmalion and the statue remains mostly unchanged, de Sovot added two particular sections that frame the statue’s discovery of her world: Pygmalion’s words as she comes to life, and a *divertissement* showcasing her sensory development as the Graces teach her how to dance. Significantly, Rameau sets these two framing moments differently from the text between them: with diegetic music. Initially, music heard by Pygmalion brings the statue to life; later, music of the *divertissement* empowers her to acquire tactile sensory understanding as she encounters her surroundings through dance.

By considering these two framing moments in turn, I further argue that their addition to La Motte's libretto raises the possibility of reading *Pygmalion* in dialogue with eighteenth-century sensationist writings, through the staging of *musical* sensation as giver first of life and later of knowledge. As the statue stirs, we as listeners focus on Pygmalion's reaction to the "harmonious sounds" that he hears: a single chord representing the *corps sonore*, epitomizing nature, brings the statue to life. Here, music draws attention to *itself* as the primal sensation stimulating, in Condillac's words, perception, consciousness, and attention. Music, the source of the statue's life, later becomes the means through which she gains all other sensory experience. As her feet move in the rhythms of a sarabande, sensations of sound yield to those of touch, enabling her to perceive herself and her world.

SOUND AS ELECTRICITY OF LIFE: ERNST FLORENS CHLADNI'S SOUND FIGURES AND THE RISE OF MUSICAL MODERNITY

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Ernst Florens Chladni's mystic sound figures were first made visible in his wondrous experiments from the 1780s, showing variations of sand patterns around nodal lines of a vibrating metal plate. These *Klangfiguren* not only prompted the Paris Académie des sciences to offer a prize for their explanation; in the following decades, they also raised more than a few theories that saw them as indicators of the link between human perceptual function and bodily organism.

Recent historical research on human senses reconsiders Chladni's sound figures as the visualization of sound that demonstrates the synesthetic trend around the turn of the nineteenth century—a paradigm shift of viewing art forms from language-related models to those codified by different human senses. Nevertheless, one crucial aspect has yet to be fully evaluated, namely, that these *Klangfiguren* were also interpreted as audible as well as visible forms of nervous and bodily energies.

Viewing arts as forms of energy was not completely novel by the end of the eighteenth century: Johann Gottfried Herder considered artistic force as *Lebenskraft* (vital force) emanating humanistic values; Johann Georg Sulzer singled out artistic essence as "warmth" (*Wärme*), which only artistic genius can emulate through artworks. Following the same line, Chladni's sound figures provided a way for experimental scientists, especially those Galvanists who advocate animal electricity, to relate sound and music with electricity generated by organic bodies. Chladni figures were regarded analogous to wave patterns of nervous fluids in brain chambers by the anatomist Samuel Soemmerring; the physicist Johannes Ritter, the founder of electro-chemistry, thought them equivalent to the original form of ancient writing; the Danish physicist Hans Christian Oersted regarded them as heat transformed through vibrating elastic bodies; the Bohemian physiologist Jan Purkynje related these figures with the afterimages caused by stimulating visual nerves. All these contemporaneous readings of the Chladni *Klangfiguren* indicate sound as a form of energy, which is critical in appropriating musical meanings from the language model to an autonomous status. This paper argues that this energetic turn of music around the year 1800 represents not only the first abstract musical meaning that later became the basis for "absolute" music, it also provides the foundation for "measuring music abstractly" that must be regarded as one of earliest traces of musical modernity, a trace that, as Walter Benjamin wrote, develops into the reproducibility of artworks.

CHOPIN'S MUSIC BOX

Jeffery Kallberg

University of Pennsylvania

The 1840s marked a shift in Chopin's world view. As a result of his own curiosity, and the efforts of several of his familiars, Chopin took greater notice of the habits and ideas of cultures outside of Europe. In his correspondence and George Sand's, we read of encounters with Native Americans, Arabs from the Middle East, and scientific advances in the United States.

Can we perceive resonances of this broader world view in Chopin's compositions from the 1840s? I will explore this question with special reference to the *Berceuse*, op. 57, a *unicum* in Chopin's oeuvre that, in its fusion of mechanical repetition and profuse ornamentation—its “thoughtless, unself-conscious mechanical control” (Charles Rosen)—produces sensations of musical otherness substantially distinct from what he cultivated in such genres as the *mazurka*.

In a July 1845 letter to his family in Warsaw, Chopin hinted at a context for the *Berceuse* by mentioning it in close proximity to accounts of the tragedy that befell Oké-wi-mi and Shon-ta-yi-ga, an Ioway couple on exhibit in Paris as part of George Catlin's famous Indian Gallery, and an engineering marvel from the United States (Morse's electro-magnetic telegraph). Chopin narrated both stories as tales of otherness: first, the spectacle of a “performing” foreigner, Oké-wi-mi, slowly dying (from “mal du pays”) away from home, and second, his wonderment at the expansion of technical knowledge into previously unimaginable pursuits, but always as domains to be explored by people other than himself. Thus the *Berceuse* finds itself juxtaposed with Chopin's inquisitive engagement with two forms of otherness: the geographical and the scientific.

Both these realms mingle in the *Berceuse*. To ornament extravagantly in the 1840s was to suggest geographical otherness. Representations of Catlin's Ioway troupe (among them Catlin's own oil portrait of a lavishly adorned Shon-ta-yi-ga) demonstrate how decoration cleaved to the alien in Chopin's world. And later literary representations explicitly tie the *Berceuse* to a sense of foreign exoticism (thus Dumas Fils, in *L'Affaire Clémenceau*, compared the feeling of hearing the *Berceuse* to “that which follows a Turkish bath”).

Chopin's fascination with science and engineering extended to musical automata (Faber's *Euphonia*), and apparently also to the music box: an acquaintance of Chopin described him (in 1846) imitating at the piano the sound of a music box, an account whose details echo intriguingly against the sound world of the *Berceuse*. Part of the aesthetic effect of the music box derives from the listener being simultaneously aware of the mechanism that produces the sound and cognizant of how the music transcends its technological means. The hypnotically repetitive left-hand in the *Berceuse*, heard unadorned in the first two measures, foregrounds its automatic quality: the cylinders of Chopin's music box begin to turn. Yet he plainly did not want listeners to hear the work as a machine, and it is precisely his lavish decorations that overcome the effect of the accompaniment. By combining allusions to geographical and scientific otherness, Chopin animated the pianistic machine in order to produce art.

PHRASE RHYTHM (SMT)

William Rothstein, Queen's College and Graduate Center, CUNY, Chair

INTERPOLATIVE STRATEGIES FROM HAYDN TO SCHUBERT

Jeffrey Perry

Louisiana State University

A growing body of literature fuses a Schenkerian sensibility with the sophisticated *Formenlehre* of Caplin, Hepokoski and Darcy, and others. In that spirit this paper addresses the formal, rhetorical and affective implications of the interpolated episodes sometimes found in instrumental works of the late eighteenth and early nineteenth centuries, focusing on Minuet-Trio or Scherzo-Trio forms. I will compare examples from Haydn and Beethoven with more extended episodes in certain of Schubert's instrumental works and explore certain provocative connections that suggest a common lineage extending from early to later Viennese practice. By focusing on abnormalities such as interpolated episodes, connections between syntax, rhetoric, and structure come into focus, and raise essential questions about the use of formal schemata in explaining compositional effect. In the Menuetto from Haydn's Quartet in C, op. 76 no. 3 ("Emperor"), a replicative intervallic process lead to subtle instabilities that must be worked out in the interpolated episode. The Scherzo from Beethoven's Sonata in A op. 2 no. 2 represents the tonally more conservative example, as its interpolated middle theme represents a chromatic composing-out of the interruptive dominant. The Scherzo from Schubert's Sonata in B-flat D. 960 presents an uninterrupted structure that, like the Haydn, introduces an uncanny repetition of certain details that leads to an episode at once developmental and parodistic.

TECHNIQUES OF PHRASE EXPANSION: THE CASE OF OVERRIDDEN CAESURAS

Danuta Mirka

University of Southampton

A technique of phrase expansion occasionally used by eighteenth-century composers but so far not recognized by music theorists either of their days (Riepel 1752, Koch 1787–93) or ours (Rothstein 1989) consists in faking the end of a given phrase by means of a caesura which is then overridden by the following musical material leading to another caesura a few measures later. Perception of the caesura is typically provoked by "top-down" processes guided by cognitive schemata of cadence or half-cadence working in concert with hypermeter. Overriding the caesura involves "bottom-up" processes, particularly the mechanism of implication-realization. I will argue that this technique of phrase expansion represents a complex game played by the composer with the listener on two levels of listening experience. One dimension of this play belongs to the "modular" level of processing represented by unconsciously working mechanism of music perception; the other to the "central" level of processing related to consciousness (Fodor 1983). If the former was presumably accessible to all attentive listeners of the eighteenth century, including less cultivated ones (Liebhaber), the other dimension refers to the theoretical knowledge of the listener and hence could be appreciated only by Kenner.

PRIMA DONNAS AT WORK (AMS)
Hilary Poriss, Northeastern University, Chair

CAROLINE CARVALHO AND MID-NINETEENTH-
 CENTURY COLORATURA

Sean Parr
 Columbia University

By practicing and extending the art of coloratura singing, Caroline Carvalho (*née* Marie Félix-Miolan, 1827–1895) became the French soprano *par excellence* of the mid-nineteenth century. Between 1850 and 1867 she created roles in fifteen operas, including five by Gounod: Marguerite in *Faust* (1859), Baucis in *Philémon et Baucis* (1860), Sylvie in *La Colombe* (1860), the title role in *Mireille* (1864), and Juliette in *Roméo et Juliette* (1867). All fifteen roles contain at least one coloratura aria. Based primarily in Paris, she also sang throughout France, at Covent Garden, and in Brussels. In Paris, she was one of few singers to perform extensively at the Opéra-Comique, the Théâtre-Lyrique, and the Paris Opéra. The Parisian press compared her vocal prowess to the instrumental pyrotechnics of Paganini and Liszt.

While these facts alone are sufficient to label Carvalho both “superwoman” and “superdiva” (to use Susan Rutherford’s terminology), they only hint at her importance and the far-reaching effects of her singing. For one thing, Carvalho was connected with both newer and older singing styles. She studied and sang at the Paris Conservatoire with Gilbert-Louis Duprez, the tenor who famously (though perhaps mythically) sang the first high C in full chest voice. At the same time, she was known for coloratura showpieces, ones specifically written for her and which we today have a tendency to frown upon. I will open the paper by framing Carvalho’s work in terms of this seeming paradox, between coloratura as an old-fashioned singing style and yet also the tool of a forward-looking *créatrice*.

In the second half of the paper I will illustrate how engaging with Carvalho and her contemporaries uncovers interesting intersections between mid nineteenth-century vocal and instrumental idioms. I will explore Carvalho’s break-out moment in her creation of the title role of Victor Massé’s *La Reine Topaze* (1856) which was a product of a complex mixture of circumstance, shrewd role choices, and genre. I will investigate how that moment led to two different kinds of competition: between the soprano’s vocal agility and instrumental virtuosity, and between Carvalho’s *fioritura* and the coloratura of her close contemporary Marie Cabel (1827–1885). I will then look at a little-known aria that Gounod wrote for Carvalho, “Ah! Valse légère,” based on the waltz chorus, “Ainsi que la brise légère,” from Act II of *Faust*. Although probably not performed as part of the opera, the aria was published as a “waltz sung by Mme Carvalho” along with other *morceaux détachés* from the opera. Its popularity spurred a vogue for the vertiginous waltz ariette, a genre I will conclude by exploring.

IDEALIZING THE *PRIMA DONNA* IN MID-VICTORIAN LONDON

Roberta Montemorra Marvin
 University of Iowa

Within the vast body of scholarly literature on women in Victorian Britain is an ever-growing collection of studies about females who had various careers in the theater. A number of scholars have investigated the manner in which singing artists were portrayed during the era

in novels, poetry, biographies, and even operas, but the manner in which journalistic reporting contributed to “creating” prima donnas has barely begun to be studied. Through a partial survey of verbal commentary about and visual images of a few of the prima donnas who appeared on nineteenth-century London opera stages, printed in sources with broad distribution to the general public (mainly *The Illustrated London News*) this paper begins to investigate how journalistic depictions contributed to the personal and professional reputation of female opera singers in mid-Victorian London.

Theater historians have discussed singing actresses in the same terms as actresses of the spoken stage, leading to generalizations and misconceptions, but meaningful differences between these groups must be considered to gain a full understanding. For example, singers had cosmopolitan careers because of the international linguistic nature of the operatic repertory. Female singers posed less of a challenge to male power than actresses did because they did not usurp speech in the same way. The mystique, intangibility, and allure of the singing voice, as well as the vixen-like characters of many of the operatic heroines that prima donnas portrayed, served as powerful seductive forces for listeners and spectators. Consequently, in a society that valued the sanctity and purity of womanhood, but in which women of the theater were stereotypically viewed as violating the feminine moral and social codes, creating a “proper” image for female opera singers was of utmost importance, especially given the expanding audience for opera.

Victorian newspapers and magazines (especially those with a family orientation) played an important role in helping readers form profiles of prima donnas as refined and respectable Victorian ladies. In *The Illustrated London News* (and similar publications) vivid pictorial engravings—personal portraits, character portraits, and scenic tableaux—presented carefully crafted images that drew on visual codes related to conventional notions of how one’s facial features and manner of dress reflected one’s mental and moral condition, while verbal commentary conveyed messages about body, manner, and performance, detailed descriptions of voice and physical appearance, and significant information about heritage, education, and performing accomplishments designed to portray the singers as great artists and good women. Together the visual and the verbal worked to create not only an individualized image of a specific singer, but also to establish a collective ideal of *prima donna*, one acceptable not only on the stage but also in Victorian society.

LILLI LEHMANN AND VICTOR MAUREL ON SINGING

Karen Henson
Columbia University

Lilli Lehmann (1848–1929) and Victor Maurel (1848–1923) are well-known figures in the history of nineteenth-century singing. Maurel, a French baritone, enjoyed great success in the second half of his career as Verdi’s first Iago and first Falstaff. Lehmann, a German soprano of Jewish origin, worked with Wagner in the early years of Bayreuth and was known for the number of roles she performed, from Norma and Violetta to Brünnhilde and Isolde. The two singers first met in the 1890s and Lehmann soon after produced a German translation of Maurel’s biographical and theoretical volume *Dix Ans de carrière*, 1887–1897 (1897, German edition 1899). This fact is in itself remarkable, but the recent discovery of a long correspondence between the two singers suggests an even more extraordinary friendship and exchange.

This paper will introduce and present excerpts from the Lehmann-Maurel correspondence, of which over sixty pages of letters from Lehmann to Maurel survive. The letters, which date from 1898 to 1902 and are written in French, document a rare and unusual relationship, one that perhaps had a romantic aspect, but which was above all intellectual, involving discussions about singing, pedagogy, the shift to a more technologized age, and the future of the operatic repertory. Among the many striking aspects of the correspondence is Lehmann's critique of Maurel's vocal style. For Lehmann, Maurel did not pay enough attention to the vocally "agréable et beau"—a criticism that reflects interestingly on late Verdian performance practice and which complicates any easy distinctions between lyrical Verdian and more forceful Wagnerian fin-de-siècle singing. The letters also suggest a more concrete complicating of Verdian and Wagnerian categories, for they show that Lehmann drafted her own, still widely-read volume *Meine Gesangskunst* (1902) in discussion with Maurel. The paper will conclude by exploring this fact: that an important document of Wagnerian performance practice originated in a context that was partly French and Verdian.

ANDERSON, PRICE, NORMAN, GRAVES: MAKING OPERA AMERICAN AND THE COLOR-BLIND DOUBLE BIND

Todd Decker

Washington University in St. Louis

This paper considers the public meanings of a European genre—opera—in the United States. Drawing on the careers of four prominent African American prima donnas—Marian Anderson, Leontyne Price, Jessye Norman, Denyce Graves—I suggest that singers, rather than works, composers, or companies, have given opera a public presence in American life. In the voices of this black quartet, the characteristic sound of opera—the operatic voice—helped define a version of national identity around the achievements of the modern civil rights movement. This paper revisits key moments in American public history when this particular gendered, raced, "trained" voice became the voice of the Republic. Along a parallel track, I consider how the black prima donna as public figure has functioned inside the opera house, within the heightened world of the lyric drama. The benefits and limitations of color-blind casting prove central to both inquiries.

Color-blind casting did not create the black prima donna, but rather responded to her presence and opened the way for her. We must look beyond the 1955 Met debut of Marian Anderson to understand how the abrupt transition to color-blind casting happened. For example, 1950s made-for-television versions of the safely foreign operatic repertory opened a prominent venue for interracial romantic drama, as shown by Leontyne Price's early career.

Color-blind casting in the standard repertory had a revolutionary effect—midwifing several generations of black prima donnas—but exacted a toll in dramatic possibilities. The divided racial history of the United States—that which had to be overcome for the black diva to be heard—could not be directly invoked on an operatic stage devoted to old, non-American works. For this reason, we must look outside the opera house to measure the national resonance of the black diva, as Jessye Norman's performance in tribute to Sidney Poitier at the 1995 Kennedy Center Honors demonstrates. The post-civil rights American opera stage—color-blind, Eurocentric, blessed with abundant black and white talent—remained closed to the exploration of the American experience of race beyond the tacit celebration of African American (women's) access to a socially and artistically elite stage.

Only very recently has an assault on this color-blind double-bind been mounted. The opera *Margaret Garner*, commissioned for Denyce Graves, received its premiere in Detroit in May 2005. In just over two years, *Margaret Garner* was heard in four other American cities (including a new production at New York City Opera), accumulating twenty-seven performances (twenty-one starring Graves). Composer Richard Danielpour brought his accessible musical idiom to a libretto by novelist Toni Morrison. Freely adapted from historical events and peopled by enslaved African Americans and their white masters, *Margaret Garner* brought the public figure of the black prima donna into a musical-dramatic context, challenging the color-blind norm and posing sharp questions about the American racial past on an epic, indeed operatic, scale. As *Margaret Garner*, Graves deftly undoes the color-blind double-bind, at last letting the black prima donna put on an African American costume in a lyric drama where race matters.

RESISTANCE, PROPAGANDA, AND MUSIC IN UNIFORM (AMS)

Leta Miller, University of California, Santa Cruz, Chair

COOPERATION AND RESISTANCE: WALTER LEIGH'S SUITE FÜR KLEINES ORCHESTER ZU SHAKESPEARES "EIN SOMMERNACHTSTRAUM" (1936)

Thomas Irvine

University of Southampton

In 1936, the English composer Walter Leigh (1905–1942) accepted a commission from Hilmar Höckner, the music teacher at a boarding school in central Germany, to compose incidental music for Shakespeare's *Midsummer Night's Dream*. Leigh, who had returned to London in 1929 after studies in Berlin with Paul Hindemith, was recognized as one of his generation's most promising and versatile composers. Höckner had been a leading figure in the *Jugendmusikbewegung*, a movement whose ideas about music education influenced both left and right in the Weimar Republic. The pieces were first performed at the national meeting in Weimar of an association of "reform" boarding schools; the school orchestra repeated them on a concert tour of England, sponsored in part by the quasi-official pro-German "Anglo-German Fellowship," in January 1938.

Leigh's acceptance of the commission from Höckner, whom he had known since his student days in Berlin, raises ethical questions. The Nazi ban on Mendelssohn's incidental music to Shakespeare's play had opened a hole in the repertoire: by helping to fill it, Leigh joined colleagues like Carl Orff, whose fulfillment of a similar commission has led, at best, to charges of opportunism in the face of Nazi cultural policy. Yet all is not as it seems, for Leigh's score includes obvious reminiscences, if not outright quotations, of Mendelssohn's *Midsummer Night's Dream*. This paper will engage critically with this complex situation.

Previous observers of the music of Nazi Germany—following, for instance, Theodor Adorno's critiques of Leigh's teacher Hindemith—have claimed that such music's own materials often bear marks of the regime's crimes. In the matter of Leigh's setting the problem seems particularly vexed: on the one hand, Leigh writes simple Neo-Classical *Gebrauchsmusik* of the sort Adorno, who deeply distrusted the *Jugendmusikbewegung* and its music, found so troubling. On the other, Leigh's music—by referencing Mendelssohn—engages undeniably

in some sort of critique. Finally, Höckner's own description of the circumstances surrounding the commission ("Mendelssohn's music was out of the question, also because a school orchestra could only play it . . . in an unsatisfactory arrangement") is a political statement in need of some parsing. I argue that both exculpatory and damning readings of Leigh's *Midsummer Night's Dream* risk substituting hermeneutic observations about a specific work of art (i.e. the composer's stylistic choices), or one aspect of its context (the political circumstances in which it was written), for engagement with the full web of institutions and discourses that surround it. Thus I aim to examine Leigh's and Höckner's situation in light of what we know about the complex codes of cooperation and resistance in 1930s Germany.

Working from archival sources, including Leigh's correspondence with Höckner, Leigh's sketches and autograph scores, Höckner's published and unpublished writings, lectures Leigh gave on modern music at Cambridge in 1939, and evidence from Höckner's de-Nazification in 1947, I will aim to present a full account of a challenging document of the cultural practice of music-making under totalitarian conditions.

"WAR'S NEW WEAPON": MUSIC, PROPAGANDA AND THE OWI DURING WORLD WAR II

Annegret Fauser

University of North Carolina, Chapel Hill

In fall 1944, Marc Blitzstein started planning a propaganda project for the Office of War Information (OWI) aimed at presenting American music in liberated Paris the following spring. As OWI music director in London, he envisaged a festival that would present American orchestral, chamber, and film music, as well as jazz, in five concerts in Paris also destined for widespread radio broadcast. When Blitzstein was reassigned to work on the film score for the documentary, *True Glory*, he passed the Paris project over to Aaron Copland, who was appointed to the OWI as Assistant Representative of the Overseas Operations Branch in New York. The purpose of the festival was "to show progress in war" of music composed and performed in America (*The New York Times*, 1 March 1945). In the end, however, it came to naught, and the festival was cancelled only six weeks after being publicly announced. As Copland remarked in a letter to Nadia Boulanger: "Just between ourselves I feel the O.W.I. made something of a mess of its own plans" (14 April 1945).

The aborted OWI festival provides my starting point to explore concert music's role in wartime America at the complex interface between U.S. government propaganda and civilian concert life. While musicologists interested in World War II have examined the (mis-)uses of, and discourses about, music in Nazi Germany, Soviet Russia and Vichy France, America has remained relatively untouched by scholars. I will be among the first to demonstrate how concert music was instrumentalized ideologically and politically in America during the war by focusing on three specific episodes related to OWI.

After my examination of the Paris festival as a moment of ideological crystallization, I will turn back to the first major and widely publicized incident related to music involving the OWI: the 1942–43 ban on recording by the American Federation of Musicians. The controversy pitted the head of the OWI—former radio broadcaster Elmer Davis—against the union chief, James Petrillo. Music's role for wartime morale became one of the major arguments against the ban rehearsed over and over again in personal correspondence, the national press, and congressional hearings. Newly discovered archival documents reveal that here the OWI

was governed by a number of complex and even contradictory motives and split allegiances. My third example shows the shift from the incidental (in 1942–43) to the programmatic (in 1943–44) in the OWI's exploration of music's value for "good propaganda" as revealed by internal documents related to its overseas broadcasts. Instead of simply boosting morale and attracting audiences to wartime programs, music was now seen as an integral part of a mission to win the minds of allies and undermine the enemy. These three case studies allow me to trace America's use of its own music as a wartime propaganda tool and to explore the ideological implications of the government's recognition of concert music as (in broadcaster Burton Paul's words from 1949) "war's new weapon."

FRANCIS POULENC IN PARIS AND LONDON: THE POLITICS OF MUSIC PRESENTATION DURING WORLD WAR II

Claire Launchbury

Royal Holloway, University of London

By 4 June 1943, the BBC had added the name François [sic] Poulenc to "the main list of those whose works should be included only after special application to Assistant Director of Music (General)." Indeed, until contact was regained with metropolitan French broadcasters Poulenc was the only French composer to be included on what was in effect a list of banned composers. Yet, in the event Poulenc was not banned from the air; indeed his song cycle *Tel jour, telle nuit* was performed by Benjamin Britten and Peter Pears in a program designed to exemplify *The Spirit of France* on 14 July of the same year. Moreover, in March 1945 the first performance of Poulenc's cantata *Figure humaine* was broadcast by the BBC as an exemplar of French creative and intellectual resistance to the Nazi occupation.

By unraveling the politics of presentation that surrounded the broadcast performance of the cantata in comparison with the ballet that put him under suspicion in the first place (*Les Animaux modèles*, premiered at the Palais Garnier in 1942), it is possible to reconsider the status of the composer at a time when there was an overtly disturbing imposition of the political onto the cultural. In the nuancing of oppositions, particularly stark contrasts of political left vs. right and collaboration vs. resistance, this paper addresses these two works and their performances as testimony to their ideological circumstances of production. At the root of this objective is analysis of translation seen at work both in the BBC's broadcast presentation and in the inter-semiotic translation from poem to cantata in *Figure humaine* and from fable to ballet in *Les Animaux modèles*. Poulenc's cantata sets texts by Paul Éluard that are inscribed into a dual aesthetic of testimony and secrecy, through which the imperative to recount and to bear witness is combined with the necessity of silence. The ballet, to Poulenc's own scenario, is based upon fables by La Fontaine. In addition to evoking an important national literary heritage with clear resonances, the fables also carry allegorical weight by presenting aspects of human behavior and endeavor in animal form. These two works by a composer who styled himself as French to an unprecedented degree were written at a time when the very concept of French nationhood was subordinated to the ambitions of the Third Reich. The process of translation from text to music is powerfully transformative generically and analysis of the political hinterland surreptitiously at work in the presentation of musical works highlights the potential to transfigure meaning even further.

WORDS OF STEEL: PETE SEEGER AND THE U.S. NAVY STEEL BAND

Andrew Martin
University of Minnesota

It seems probable that the steel drum is destined to spread through still other parts of the world than the West Indies, perhaps in each country adapting itself to local popular-folk traditions.

—Pete Seeger (1958)

As we approach the fiftieth anniversary of Pete Seeger's research trip to the island of Trinidad, the legendary folklorist's prediction is near reality. The steel band sound has firmly asserted itself as the signifying voice of the Caribbean on a global scale and, moreover, steel band ensembles have become increasingly popular additions to school curricula throughout the United States. Seeger's contributions to the development of the Trinidadian steel drum movement in the United States from 1957 to 1961 are significant, and include an article in the *American Journal of Folklore*, the film *The Steel Drums of Kim Lo Wong*, arranging for native Trinidadians to establish steel drum bands and manufacturing facilities in New York, and several recordings.

Nevertheless, perhaps Seeger's most important, and unlikely, contribution to the steel band movement in the United States was as consultant to Admiral Daniel Gallery, founder of the United States Navy Steel Band. From 1958 to 1961 Gallery and Seeger exchanged a series of letters which discuss several topics including methods for steel drum construction, opinions on proper repertoire for the USNSB, and the current state of folk and popular music in the United States. Within this correspondence Seeger's political affiliations and the military connotations of this partnership with Admiral Gallery and the US Navy make for a fascinating juxtaposition. The timing of Seeger and Gallery's clandestine partnership could not have been more peculiar, considering that Seeger was just then under investigation by the House Un-American Activities Committee. Gallery's political affiliations were diametrically opposed to Seeger, and besides his post as a senior flag-rank officer in the Navy, Gallery was friends with President Eisenhower and supported the McCarthy anti-communist crusade. Regardless, Gallery was inspired by a 1957 visit to Trinidad, and sought out the suspected communist Seeger in order to start a Navy-sponsored steel drum ensemble.

The entire correspondence took place while Seeger lived in Beacon, New York, and was often marked with visits from Admiral Gallery to Boston and New York from his home base in Puerto Rico. This paper aims to explore and frame this previously unpublished correspondence, offering a unique insight into Seeger's life as a folklorist. Both Gallery and Seeger recognized the inherent potential of the steel drums, the national folk instrument of Trinidad and Tobago, to function as a cultural ambassador. My paper illustrates the process by which both men achieved their goals within a tumultuous political climate.

TWENTIETH-CENTURY STRING QUARTETS (SMT)

Evan Jones, Florida State University, Chair

A DISCONCERTING STRIVING FOR CHEERFULNESS: AMBIGUITIES, FAILURES, AND COVER-UPS IN SHOSTAKOVICH'S SIXTH QUARTET, MVT. 1

Denise Elshoff
 Ohio State University

Despite its cheerful exterior and classical features, Sarah Reichardt (2003) and Judith Kuhn (2005) have demonstrated that Shostakovich's Sixth Quartet is riddled with conflicts that ultimately prove irreconcilable. My analysis is concerned primarily with how the first movement acquires and escapes these conflicts and with the structural purposes and ramifications of tonal, formal, and cadential problems. I argue that the movement exploits common-practice tonal procedures to build harmonic and formal expectations, only to deny these expectations to clarify its contextual design and for the sake of comic irony. Deceptively simple, the movement asks to be heard in three perspectives: as bright and tuneful; as filled with structural failures and uncertainties; and as coherently organized by motivic networks. Although these interpretations are incompatible and thus cannot be heard at once, the ambiguous nature of the music allows us to freely choose and rotate between dissimilar, yet equally viable, interpretive modes.

AFTER THE HARVEST: CARTER'S FIFTH STRING QUARTET AND THE LATE LATE STYLE

J. Daniel Jenkins
 University of South Carolina

In his article, "Elliott Carter's Harvest Home," David Schiff reflects on *Night Fantasies* (1980) and those pieces that followed, writing that "after years of ploughing through rocky soil it was now time for the harvest." During the "harvest period" Carter cultivated a harmonic language that focused on all-interval twelve-note chords and a rhythmic language that relied on structural polyrhythms. Almost all of Carter's works written between *Night Fantasies* and the Fifth String Quartet (1995) include an all-interval twelve-note chord, a structural polyrhythm, or both.

Because of the constancy of these elements in Carter's music over a period of fifteen years, it is remarkable that in the Fifth String Quartet he eschews all-interval twelve-note chords while simultaneously freeing his music from the rhythmic scaffolding provided by structural polyrhythms. Since then he has incorporated all-interval twelve-note chords into some compositions, but he has discontinued the use of structural polyrhythms. David Schiff notes the Quartet's historical importance, arguing that it ushers in "Carter's late late style." In this paper, I investigate this watershed work both philologically and analytically to gain a greater understanding of Carter's compositional approach not only in this work, but also in the late late style in general.

Saturday noon, 8 November

O LET ME WEEP: DISTRESSED WOMEN IN MUSIC, 1650–1750

CECILIA'S CIRCLE

Janet Youngdahl, soprano
Julie Andrijeski, baroque violin
Vivian Montgomery, harpsichord
With
Elisabeth Le Guin, 'cello

<i>Astratto</i> Lamento: <i>Apresso</i>	Barbara Strozzi 1619–after 1664
<i>Su su allegrezza</i> (Juno's Rage, <i>Ercole Amante</i> , 1707)	Antonia Padoani Bembo 1643–1715
<i>Dietro l'orme fuggaci</i> (<i>Armida abbandonata</i>)	Georg Frideric Handel 1685–1759
<i>O Let Me Weep</i> (from <i>The Fairie Queene</i>) <i>From Rosy Bowers</i> (from <i>Don Quixote</i>)	Henry Purcell 1659–1695
Mystery Sonata I: <i>Die Verkündigung</i> (<i>The Annunciation</i>)	Heinrich von Biber 1644–1704
<i>La Mort de Didon</i>	M. Pignolet de Montéclair 1667–1737

Saturday afternoon, 8 November

BRAZIL (AMS)

Malena Kuss, University of North Texas, Chair

RACE, NATION, AND JOSÉ MAURÍCIO NUNES GARCIA

Marcelo Campos Hazan
Columbia, South Carolina

The compelling life story of José Maurício Nunes Garcia (1767–1830), the mulatto son of freed slaves who rose to become chapelmaster of the Rio de Janeiro cathedral, has engaged popular and scholarly imagination for many generations. This paper examines the influence of race discourse on Brazilian nation building and how this influence meshed with posthumous representations of Garcia in specific political junctures. The aim is to illuminate the changing ways in which racial miscegenation was interpreted in Brazil, and how these shifting perceptions intersected with musical constructions of cosmopolitan conformity and national individuality.

During most of the nineteenth century, opera, whether French or Italian, was the consuming passion of every educated and aspiring Brazilian. This fixation was undermined, however, as the discourse of German cultural universalism began to take hold. Like opera, the new cosmopolitan aesthetic provided the ruling class with the opportunity to establish both difference within, and sameness across, national boundaries. However, while opera was consumed as a sophisticated type of entertainment, the classical canon was assimilated in Brazil (as elsewhere) as a form endowed with the nobility and loftiness that define high art. The German *Geist* helped to mould the elite's identity at an important social, political, and economic turning point, as the country moved from a slave to a wage-labor system (1888) and from a monarchic to a republican regime (1889).

By the end of the century, a historical image of José Maurício Nunes Garcia as “the Brazilian Mozart” was already widespread, one that crucially reflected and influenced the local consolidation of the German canon. Not coincidentally, the period also witnessed the rise of pseudo-scientific racialism in Brazil, a discursive practice that rationalized the sustained oppression of the nonwhite underclass after slavery was terminated by law. In accord with deterministic and evolutionist thought, many believed that race mixing inevitably led to physical, intellectual, and moral degeneration, and that Brazil lagged behind civilized (and civilizing) Europe due to the intense miscegenation of its population. How the Brazilian intelligentsia attempted to reconcile the Germanic excellence of Garcia's art with the African inferiority of his mixed blood is addressed in the first part of this paper.

As Brazil entered the twentieth century, miscegenation, previously blamed for the country's supposed stunted development, began to be significantly reappraised. The totalitarian regime of Getúlio Vargas (1930–1945) recast race mixing as a source of national pride and proof of racial harmony, a strategy that successfully diffused dissent while creating a generalized sense of belonging. The second part of this paper discusses the shift from an elitist, exclusive form of nationalism to a populist, inclusive type consistent with capitalist development, and examines how Garcia's music came to be racially reinterpreted as genuinely Brazilian, rather than essentially German. This means demonstrating how the official discourse of racial accord and

national unity informed the reinvention of Garcia as the forefather of Brazilian modernism, an aesthetic epitomized by the music of Heitor Villa-Lobos.

DRAGNETS, ANDROIDS, AND CANNIBALS: TOM ZÉ AND THE DECONSTRUCTION OF TRADITION

Chris Stover

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Although a primary instigator of the Tropicália movement in late 1960s Brazil, composer, songwriter, singer, and instrument builder Tom Zé did not achieve the international prominence of his colleagues Caetano Veloso, Gilberto Gil, Gal Costa, and Maria Bethânia. Like fellow exploration-minded rockers Os Mutantes, Zé has instead assumed the role of the underground musical iconoclast, presenting a steady stream of striking new works to a cult following. More than any of the Tropicalistas, Zé has nurtured the spirit of cultural cannibalism espoused by Oswald de Andrade and an important part of the Tropicália movement's early aesthetic. This was manifest manifested in a number of ways through the 1970s, including Zé's experiments with textual sources in songs like "O Cademar" and musical sources in "A Felicidade" and "Tôc" (which deconstruct Jobim and samba respectively). It also appeared in the 1980s and '90s with his announcement of an "aesthetic of plagiarism" that borrows equally from Andrade, Tropicália, the *estética do lixo* ("aesthetics of garbage") of the 1960s Brazilian film avant-garde, and postmodernism, and found in striking fashion on the albums *The Hips of Tradition* and *Com defeito de fabricação*. It has continued into the current decade with his recent *Estudando o pagode* and *Dança-êh-sá*, which in turn deconstruct pagode samba and music associated with historic slave revolutions.

Zé's aesthetic was most clearly laid out in his 1998 album *Com defeito de fabricação*, for which he co-opts *arrastão*, a term that refers originally to an environmentally destructive form of net fishing and that in the parlance of urban Brazil refers to a technique for robbing tourists practiced by young hoodlums. Zé recycles the term and uses it to describe the particular way in which he drags his net through the sources he is plagiarizing, which in *Com defeito de fabricação* include material as diverse as Rimsky-Korsakov, Borges, Saint Augustine, and "the anonymous musicians of the São Paulo night."

In this paper I investigate four Zé compositions, including "O Cademar," "Tôc," and two songs from *Com defeito de fabricação*, and I look at how de- (and re-)construction unfolds from a purely musical and from a more abstract intertextual sense. I ask an important ecological question too: what happens to the original musical source after Zé has pillaged it? "Tôc" comes from the early album *Estudando o samba*, a title that suggests that Zé's deconstruction is a way of getting inside the structure of the samba in order to gain a greater understanding of its inner workings or its semiotic meaning. But *arrastão* suggests a more insidious practice, whether in reference to the tearing apart of seabeds in order to access the financially lucrative resources found therein or to the poor victims of the dragnet-style robbery. Like Andrade's *antropofagia*, with its origins in early (but likely apocryphal) accounts of Tupi ceremonial practices in which captives would be eaten in order to absorb the essence of their soul, we must consider the possibility that something of the original must be destroyed in order to benefit the *arrastista*.

CHANGING THE SCORE (AMS)

Christina Bashford, University of Illinois, Urbana-Champaign, Chair

SIR HENRY ROWLEY BISHOP (1786–1855): PERVERSE OR PROPHETIC

Christina Fuhrmann
Ashland University

Sir Henry Rowley Bishop (1786–1855) is best known as the composer of “Home Sweet Home.” But “composer” is a vexed term, for Bishop based the melody on a folk tune. Such confusion of authorship surrounds Bishop’s entire oeuvre, especially his adaptations of thirteen foreign operas—by Mozart, Rossini, Weber, and others—that he translated into English, reset to altered libretti, divested of recitative, stripped of much of their score, and refitted with new music. Such free treatment of others’ works sent Bishop’s reputation into a posthumous plunge. While contemporaries called Bishop “the English Mozart,” twentieth-century scholars flagnellated him for his “mutilations,” “barbarisms,” and “perversions.” But was Bishop so perverse? Drawing on contemporary sources, recent scholarship on canon formation and operatic reworkings, and literary studies of adaptation (largely untapped by musicologists), I argue that Bishop’s adaptations have disturbed modern scholarship precisely because the issues they raise are so current: class; money; control of artistic worth; and the slippery slope of “originality.”

Bishop’s adaptations crossed class lines, moving from exclusive opera house to heterogeneous playhouse. Both then and now, confusion accompanied this crossing: was it noble to bring fine music to a broader public, or degrading to change a refined work to gain a mass audience? The fact that a mass audience brought mass profit disturbed the delicate interplay between solvency and artistic worth, especially tricky for theaters without government support. With copyright law still in its infancy, adapters often profited while the original authors did not. Yet adapters also suffered. Since adaptation offered relatively low-cost, low-risk foreign hits, it discouraged original native works. For a nation used to supremacy in other arenas, this led to a kind of “reverse” colonization that fed into the epithet “Das Land ohne Musik.” Adaptation also emphasized the stock system—the same company performs works refitted for them—at a time when this model started to fail financially in favor of the “big business,” long run system of today—a traveling company brings the same show to all locales. Adaptation harmed not only financial but also ideological constructs of authorship. It perpetuated an aesthetic that privileged performance, resisting the gradual move to a canonical ideal that enshrined author and work. Perhaps even more damaging, it pointed up contradictions inherent in this burgeoning ideal. Bishop made changes, but so did opera houses across Europe; even modern productions trim recitative, conflate different versions, or replicate score and text but change staging. Adaptations also point up how difficult it is to define “original,” especially in opera, where numerous versions often exist and the libretto itself is frequently adapted from a previous work. And, as the postmodern aesthetic celebrates, adaptation, collage, and remakes have become more the artistic norm than the exception.

Ultimately, Bishop’s adaptations disturb not because they are isolated relics of an uninformed past, but because they strike so close to issues that still vex us today. We can no longer dismiss Bishop’s adaptations as perverse, for that very perversity has proved prophetic.

RESTORING IVES'S FRACTURED HISTORIOGRAPHY: THE
CASE OF JOHN KIRKPATRICK'S *CONCORD SONATA*Drew Massey
Harvard University

Charles Ives's "Piano Sonata no. 2: Concord, Mass. 1840–1860," the so-called *Concord Sonata*, is a seminal piece in the American concert music repertoire. Ives's sprawling four-movement work, which includes musical portraits of American Transcendentalists Ralph Waldo Emerson, Nathaniel Hawthorne, the Alcott Family, and Henry David Thoreau, is now considered one of his masterpieces, and its premiere in January 1939 in New York marked a turning point for the public career of Ives's music.

It was also a decisive moment for the man who sat at the piano bench that night, the American pianist and editor John Kirkpatrick. Four years earlier, near the beginning of Kirkpatrick's decades-long effort to learn the *Concord* and to come to grips with its labyrinthine text and myriad revisions, Ives told him "do whatever seems natural or best to you, though not necessarily the same way each time. The music, in its playing as well as in its substance, should have some of Emerson's freedom in action and thought" (John Kirkpatrick papers, Yale University).

This paper explores the peculiar way in which Kirkpatrick interpreted Ives's directive. Specifically, I propose that we think of Kirkpatrick's work with the *Concord* (which includes editorial, performative, and pedagogical activities) as a "network of association," my own term meant to signify a musical analogue to a core construct by Emerson—the Over-Soul. Kirkpatrick created this network over the course of some sixty years, from his first encounter with the *Concord* in 1927 to his final edition of it in 1987. It adds up to a substantial legacy, including two commercial recordings, five distinct editorial projects, hundreds of live performances, and a number of essays.

Scholarly discourses about the *Concord*—and by extension about Ives's position in music history—have centered on two opposing schools. One, the "choice" school, claims Ives as an essentially modernist composer, who presaged later developments such as indeterminacy. The other, the "text" school, emphasizes Ives's allegiance to the European Romantic tradition. Despite the fiery rhetoric that has often characterized exchanges between these views, both can claim Kirkpatrick's network as their intellectual origin. Re-examining Kirkpatrick's recordings, editions, and writings as a web of interconnected elements reveals a sometimes paradoxical—but nevertheless coherent—view of the *Concord* and its composer.

By aligning Kirkpatrick's approach to the *Concord* along transcendentalist lines, I do not mean to suggest a smooth historical narrative from Emerson to Ives to Kirkpatrick. Nor do I wish to downplay the role of modernism as a broad artistic and cultural movement during the period of Kirkpatrick's interaction with the *Concord*, since any number of features in Kirkpatrick's *Concord* could be described as "modern." Rather, a "network of association" establishes a frame for thinking about the editorial and performing challenges that Kirkpatrick faced, while at the same time offering a way to reconnect the fragmented historiography of one of Ives's most important works.

CRITTERS AND KIDS (AMS)
Rebecca Harris-Warrick, Cornell University, Chair

THE PRINCESS AND THE OWL: BONTEMPI'S INTERMEDIO
 TO *IL PARIDE* (1662) AND ITS INTERPRETATION

Norbert Dubowy
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In 1662, the singer, composer and later historiographer Giovanni Andrea Angelini Bontempi (1625–1705), at the time in the service of the Elector of Saxony in Dresden, wrote his large opera *Il Paride*. It was performed as part of the wedding festivities for the Elector's daughter Erdmuthé Sophia and Margrave Christian Ernst of Brandenburg-Bayreuth. At the end of the third act, Bontempi included a scene whose content and meaning has never been fully explained by scholars of that work. The scene, a sort of intermedio, is written for three boys who enact, presumably in the form of a dance, the game of the owl, "il gioco della civetta." The whole scene can be traced back to an intermedio for the Roman opera *Il San Bonifatio* by Virgilio Mazzocchi, who was Bontempi's singing teacher at the time of the performance in 1638. While the scene from *San Bonifatio* clearly provides Bontempi with a subtext he can draw upon, it has a variety of aspects. As can be seen in another Roman opera from around the middle of the century, "civetta" was a type of dance. It was also known throughout Europe as a popular game of chance. The latter has its roots in a common hunting technique where an owl is used as a lure to attract other birds. The owl's attractiveness, as documented in many examples from visual arts, was interpreted in the seventeenth century as a symbol of love and erotic attraction, desire, and enticement. From this perspective, Bontempi's intermedio becomes central to the interpretation of *Il Paride* which, as a wedding opera, celebrates the mutual attraction of the princely couple.

ARISTOPHANES, RAMEAU AND *PLATÉE*

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Rameau's opera *Platée* is a hybrid work that derives its unique nature from many roots. No analysis, however, has fully considered its close connection to Greek comedy, and notably to Aristophanes' s play *Frogs*. While many have commented on the allusion to the play in the frog chorus in act 1, the connections between the two works are much deeper and more subtle than a single overt reference implies. This paper will focus on two of the most important aspects of this connection and conclude with a discussion of reasons for the composer's and his librettist's interest in Aristophanes.

The central character of *Frogs* is Dionysus, god of the theater, and the evidence suggests that Rameau found inspiration for the role of Platée in this character. Dionysus, like Platée, is the butt of jokes and derision. In act 1 Dionysus makes his entrance in drag. As a result of these and other comparisons, I suggest Platée may be viewed as the personification of opera, as Dionysus is the god of theater. The characterization of Platée as ugly, unloved, needy and generally inept would certainly apply to the institution responsible for the preservation of the tragédie lyrique in the 1740s. Desperate for audiences, in financial ruin and regarded as irrel-

evant by many, it struggled to hold on to its former grandeur. The objectification of *Platée* as a symbol helps explain the presumed cruelty in the final scenes.

At the heart of *Frogs* is the contest between Aeschylus and Euripides. Each mercilessly parodies the other's works. A comparison may be made between the rivalry of Aeschylus (the classic paradigm) and Euripides (the brash rule breaker) and that of Lully and Rameau. Rameau's opera, particularly act 1, is filled with quotations and allusions that parody his own works and those of Lully, creating a dialogue not unlike that between the two Greek writers.

Rameau's interest in Aristophanes dates from the early 1730s when Rameau associated with the group of writers who were involved with the creation of the *opéra comique*. Among the subjects of intense interest to this group was the moral value of operatic parody, a staple of comic opera, the purpose of which was to point out the weaknesses in the works of Lully and the genre he had created. The creators of parodies sought to defend them against their many critics by appeals to antiquity. In 1733 Rameau's associate, the Abbé Sallie, published an historical analysis and defense of parody beginning with Greek comedy and citing Aristophanes as an originator of the genre. An examination of *Platée* in relation to Greek comedy and *Frogs* reveals the fruits of Rameau's contemplation on parody and has the potential of changing the way we think about and interpret this work.

PLAYING AT CHILDHOOD FROM ROUSSEAU'S *EMILE* TO WEISSE'S *EMILIE*

Adeline Mueller

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In the late eighteenth century, a genre of literature marketed directly to middle-class children emerged in Germany. Through didactic books and periodicals, the new *Jugendliteratur* fostered youth literacy and social cultivation while valorizing domesticity. The genre was entwined with music from the beginning—after all, one of the most successful of these children's periodicals, *Der Kinderfreund* (1776–82), was published by the *Singspiel* librettist Christian Felix Weisse. Alongside *Der Kinderfreund's* stories, poems, and plays, Weisse contributed librettos for one-act operas known as *Kinderoperetten*, later set by composers such as Georg Benda, Michael Haydn, and Johann Adam Hiller. From behind their façade as leisure entertainment for the private sphere, *Kinderoperetten* complemented efforts by public-school vocal pedagogues to employ music as a means of *Selbstbeherrschung*, or (as David Gramit translates the term) the “internalization of obedience.”

Thomas Bauman has remarked on the similarities between the sentimental, family-oriented themes of the *Kinderoperetten* and those found in their counterparts on the adult *Singspiel* stage: from rescues of angelic daughters, to reunions between long-separated parents and children, to charged encounters with the upper class. In *Die Kleine Aehrenleserin* (The Little Gleaner Girl, 1778), for example, the fate of the impoverished heroine, Emilie, and her starving mother rests with a nobleman and his two children. But one thing sets the *Kinderoperetten* apart from other German operas. The settings were, for the most part, intended for amateur presentation in one's “kleinen Familientheater”; in other words, children would not have gone to an opera house to see an adult play Emilie, but would have portrayed her themselves in domestic performances for their own families.

This participatory aspect of *Kinderoperetten* links it with other manifestations of late eighteenth-century child-oriented vocal culture, such as children's *Lieder*, puppet operas, nov-

ely troupes of child opera performers, and children's roles (and their performers) in German opera as a whole. The relative abundance of such endeavors exemplifies Germany's preoccupation with childrearing, which had been prompted in large part by Rousseau's 1762 *Emile*. That treatise on the upbringing of a civilized "natural man" had inspired both an educational movement in Germany (the Philanthropinum) and a new emphasis on the social and even political obligations of parents and educators. But familial roles, Rousseau stressed, must never be felt as artificial. This left genres like *Kinderoperetten* with the paradoxical task of imparting urgent lessons on sincerity and artlessness through that most "insincere" of endeavors: play-acting. It will be the task of this paper to elucidate how that paradox makes itself felt in the works.

MINIATURISM, NOSTALGIA, AND MUSICAL MICROSCOPY: THE FAIRY FANTASTIC IN NINETEENTH-CENTURY FRANCE

Francesca Brittan

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In the middle decades of the nineteenth century, France was gripped by a craze for the imaginary creatures and landscapes of fairy legend—a fascination with elves, sylphs, and gnomes, and with the enchanted groves and grottos from which they came. French fairyfolk were as much the product of science as they were of legend and fantasy; they were shaped by a growing interest in microscopy, entomology, and hot-air ballooning as well as by the writings of historians and religious mystics. The origins and cultural implications of fairy imagery in Romantic literature, painting, and theatre have been much explored—recent studies have drawn links between the supernatural landscapes of Moreau, Blake, and Fuseli, the elves populating tales by Nodier and Gautier, and the Shakespearian fairy-spectacles generated on Parisian and London stages. But these studies have had surprisingly little to say about *musical* fairies—the elves, farfadets, and sylphs rendered into sound in works by Berlioz, Adam, Weber, and Mendelssohn, as well as in hundreds of fairy pieces by lesser-known composers. Like their visual and literary counterparts, these musical works hovered between magic and science, relying on innovations in orchestration to produce a set of supernatural tropes teetering on the edge of noise: gossamer string and wind textures, *col legno* and *ponticello* effects, unusual harmonics, and what Berlioz called "crystalline tones" and "fairy noises." The result was a set of soundscapes as elusive and capricious as the fairies themselves, accessible only to composers with ears attuned to the microscopic. This paper traces the evolution of those soundscapes—the development of the so-called *style féerique*—examining the explosion of fairy pieces published in France through the middle decades of the century, and the role of folklore, poetry, and natural science in shaping musical fairylands.

The fairy fantastic, as I shall argue, was linked not only to a special set of sounds but to particular generic markers. References to fairy circles and rounds in literary and visual culture encouraged composers to couch their fairy music in dance forms, from the "Rondes des lutins" by Liszt, Bazzini, Moret, and countless others, to *féerique* polkas, gallops, and marches written for both theatre and concert hall. The scherzo emerged as a key fairy genre—one that depicted fairyfolk in both their benevolent and demonic guises. Berlioz's and Mendelssohn's scherzi on Shakespearian themes (1839 and 1843) were two in a long line of supernatural scherzi, which included Heller's "Scherzo fantastique" of 1846, Raff's work of the same name (also 1846), Dukas's "L'Apprenti sorcier" (1897; subtitled *scherzo*), and Stravinsky's "Scherzo

fantastique" (1907–8). By the end of the nineteenth century, fairy sounds and forms had been well established, although fairies themselves had begun to fade from popular consciousness. The Romantic nostalgia that had produced both the miniature world of elfin folk and the fleeting, often barely audible sound of their songs and dances had dissipated, and the fairies themselves had bid farewell for the last time.

ETHEREAL VOICES, MUTE SUBJECTIVITIES (AMS)

Jacqueline Waeber, Duke University, Chair

"IN WHICH THE INTELLIGENT READER WILL SEE THAT
HE HAS GUESSED CORRECTLY, IN SPITE OF ALL THE
AUTHOR'S PRECAUTIONS": OPERA IN VERNE

Cormac Newark
University of Ulster

An essential part of the enormous popularity of Jules Verne is his apparent capacity for seeing into the future: enthusiasts have found in his works descriptions of numerous devices, from space rockets to film projectors and fax machines, that seem to pre-date the actual inventions by decades. Perhaps unexpectedly, the places where opera finds its way into Verne's novels are particular sites of experimentation and strange happenings—and always highly significant in the unfolding of the plot. In the two most obviously operatic of his works, the novella *Docteur Ox* (1872) and the novel *Le Château des Carpathes* (1892), we are presented with extended narratives of musical performance that are associated with incomprehensible, futuristic goings-on.

Each of these scenes, however, also participates in a literary tradition by then a century old. Opera featured surprisingly often in the French nineteenth-century novel: already by the end of the *ancien régime* the *soirée à l'Opéra* was a popular device of the society *roman*, and the trope continued to develop through Balzac, Dumas père, Flaubert, and beyond to Proust. These scenes, illustrative above all of social structures, also show the contemporary hybridization of writing about music—literary, fantastic and technical by turns—which generated themes running through the works of anonymous journalists, professional critics and canonic novelists alike. One of the most significant of these was the mania for the mechanical in and around opera reception throughout the period, from Balzac and Sax all the way to Verne and Edison; this paper will trace the development of the peculiarly futuristic aspect of the practice of evocative writing about opera, and the place it held in the cultural and literary imagination.

As well as the father of science fiction, Verne was also a keen, and often mocking, chronicler of his own present: as one of his biographers tellingly pointed out, he belonged not only to the nineteenth century of science, but also to the Second Empire of Offenbach, with all the satirical frivolity that name implies. The dichotomy presented by Verne's bracing, technology-driven narratives and their satirical subtexts is a sustaining theme in reception of his work—and one of the aims of this paper will be to show that opera is one of the most revealing topics through which to address it. The discussion will home in on the back-and-forth of tradition/progress, stasis/development, and mystery/dénouement in opera that so fascinated Verne, and that he used to particular effect in the key scene of the heroine's reappearance in *Le*

Château des Carpathes. Mute apart from her song, she never finishes her final aria because for Verne the new possibilities of recorded singing represented not the limitless re-enjoyment of performance but rather a metaphor for performance without climax, and, as such, an object tantalizingly excluded from the pleasurable cycle of mystification/clarification (and, ultimately, present/future) in which his fiction consists.

“TWO WILL BECOME ONLY ONE”: ANGELIC
EROTICS, ONTOLOGICAL EROTICS, AND
SCHOENBERG’S “SERAPHITA,” OP. 22, NO. 1

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Angels appear in Schoenberg’s revised *Harmonielehre* of 1922. The new edition’s expanded discussion of major and minor tells a story in which sexless but desiring angels represent the future of music. Schoenberg argues that, though major and minor seem as natural as man and woman, the history of music is not fulfilled in them. Instead, these “two will become only one”: “We have come closer to the will of nature, though we remain far enough from it. The angels, our higher selves, are sexless, and the spirit does not know repulsion.”

This paper will explore the musical and philosophical significance of these angels through a reading of Schoenberg’s orchestral song “Seraphita” op. 22, no. 1. It will begin by tracing the angels of the *Harmonielehre* to Balzac’s novella *Seraphita*. Schoenberg read *Seraphita* in 1911 and called it the “most glorious work ever written.” In 1913, he wrote to Alma Mahler that he hoped to set Balzac’s text as a massive oratorio, spanning three nights. Unlike the angels of traditional angelology, Balzac’s angels know desire, and can even experience physical love through a complete commingling with one another. They are sexless but sexual, pure but desiring, and in their commingling, as in Schoenberg’s promised music, two become only one.

In “Seraphita,” op. 22, no. 1, Balzac’s angels converge with the musical associations Schoenberg gives them in the *Harmonielehre*. On every level of the song’s formal structure, distinct musical materials are made to mix, embrace, commingle and interpenetrate. In “Seraphita” two are constantly becoming one, and this occurs most vividly in Schoenberg’s setting of a line that directly recalls Balzac: “here, now, we may not commingle [vereinen] or kiss.”

Building upon this formal analysis, I will consider Schoenberg’s and Balzac’s angelic erotics with respect to the work of Jean-Luc Nancy, particularly his *Listening* (2007). Nancy’s post-Heideggerian philosophy identifies aesthetic production as a privileged site for an encounter with Being’s difference from itself. In *Listening*, he centers this argument on sound and music, arguing that sound marks the opening of space-time, the difference between locations and moments which makes possible any experience or existence. For Nancy, since this structure of sound corresponds to the fundamental self-differing of Being, to listen is to encounter Being itself.

I will argue that this formulation of sound in Nancy corresponds to the angelic erotics of Schoenberg and Balzac. Just as space and time mix and differ in Nancy’s ontology, always within themselves and each other, always differing from themselves and each other, so too do the diverse and different bodies of the angels commingle and interpenetrate for Balzac and Schoenberg. And, in both cases, music is at once the event and unveiling of these erotics. “Seraphita” becomes music about music, and music about Being. Its formal structure repeats

the structure of sound and resonating matter, and, in turn, the self-difference of Being. Angelic erotics are sonic erotics; sonic erotics are ontological erotics.

THE VOICE IN THE MACHINE: SUBJECTIVITY AND TECHNOLOGY IN MAX BRAND'S *MASCHINIST HOPKINS*

Erica Scheinberg

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Many prominent composers of the Weimar period regarded technology as a subject worthy of operatic treatment. In *Zeitoper* [topical operas, or operas of the time], young composers such as Ernst Krenek and Paul Hindemith replaced the historical, literary and mythological settings typical of earlier operatic traditions with the industrial city and its technological landscape, programmatically emphasizing mechanical music, machines, and new media. *Zeitoper* typically juxtaposed aspects of musical expressionism with elements of the *Neue Sachlichkeit* [New Objectivity], the cool aesthetic characteristic of German literature and arts during the interwar period. Tension in *Zeitoper* between these two broad aesthetic tendencies reflects the conflicted nature of attitudes in general toward urban and industrial machines during this period.

In this paper I discuss Max Brand's *Maschinist Hopkins*, a *Zeitoper* known widely by reputation but rarely performed, in which technology is an explicit subject. *Maschinist Hopkins* takes place largely in an American factory, against a backdrop of imposing factory machines and the synchronized bodies of countless anonymous workers. The central characters come together in this quintessentially modern space to confront each other and—in the opera's most horrific moments—to confront the machines. I focus on a particular scene towards the end of *Maschinist Hopkins*, in which the main female character, Nell, returns from beyond the grave to exact revenge on her lover—and killer—Bill by means of a conventional operatic device: an uncanny, disembodied voice, which in this case emanates from *Die Quelle* [the Source], the powerful machine that supplies electricity to all the other factory machines.

I argue for the complicated meanings of technological symbols during the Weimar period, especially the symbolic conflation of the machine with the so-called New Woman of the Weimar period and, more generally, early twentieth-century associations of female sexuality with electrical power. In this paper I approach Nell's return, as the ghostly voice in the machine, from a number of different perspectives: as evidence of the typical Weimar-era equation of the female with technology; as signaling a dramatic enactment of the anthropomorphic relationship between man and machine during the Weimar period, an age in which such face-to-face encounters were still fairly remarkable, if frequent, occurrences; and as a variation on long-standing anxieties surrounding the powerful voice of the operatic diva, updated for the age of mechanical reproduction.

My analysis of Brand's music, libretto, and stage directions show how he depicts the human voice as an unruly entity that, unlike instrumental sound, cannot be easily mechanized and contained. Given that singers employ all sorts of technologies and techniques in vocal production, it would be naive to assert that singing is the only kind of music-making that does not have a significant relationship with technology. Yet during the Weimar period the human voice was often granted a privileged representational status as the anti-machine. In *Maschinist Hopkins* Brand juxtaposes the mechanical nature of the machine with humanity of the sing-

ing voice the in order to interrogate the complicated relationship between *Neue Sachlichkeit* surfaces and expressive musical depth.

SONG OF DELUSION: WONG KAR WAI'S *FALLEN ANGELS*

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University of Hong Kong

Hong Kong director Wong Kar Wai's *Fallen Angels* (Duoluo Tianshi, 1995) hinges on songs. Seemingly aiming to produce facile, predictable effects, like a string of MTV videos, Wong's film turns out upon close scrutiny to feature pop music in a novel and disturbing fashion. In the first part of the film, Laurie Anderson's "Speak my Language," heard through a jukebox figured as both a throwback to a bygone era and a futuristic object, alternates with a rearranged version of Massive Attack's "Karmacoma." Both mark ritualistic, highly stylized portraits of characters. The former fills the soundtrack while we see the female agent (Michele Reis) indulge her fetish for an absent lover (the hitman, played by Leon Lai) and eventually masturbate, him absent, in his apartment; the latter functions as a lugubrious march accompanying bloody, spectacular shootout scenes, sounding as if from within the killer's own mind in a feat of self-choreography to an imaginary score. Then there is a Canto-Pop hit, James Wong's "Forget Him," as performed by Shirley Kwan. This was presumably chosen for the thematic link between its text and the relationship between the agent and the hitman on the one hand, and the latter and his older girlfriend (Karen Mok) on the other. However simplistic the link between song and story may seem, the song's refrain underscores many of the scenes so obsessively as to disenfranchise itself from the meaning of the text and permeate the film as a whole with a sense of timelessness, melancholia, and ultimately claustrophobia.

The linguistic and stylistic diversity of the songs in *Fallen Angels* is a direct reflection of Hong Kong's cultural space. Moreover, the songs enter in relation with a myriad of other sounds, both man-made and mediated by technology, giving shape to one of the richest sonic portraits of the city to date. But the film is no unequivocal celebration of this space. Nor is Wong Kar Wai its mere chronicler. The songs inform and shape identities, console their bearers and speak on their behalf; but they are also symptoms of loss and alienation. Worse, they are instruments of self-deception in that they are employed by the characters to carve a fictional, escapist, and delusional "cinematic" space in which they are the protagonists—which, in Wong Kar Wai's film, they are, thus resulting in a dizzying representation of the equivocal role of music as a soundtrack to everyday life.

Nowhere in the film is this more evident than when He Zhiwu (Takeshi Kaneshiro) uses "Thinking of you," sung by Taiwanese singer Chyi Chin, as a soundtrack to a video of his father (which he plays to him for his birthday). Zhiwu's talent for manipulating pre-existing music is cast by Wong against a desolate background of poverty, illness, and loneliness. That the music "works" for his impromptu home movie is less a celebration of spontaneous creativity than an acknowledgement of the role of popular music as the voice of a mute, inarticulate subject.

INDIGENOUS CATHOLICISM (AMS)

Jean-Pierre Noiseux, University of Quebec-Montreal, Chair

BISHOP DON COLINA'S MUSICAL LEGACY IN THE ARCHIVES
OF SAN CRISTÓBAL DE LAS CASAS, CHIAPAS, MÉXICO

John Lazos

Université de Montréal

The young seminarian, Carlos Colina, expressed surprise and concern when he received an invitation from the Ministry of Justice and Ecclesiastical Affairs and Public Instruction to become the new bishop of the province of Chiapas in the year 1853. The remote and isolated diocese of the southernmost part of Mexico had already been vacant for thirty-five years during the early part of the nineteenth century, a time in which the conflict between Church and State was increasing. The Cathedral of San Cristobal de Las Casas needed a bishop who could guide them through this turbulent period. Colina accepted the position and promptly left Guadalajara to assume his new appointment, bringing with him an impressive selection of Mexican sacred music repertoire.

In the summer of 2005 I discovered at the Historical Diocesan Archives of San Cristobal de Las Casas, eleven works for choir and orchestra by five Mexican composers of the nineteenth century. It is my hypothesis that these works arrived with Colina in 1854 during a period of attempted liturgical restoration, prior to the proclamation of the Laws of Reformation (1858). These eleven works by well-known chapelmasters from the prominent cathedrals of Mexico and Guadalajara represent a spirit of the independent Mexico, a repertoire that has, to date, received little attention. Much of this music has been overshadowed by the music of New Spain (1521–1821) and twentieth-century Mexican nationalism.

One work that stands apart from the rest is the festivity composition by Jose Antonio Gómez (1805–1878). Entitled *Ynvitatorio, Himno y 8 Responsorios*, this work has settings for the festivities of *Corpus Christi*, *San Pedro* and *La Purísima* and is divided into twenty-six movements. According to the Stanford catalogue there exist over eighty compositions by Gómez at the Metropolitan Archives of the Cathedral of Mexico City, where Gómez served for many years. The *Ynvitatorio*, found only in San Cristobal de Las Casas, is surely among his most monumental. Gómez, as he stated in his own words, sought to compose music “following the perfect balance of science and beauty,” which is demonstrated by compositional dexterity, contrasting textures and emotional diversity throughout the *Ynvitatorio*. His music modeled on the bel canto style of Bellini has been unduly dismissed by musicologists and considered of little interest and imagination. Yet, the importance of this style within the context of the burgeoning voice of independent Mexico cannot be underestimated.

It is my intention in this paper to explore the reasons why the novice bishop Colina chose to bring these eleven compositions to the remote and forgotten cathedral of San Cristobal de Las Casas. I will pay particular attention to the significance of the *Ynvitatorio* within the heated political and religious context of San Cristobal and in relation to the compositional output of Gómez, whose works are central to an understanding of Mexican music during the period of independence.

GREGORIAN IMPRINTS: SOLESMES, REGENSBURG
AND THE BATTLE FOR A FRENCH PLAINCHANT

Katharine Ellis

Royal Holloway, University of London

It is one of the ironies of French musical historiography that the study of sacred music as experienced on a regular basis in nineteenth-century France is as unfashionable as the experience itself was commonplace. Indeed, for many citizens in a predominantly rural society, the music of liturgical practice would have been among the musics they knew best.

On account of its intrinsic and ideological interest, study of the philological activities of the Solesmes Benedictines has dominated musicological scholarship on nineteenth-century plainchant reform in France; but the consistency of the abbey community's activity since the 1830s and the propagandistic genius of the reform's main architects have rendered it too easy to turn the Solesmes story into the only significant narrative. On the one hand the diversity of French regional practice has been under-researched; on the other, the fraught historical context within which the Solesmes reforms were pursued has tended to be underplayed in favor of discussions of editorial idealism, aesthetics, and an abstract quest for textual authenticity, thereby monumentalizing both the editions themselves and, to different degrees, the careers of the three monks whose work lay at the project's heart: Dom Prosper Guéranger, Dom Joseph Pothier and Dom André Mocquereau.

This paper takes a broader historical view. Contemporary sources suggest that more plainchant—of various kinds and vintages—was sung in nineteenth-century France than in any other Catholic country during the same period. Unsurprisingly, France had a well-developed sacred music market, and in their conflicting ways French musical commentators were as possessive over their plainchant as they were anxious for various modes of reform to purge it of eighteenth-century excesses. But tensions increased markedly in 1871, when the Vatican officially sanctioned publications from Regensburg (edited by Franz Xavier Haberl), seemingly to the exclusion of all French editions. Just two years after a Gallican rout by Ultramontanes at the First Vatican Council, and in the aftermath of a lost war against Bismarck, this decision, which was upheld repeatedly thereafter, appeared as a blow both to French musical autonomy and to the preservation of regional identity.

However, the Benedictines arguably presented a similar threat, since like Haberl and his publisher Pustet, they too sought an international monopoly that would destroy local French traditions. Radical Ultramontanes for whom plainchant was central to ensuring congregational participation feared the imposition of a new orthodoxy that might disenfranchise parishioners. Moreover, any monopoly threatened the livelihoods of French print workers to an unprecedented extent within music publishing, and passions within their trade associations ran high. On the basis of primary documents, notably from the Archives de l'Archevêché de Paris but also from the regional religious press, this paper provides a new perspective on the fate of French plainchant during a period of extreme tension—from 1871 to the mid-1890s—and analyses anew the complex interface of the economic, the regional, the national and the international in respect of a central form of musical experience for ordinary French men and women.

PERFORMING WOMEN: TRANSGRESSION AND VIRTUOSITY (AMS)

Nina Treadwell, University of California, Santa Cruz, Chair

BATTLE AT THE KEYS: WOMEN'S PERFORMANCES
OF FRANCIS KOTZWARA'S *BATTLE OF PRAGUE* AT
THE TURN OF THE NINETEENTH CENTURY

Elizabeth Morgan
UCLA

Georgian and Regency England boasted an abundance of women pianists, whose musical activities were almost entirely confined to the drawing room. Their approach to music was kept in check by numerous conduct books warning women against attaining too impressive a level of musical proficiency; the potential dangers of pursuing a virtuosic level of accomplishment included developing unladylike vanity, upstaging potential suitors, and entering a relentless path of moral depravity. Mothers were advised to limit their daughters' practice time and encourage them to play works of merely intermediate difficulty.

Considering the rigid rules governing women's music-making at the turn of the nineteenth century, it is surprising that battle pieces met with particular popularity in drawing rooms during this period. These works often exhibited unabashed physical display and a bravura sensibility. In the most famous of late eighteenth-century battle pieces, Francis Kotzwar's *Battle of Prague*, which reached the height of its popularity during the Napoleonic wars, the pianist imitates the events of the battlefield: rumbling octaves representing canons, running sixteenth-notes depicting an attack, dotted rhythms as trumpets and bugles, and lament motives as cries of the wounded. The work foregrounds flashy physical display at the keyboard, demanding sudden movements—such as leaps and hand crossings—that create a visual corollary to the sonic drama. The pianist's physical gestures are exciting to watch and crucial to the meaning of the piece for both performer and audience; her relationship to war is an embodied and mimetic one.

Using Kotzwar's piece as its model, this paper examines the physical gestures and dramatic impact of battle pieces for the keyboard, considering how the physicality of performance contributes to their musical meaning. In view of proto-Victorian advice to young women pianists, it considers their performances of battle pieces as something of an anomaly in the patriarchal culture in which they were fashionable, and seeks to understand their popularity by looking at the nature of the physical gestures within Kotzwar's piece, examining how their gestures embody the events of the battlefield. It also considers satirical accounts of the work from the period, viewing them as evidence that the extraordinary popularity of the piece among women was seen as a threat to English culture, leading to caustic reactions from men. Drawing on previous scholarship that considers battle pieces as forerunners to the bravura works of famous virtuosos such as Franz Liszt, it examines how these works—Kotzwar's in particular—contributed to a changing definition of keyboard virtuosity, one that developed with women pianists in mind. In arguing for their historical impact on public taste, the sheet music market, and composition, it questions the usefulness of the binarism of public versus private in telling this portion of history.

GENDER, GENRE, AND PERFORMANCE: REGINA
STRINASACCHI AND MOZART'S VIOLIN SONATA, K. 454

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In the spring of 1784, Mozart was working on the Sonata in B-flat Major, K. 454, and in a letter to his father on April 24th, he revealed the impetus for his activity: "We have the famous Strinasacchi from Mantua here right now; she is a very good violinist, has excellent taste and a lot of feeling in her playing. I'm composing a Sonata for her at this moment that we'll be performing together Thursday at her concert at the theater." This passage establishes several important details for the story I wish to tell. Unlike Mozart's earlier duo sonatas, dedicated to keyboard players, K. 454 was conceived for the celebrated Regina Strinasacchi, who was one of the few women to tour throughout Europe as a violinist in the eighteenth century. Furthermore, the letter reveals that the Viennese premiere occurred in a public space (rather than a private salon) and that Mozart himself accompanied Strinasacchi on fortepiano. He thus served as both composer and performer for the occasion, a dual role that was extremely rare outside the genre of the piano concerto. The letter also shows that Mozart composed the sonata in a short span of time, which has generated a great deal of debate about how "complete" the sonata was at its premiere. Yet despite these details culled from Mozart's correspondence, no firsthand accounts remain of the performance, leaving the score as the only trace of what may have occurred the evening of April 29th in the Kaerntnertortheater, before an audience of Viennese dignitaries that included Emperor Joseph II. What can be stated with some certainty is that the spectacle of a young woman playing violin in public—with Mozart as her older male partner—must have elicited a great deal of interest.

My goal in this paper is to explore connections between the genre of the violin sonata and women's experiences of music in eighteenth-century Europe. I will begin by examining some contextual documents, in order to shed light on gender ideology and the formation of gendered subjects during this period, while also discussing some specific musicians for whom Mozart composed, including Strinasacchi. Although few details are known about her life, the institutions that shaped Strinasacchi's musical education allowed her to pursue opportunities generally unavailable to women throughout Europe, including the possibility of cultivating virtuosic skills on the violin. I will then discuss the Sonata, K. 454, focusing on the embodied gestures through which Mozart challenged the prevailing status of the violin sonata as a form of domestic music and, instead, established a convincing role for a female virtuoso in the emerging public sphere. To conclude, I will discuss the process by which the Sonata, K. 454, entered the Western concert repertoire, including a look at its early publication history, questions about the autograph manuscript, and, most important, the way that Strinasacchi's role at the Viennese premiere has shaped the sonata's popularity from the Victorian to the postmodern age.

COURTESANS AS COURTIERIERS: POWER POLITICS, POLITICAL PAWNS
AND THE FLIGHT OF CARDINAL ANTONIO BARBERINI (1645)

Amy Brosius
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It has long been assumed that in seventeenth-century Rome the presence and cultural importance of courtesans was on the decline. Yet in truth, courtesans and their *conversazioni*—social gatherings held at courtesans' homes, where musical performances were standard fare—remained popular and integral to the functioning of elite male society. In fact, these women and their gatherings seem to have gained in respectability and popularity through their association with virtuosic singing. Documents from the first year of the pontificate of Innocent X (Giovanni Battista Pamphili 1644–55) reveal something of the social and political significance Roman courtesans held and the role they played in the construction of the public honor of the men who patronized them. This paper focuses on accounts of the arrest of courtesan Nina Barcarolla, “the most famous courtesan in Rome,” whose home was frequented by Cardinal Antonio Barberini. Her arrest was but one in a series of events directly involving Barberini and his political enemies, the Pamphili, that eventually led to his flight from Rome. Among the tactics the Pamphili employed to damage Barberini's reputation during this period was the public humiliation of his clients and associates. In this paper I will begin by placing Nina's arrest in the context of the arrests and public shamings of other Barberini associates during this period. A comparison of the actions taken against Nina and others, as well as the language used to describe them, will reveal that Nina was publicly conceived of - and dealt with - in the same fashion as Barberini's male courtiers and clients. I will then shift my focus to Roman society's conception of Nina in respect to that of other female singers working in elite circles. The accounts of her arrest pose Nina as a direct rival to court singer Leonora Baroni, daughter of the newly-ennobled Muzio Baroni and famous court singer Adriana Basile. While musicological literature has long considered the Baroni-Basile women to be socially on a higher level than courtesans like Nina, and more “respectable” in the eyes of their contemporaries, I will demonstrate that in reality Barberini considered the roles that Nina and her *conversazioni* played in his life to be analogous to those of Leonora and her domestic gatherings. Finally, I will address the role music played in Nina's public humiliation, and, concomitantly, in the construction of her social worth. Nina's arrest, in part, was due to a satirical song with texts by Francesco Buti that she had sung about Donna Olimpia Maidalchini Pamphili. Included in the public shaming the Pamphili decided to instigate against Nina was the open confiscation of all her books of *canzoni*, the symbols of her cultural capital as a *virtuosa*. Through the emphasis on music's role in Nina's arrest, these accounts demonstrate its importance in the perceived identity, status, and role of courtesans like Nina in elite Roman society.

TONO DE JÁCARA: FEMALE MUSICAL RUFFIANS
IN EARLY MODERN SPAIN

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On the 21st of January, 1779, the man of letters and statesman Gaspar Melchor de Jovellanos communicated to the Madrid City Council that he had been in attendance at a performance

of a *tonadilla* two days earlier, in which the actress Polonia Rochel, dressed as a bandit, had professed sentiments in defiance of the law, and moreover had fired a pistol on stage. Jovellanos recommended that the piece be withdrawn from performance as a bad example to the public, and the Council lost no time in doing so.

However, Jovellanos's moralism could hardly make a dent in what was already, by 1779, a long-standing Spanish theatrical tradition, one that can be traced back more than two centuries to the mid-sixteenth-century *jácaras*: short enactments of transgressive episodes, sung to what was sometimes called the "tono de *jácara*," addressed directly to the audience, and *always by a woman*. In every surviving example of this early female-bandit genre, the music is lost.

My presentation builds on several years' experimentation with reconstructing this lost music through the use of certain repeating bass-line patterns—*jácara* "vamps," more or less—that survived as notated in guitar treatises and *villancicos* of the seventeenth and eighteenth centuries. Certain melodic formulas in turn lend themselves to these vamps; I show how easily a character might have improvised her own melodies over these bass lines. Meanwhile, two hundred years later in the eighteenth-century *tonadillas*, all is written down, often with considerable attention to detail, making a *post facto* confirmation of the earlier, improvised practices. I will demonstrate this with the very piece vilified by Jovellanos, the previously unknown manuscript of which I was lucky enough to discover in the archives of the Biblioteca Histórica de Madrid.

A recuperation of the "tono de *jácara*" can help us gain some sense of how early modern discourses of marginality (banditry, as well as the socially marginal position of actresses) were woven together with, and to some extent dependent upon, the considerable agency developed by women through improvisational musical practices. The entire exercise contributes valuable information to the still under-theorized study of the social functions of comic music and theater.

THEIR OWN VOICES (AMS)

David Ake, University of Nevada, Reno, Chair

ASTOUNDING AND PROPHETIC: HEARING PRIVATE HISTORY IN THE BEATS' EARLIEST HOME RECORDINGS

Phil Ford
Indiana University

Between 1949 and 1951, John Clellon Holmes, Jack Kerouac, and Allen Ginsberg used a borrowed acetate recorder to make a series of home recordings. Until now these have never been studied or made public, and the present-day listener, hearing them for the first time, encounters a jumble of poetry readings, broadcast transcriptions, attempts at vocal jazz improvisation, and drunken late-night conversations as they emerge from a chaos of noise—that is, from the traces of the medium's inscription and the sounds of its decay.

It is tempting to approach these acetates as an archive from which unpublished poems and (dubious) musical performances can be extracted and presented as recovered works. This paper, however, seeks to move the contingent noise of everyday life to the foreground of attention. Heard this way, the sounds of the Holmes acetates cohere into what R. Murray Schafer

called a soundscape: the records become the ground for the formation of a jazz subjectivity and the auditory geography of a now-mythic time and place.

This auditory geography was not mythic when it was documented, though. Our hearing of it is unavoidably colored by the distance between its own moment and ours, when the Beats' jazz-inspired hip sensibility has become a canonic public stance. The acetates seem to bridge the gap between moments; the auditory presence of mythic figures stands in for the dream of living in their company.

Perhaps the most remarkable item in the Holmes acetates is "Logic," an attempt that Kerouac, Holmes, and Seymour Wyse made at emulating Lennie Tristano's late-1940s experiments in free jazz improvisation. At the time Kerouac believed that "Logic" was "astounding" and "prophetic," though the present-day listener might wonder why: by any ordinary standard, it is not a competent jazz performance. This paper suggests that what was astonishing and prophetic about "Logic" was the experience of recording it. Singing "Logic" is not the same as hearing it: to sing it would have been to participate in uncanny moments where individual minds merge and to encounter what Kerouac called "the IT," the "big moment of rapport all around." It was the search for this kind of experience that defined the emerging Beat literary sensibility these acetates document.

Listening now, we might convince ourselves that we have penetrated the veil of mediation that surrounds all historical moments and have arrived at last at the center of history. Yet even as we listen, history shrinks from our grasp, for these recordings are traces of an avant-garde project of creating artworks unfolded from lived experience, and while we can listen, we cannot participate. Ultimately, the Holmes acetates place us in the same position that all recordings do: "trying to enter a hole backwards, trying to go back in time, through the looking glass, to find a phantom," as Wayne Koestenbaum has written. The Holmes acetates most easily offer themselves to a nostalgia for an imagined historical moment, but they can also become occasions for contemplating the melancholy of recorded sound itself.

"NONMUSICAL ACTORS" AND GENRE IN *NASHVILLE* (1975)

Gayle Sherwood Magee
University of Illinois

Of all of Robert Altman's films, *Nashville* is most often claimed as his masterpiece. Part of the film's legacy hinges on two often repeated facts: first, that the actors in the film wrote and performed their own songs; and second, that most of the actors were inexperienced at songwriting and performing. These two facts were repeatedly cited during the film's original theatrical run as critics considered the phenomenon of actor-songwriters developing character and plot through song. The *National Review's* film critic praised "the almost uniformly successful creation of appropriate music by nonmusical actors;" a later critic claimed that the "cast-written" songs helped "unify the bits of Altman's fragmented narratives." Robert T. Self, a leading scholar of Altman's films, applauded the director's "well-known freedom for actors to write their own lines, and in *Nashville* the music they perform," while David Brackett emphasized that the songs "were written especially for" the film. Altman insisted on the impact of this process in 2000, a quarter century after the film's premiere: "Each performer wrote their songs from the character's point of view: it lent a reality as well as a theatrical depth to the songs and performances."

This paper re-examines the music of *Nashville*—the singers, songwriters, instrumental ensembles, and genres—in the film and on its commercial soundtrack to contest each of these tenets. The widely-held belief—that amateur songwriters and performers “wrote their songs from the character’s point of view” in order to lend “a reality as well as a theatrical depth to the songs and performances”—is, at best, only partially true. At worst, this viewpoint, which originated in the film’s promotional materials and has been repeated in popular and scholarly writings for more than thirty years, is demonstrably inaccurate. As this paper will demonstrate, several songs were written by professional songwriters for actors who did not (or could not) write their own music, while others were co-written by actors working with professional writers. More than half of the commercially released soundtrack existed prior to the film’s genesis, and some of the songs had been released commercially, disproving the notion that the songs were written specifically for the film, or to help the actors reinforce or develop their characters. Many of the songs written in whole or part by “nonmusical actors” were cut from the final version of the film and excluded from the film’s soundtrack album, suggesting a more conventional and commercially savvy sensibility, despite the maverick, rule-breaking reputation of both production and director. Indeed, clarifying the roles of amateurs, semi-professionals, and professionals, and of pre-existing and newly written songs in the creation of *Nashville* suggests previously unrecognized interpretations of the film’s genre, an issue that has proven particularly problematic in the literature. Focusing on the musical compositions that constitute the film’s very fabric yields a clearer picture of the film’s cinematic and musical models, and a more informed understanding of *Nashville*’s meanings and legacies.

THEOLOGY THROUGH SONG (AMS)

Lorenzo Candelaria, University of Texas, Austin, Chair

“I SING, I LAUD, I PRAY, I TEACH”: HYMNBOOK AND CATECHISM IN HAMBURG, 1558–1598

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Lutheran hymnbooks, catechisms, prayerbooks, and collections of Biblical texts—all translated into the Low German vernacular—were a staple of North German printing in the late sixteenth century. Printers would produce several devotional books in the same year or within a few years of each other, using shared format, typography, and illustrations. The visually unified set of books that resulted could be bound into a compact, all-purpose compendium by their purchasers. Many North German hymnbooks survive in this manner, including three that were among the first books of music printed in Hamburg before its rise to musical prominence in the following century: an *Enchiridion Geistliker Leder vn- Psalmen dorch Doctor Martinus Luther* (1558), bound with a catechism from the same printer from 1557; a second edition of the *Enchiridion* (1565), bound with a collection of prayers and a catechism from the same year; and a *Kort Psalmo”keschen / Darin- de gebru”cklikesten Gesenge vnde Lider / D. Martini Lutheri un- ander framer Christen thosammen gefatet synt* (1598), whose binding comprises a total of five works, all printed in 1598. These three hymnbooks, and their companion volumes, survive only in single copies.

Taking these collecting practices as a starting point, my case study of these books argues for a revised understanding of the relationship of early modern Lutheran hymnals with other Lutheran devotional books, and with Luther's *Kleiner Catechismus* in particular. Catechisms were not mere bibliographic adjuncts to hymnals, but essential counterparts in a common program of oral devotional education. Both partook of the tradition of the "small Bible" or "lay Bible" in which the most important points of scripture were condensed in easily memorizable forms. Shared typography and illustrations worked in tandem with analogous turns of phrase and organizational strategies, appealing to devotional knowledge already stored up in readers' memories. These were reinforced musically in the symmetrical modal scheme of Luther's catechism hymns, which were the strongest point of confluence between hymnal and catechism. Furthermore, like the Catholic books of hours and breviaries of the same period (recently investigated by Kate van Orden), both hymnbook and catechism called memorized texts into play in the teaching of faith, literacy, and music. My discussion considers not only the evidence of the hymnbooks themselves, but also draws on the evidence of the city's church and school ordinances for practices of hymn singing and catechism learning in early modern Hamburg—singing in church, at the beginning and end of the school day, regular catechism recitations by students at the Latin school, and catechism teaching services for the general public. These practices situate Hamburg's earliest musical prints in a lively urban devotional context, illuminating a wealth of possible reading strategies and suggesting a revised notion of which early modern devotional texts were suitable for audible "performance."

THE CATECHISM AS INTER-CULTURAL MUSIC:
THE JESUIT PRACTICE OF THE CATHOLIC
DOCTRINE IN COLONIAL SOUTH AMERICA

Bernardo Illari
University of North Texas

Roman Catholic missionaries' success in using music to lure non-Western people into Christianity in Latin America during the colonial era is a common historiographical cliché. Academic analysis of the phenomenon is much less widespread. Traditional scholarship is usually satisfied with reporting some version of the notion that the "natives perform European music excellently." In current research, the focus has shifted from missionary tactics to the Amerindian's active engagement in the colonial enterprise. For example, Guillermo Wilde has recently rethought the Jesuit Paraguay missions in terms of a sound (properly "musical") confrontation, where drum and bell signals organized time and controlled the Guarani bodies, while the Guarani channeled their resistance by means of festive practices, song and dance.

One Jesuit practice has thus far escaped musicological scrutiny: catechism. Missionaries taught Christianity's basic tenets (known as the doctrine) in dedicated sessions by means of (1) the short catechism, in question-and-answer format; (2) four basic prayers; and (3) special sermons; (4) simple doctrinal songs in the native languages that often spiced up the practice. Scholars often mention settings of the prayers and the songs, but generally fail to acknowledge the musical qualities of the catechism. The alternation of the questions (by one or a few catechists) and the answers (by everyone) produced a rhythmic call-and-response structure. Furthermore, the text was commonly sung to a specific "doctrine tone." Finally, the practice was often carried on during an open-air procession, adding spatial and bodily components.

This paper examines the Jesuit practice of the doctrine in selected cities (Lima, Córdoba, Asunción) and in the Guarani towns as a practice with religious, musical, and general cultural implications. It analyzes documentary descriptions of the practice together with surviving information about songs from a hermeneutical perspective informed by the different cultural traditions at play, and argues for an assessment of colonial culture as complex and mixed, avoiding both the exclusive imposition of Eurocentric meanings and the opposite, anti-Western and pro-Native reading.

From a Western angle, the doctrine appears as a basic tool for the colonial control of subaltern bodies. The great frequency of the practices (weekly in cities, daily for children in the missions) turned them into a central component of local soundscapes, far more characteristic than any “musical” performance. From a non-Western viewpoint, the doctrine seems a valid alternative for ethnic survival within the colonial empire. The ritualized combination of a set religious text, movement, and song may have been an acceptable substitution for certain pre-conquest religious practices, such as the famous “danced religion” of the Guarani who gathered in the Jesuit Paraguay reductions. The doctrine replaced Guarani myths with Christian beliefs, dance with marching, and traditional song with newly-composed tunes. Yet it simultaneously continued native responsorial performance, maintained the repetitious, text-centered nature of religion, and kept alive the active engagement of individuals in the joint performance of song and movement, upholding all-important features of the pre-Columbian worship.

YOUTHFUL INDISCRETIONS: COPLAND AND THOMPSON (AMS)

Sally Bick, University of Windsor, Chair

COPLAND'S EARLIEST SCORE AND BORROWING:

“I'M ON MY WAY TO MANDALAY”

Daniel E. Mathers

University of Cincinnati

Among Aaron Copland's unpublished juvenilia at the Library of Congress lies an undated, seventeen-measure score for piano notated on handwritten six-line staves, which he entitled “I'm on My Way to Mandalay.” Comparison of this previously uninvestigated manuscript with a contemporary popular song of the same name reveals this music to be an arrangement of the refrain (or “chorus”) from “I'm on My Way to Mandalay,” a Tin Pan Alley song composed in 1913 by Fred Fisher, with lyrics by Alfred Bryan. The revelation of this undisclosed borrowing contradicts all known references by Copland relating to how and what he began composing in the early 1910s.

Copland's autobiography, with Vivian Perlis, problematically affirms that his earliest extant music pertains to an abandoned opera on a scenario of his devising, entitled *Zenatello*, done at the age of “about eleven,” followed thereabouts by an abortive attempt at setting *Cavalleria rusticana*. In making these assertions, however, Copland mischaracterizes what is implicitly his “I'm on My Way to Mandalay,” supposing it to be part of the abandoned work on *Cavalleria rusticana*; further, he posits an impossible date, since the actual source by Fisher and Bryan had yet to be composed until he was at least age twelve. Following Copland's lead, all existing secondary literature has overlooked the historical significance of this manuscript as

his first instance of borrowing from a popular source, leaving unchallenged an erroneous assumption that his first documentable borrowing from popular idioms dates to 1921 (in the piano piece “Jazzy”). Discussion of the arrangement will develop the two-fold significance to “I’m on My Way to Mandalay” as both Copland’s earliest extant music and borrowing from a vernacular source. Doing so requires careful explanation of archival evidence at the Library of Congress as well as analysis of the borrowing itself in light of biographical, stylistic, and other critical contexts.

Copland arranged the refrain when still unaccustomed to the rudiments of notation, making deciphering the nature and intent of his arrangement difficult. Nevertheless, analysis of the borrowing reveals crucial rhythmic differences between the arrangement and its source, whereby Copland strips away ragtime elements characteristic of much vernacular music of the period. Discussion of the borrowing thereby not only revises the received chronology of his music but also exposes a tension in musical creation and reception central to the way he defined the entirety of his composing career. Namely, for Copland, grounding his music in a line of “serious” composers from Europe came at the expense of omitting “dubious” roots traceable directly to Tin Pan Alley.

THE UNKNOWN RANDALL THOMPSON: “HONKEYTONK TUNESMITH, BROADWAY IVORY-TICKLER”

Carl Schmidt
Towson University

Virtually every high school, college, or adult chorister is familiar with at least one if not several choral works by Randall Thompson (1899–1984). *Frostiana* is ubiquitous on programs to this day, *The Last Words of David* graces numerous Sunday services, *The Testament of Freedom* has seen thousands of performances, and the iconic *Alleluia*, written for the opening of the Berkshire Music Center (now Tanglewood) in 1940, has sold more than two million copies in less than seventy years. It is surprising, therefore, that the man often referred to as “the dean of American twentieth-century choral composers,” and who was a distinguished educator at institutions as diverse as the Curtis Institute of Music and Harvard University, has received so little scholarly attention since his pen fell silent less than twenty-five years ago. My research on a catalogue of Thompson’s music and for his biography has uncovered new sources that help illuminate his early years as a working composer.

Shortly after completing his master’s degree at Harvard in 1922, Thompson spent three years abroad as the recipient of a fellowship to study at the American Academy in Rome. He returned home with a portfolio of vocal and instrumental compositions, but with little practical experience and even less money. Taking up residence in New York City, Thompson set about finding gainful employment as a composer. Almost immediately he was paid to set five Merle St. Croix Wright poems to music before being asked to collaborate on music for the *Grand Street Follies* of 1926 at the Neighborhood Playhouse and to compose music for Richard Boleslavsky’s 1926 American Laboratory Theater production of the venerable Eugene Labiche comedy *Un Chapeau de paille d’Italie* (*The Straw Hat*). Thompson’s work for these theaters gave him immediate contact with influential New York artists.

This paper will examine Thompson’s unpublished contributions to these two productions as composer, arranger, orchestrator, and/or pianist. In particular it will focus on the important recent recovery of music for *The Straw Hat*, which has been known only from isolated

numbers in Thompson's own *Nachlass*. Work on them not only helped him survive financially, but also gave him valuable experience as a performing pianist and setting texts to music, his ultimate specialty. I argue that for Thompson this neglected aspect of his career is far more significant than was previously thought. The Lawrenceville School had given him a taste for Latin, grounding in English literature and religion, and experience as an organist; Harvard University had provided him with a firm foundation in the theory and grammar of music and a liberal education; Rome and his European travels had opened his eyes to a diversity of musical styles. Now the practical experience of working for New York theaters as "Honkeytonk Tunessmith, Broadway ivory-Tickler" provided him with his first significant commissions and taught him the practicalities of life as a composer.

Saturday evening, 8 November

ARCHIVING SCHENKER / DISCOVERING SCHENKER (AMS)

Ian Bent, Cambridge, UK, Chair

Timothy Jackson, University of North Texas

William Drabkin, University of Southampton

Marko Deisinger, Universität für Musik und darstellende Kunst, Vienna

Christoph Hust, Johannes Gutenberg-Universität Mainz

David Carson Berry, University of Cincinnati, Respondent

Archiving Schenker—transcribing his correspondence, diaries, and lessonbooks, translating them, providing commentary, publishing them on the web, publicly, freely, browsable, searchable—opens the way to **discovering Schenker**, that is, exploring the private world of his life, work, and mind. The pilot for this project, with currently c. 1,250 documents published, is **Schenker Documents Online** (SDO): <http://mt.ccnmtl.columbia.edu/schenker/>

There will be a brief demonstration of SDO; all four presentations by this evening's panelists are drawn from their work with the project. Of Schenker's four hundred correspondents, two are taken here as case studies: **Hans Weisse** (Schenker's most prized pupil, who exerted a profound influence on the transmission of his theory in the U.S.) and **Wilhelm Furtwängler** (Schenker: "He calls himself a pupil of mine—which fills me with not a little pride").

An important cache of Hans Weisse's papers came to light less than a year ago. After surveying these, Timothy Jackson will use Weisse's newly-discovered exercise books from 1912 to 1914, which contain Schenker's corrections, to attempt a reconstruction of the teaching process Weisse underwent, correlating these workbooks with the Weisse/Schenker correspondence, Schenker's diaries, and Weisse entries in Schenker's lessonbooks. Weisse worked on a String Quintet, of which Schenker gave a detailed critique, and also on Lieder and waltzes; thereafter Schenker initiated Weisse into systematic study of counterpoint, followed by figured bass.

William Drabkin draws on Weisse's letters to the Schenkers and his pupil Oswald Jonas to explore the shift in his role from spokesman for Schenker's cause ("die Sache") to independent exponent of the new theory ("die Idee"); his increasing self-reliance as a critic, as witnessed first by the expression of frank opinions on Otto Vrieslander's songs and later on Schenker's own publications (including *Der freie Satz*); and his sensitivity to the changing world and to the need to repackaging Schenkerism for the American market, without its accumulated cultural-political baggage.

Marko Deisinger examines Schenker's 1918 diaries for a socio-historical glimpse of living conditions in Vienna. With ever-present commodity shortages and resultant hardships, Heinrich Schenker and Jeanette Kornfeld relied on relatives in rural areas to send basic provisions; inexorable price-rises created nagging financial difficulties, compelling Schenker to raise his lesson fees, which led to conflicts with pupils. His vehement opposition to a "peace through reconciliation," his belief in German militarism, and his Jewishness all come to the fore. In addition, the diary informs us about the course of his teaching and about the progress of volume II of *Kontrapunkt*, as well as future plans.

Christoph Hust provides a close reading of a remarkable draft of a Schenker letter from 1931, which deals more straightforwardly than elsewhere with compositional layers, logic in

music, the composer's psychology, and other topics. Against the background of the Furtwängler/Schenker 1919–35 correspondence and meetings—Furtwängler occupying diverse roles, from scapegoat and intellectual sparring partner to colleague and friend—correspondence with Schenker's widow 1935–37, Oswald Jonas 1947–51, and Furtwängler's 1947 article "Heinrich Schenker: A Contemporary Problem," Hust compares Schenker's and Furtwängler's notions of performance.

LUSO/HISPANIC MUSIC RESEARCH TRAJECTORIES FOR THE COMING TWENTY YEARS

**Sponsored by the AMS International Hispanic Music Study Group
William Summers, Dartmouth College, Moderator**

The International Hispanic Music Study Group came into existence during the National Meeting of the American Musicological Society in 1993. Since then, the Study Group has gathered annually to present the work of a large and diverse group of scholars studying the music of the greater Luso/Hispanic world. Study Sessions have been held in honor of Dr. Robert Snow, and Dr. Robert Stevenson. Other programs have been planned and brought to fruition by scholars at every stage on the academic continuum, from graduate students to senior faculty from major research universities. Individuals from the Americas, Asia and Europe have participated in these Sessions.

A milestone was reached for Hispanic music research when Dr. Robert Stevenson created a prize to be awarded annually judged by a panel of AMS members to have produced the most outstanding scholarship in Hispanic music. The first four recipients of that prize gather in this Study Session to look into the proverbial "crystal ball" of future research directions that are now and will occupy scholars for the next two decades. Some of this new work, of course, is being carried out by the panelists themselves. They also have unique perspectives on the research frontiers being explored by junior and senior scholars from around the globe. Each panelist will make an opening statement addressing the key points in his or her abstract (below). After each statement, panelists and members of the audience will be invited to participate in a discussion of these points. The Session will conclude with a round table discussion that will entertain additional questions from the audience and interactions among the panelists.

ESCAPING NATIONALISM AND RE-ASSESSING EUROPEANESS: THE CASE OF EARLY-TWENTIETH- CENTURY MUSIC IN RIO DE JANEIRO, BRAZIL

Cristina Magaldi
Towson University

The literature on the musical production and practices of the European tradition in Latin America has been guided by an evolutionary ideal, in which Latin American composers, supported by notions of ethnic and racial particularity, absorb European music and transform it into a unique national musical language. While investigations of difference and uniqueness of the local have highlighted the politics of cultural and musical production in Latin America,

recent research addressing music and Otherness has illuminated issues of power structures in Latin American centers.

One of the areas still lacking musicological research is the issue of Europeaness in the European music received and produced in Latin America. As a result of aesthetic judgments that validate musical autonomy and stress models and derivatives, studies that have attempted to assess value in Latin American concert music—if not guided by the nationalistic predicament—have been overwhelmingly deceptive.

As an initial step towards understanding Europeaness in Latin American music, I will focus on the vogue for a specific repertory of French orchestral music in Rio de Janeiro at the turn of the twentieth century. The goal is to show that this repertory was key in articulating a shared culture of urban modernity in which the geographical and cultural point of reference was an abstraction. I will address the European music in vogue in the Brazilian capital as a cosmopolitan sound that connected individuals living in large cities, and show that this sound was coveted by a long list of Brazilian composers.

REPRESENTING AMERICAN MUSIC

Carol Hess

Michigan State University

In her 1998 presidential address to the American Studies Association, entitled “What’s in a Name?” Janice Radway commented on “the unproblematic ‘we,’” namely, the tendency of the United States to appropriate the term “America,” with the vast geographical area it denotes, and elide it with “the U.S.,” sometimes ignoring populations that have suffered the U.S.’s hegemonic ambitions. Questioning this habit of mind can prompt us to challenge the approaches commonly taken with the historiography of “American” music, which, with some exceptions, has tended to (1) focus solely on the U.S. and (2) overlook the Spanish or Latin American presence within U.S. borders, as well as the economic, social, and cultural connections among the American republics.

One of several lenses through which we can test our understanding of “America” is early twentieth-century Pan Americanism, that loosely defined set of political and economic policies, largely engineered by the United States with the goal of hemispheric solidarity against European fascism and later, communism. Given the generous subsidies for music, both private and governmental, Pan Americanism has recently attracted musicological interest, especially in studies on cultural exchange, Copland, Chávez, *Revueltas*, or politics and music. I propose that exploring representations of Latin American music in the U.S. is greatly enriched when we also listen to Latin American viewpoints. Several recurring critical themes or discourses (primitivism, modernism, race, universalism, and the Americas’ natural resources) are addressed not only by U.S. critics but also by Latin Americans as diverse as Oswald de Andrade, Néstor García Canclini, Beatriz Sarlo, and Ricardo Salvatore, and Juan Carlos Paz. By looking beyond the “unproblematic ‘we,’” U.S. scholars can enrich the idea of “American” music.

RE-APPROACHING THE CHALLENGING FRONTIERS
OF MEDIEVAL SPANISH MUSIC

Kenneth R. Kreitner
University of Memphis

A number of persistent questions surround Iberian music between, say, 1400 and 1550, and they range from the intractable to the inexhaustible. Without a dramatic discovery, we are not likely to have much to say about music between 1400 and 1460 or so, and no matter how much we learn, we probably will not stop talking about local traditions vs. northern influence. My contribution to this panel will focus on a question whose answer feels just out of reach: chronology, particularly for sacred music. We are dealing with a conveniently small number of sources, but their dates tend to be passionately debatable (Segovia s.s.), broadly drawn (Barcelona 454), or maddeningly mysterious (Tarazona 2/3)—so that it is currently impossible to establish any sort of stylistic biography, any sense of development over a long career, for even such a prominent and prolific composer as Peñalosa. And without knowing what came first and afterward, what was exciting and what was passé at any given time, what exactly *do* we know?

A “GLOBALIZED” APPROACH TO THE MUSICS
OF IBERIA AND ITS FORMER COLONIES

Walter Clark
University of California, Riverside

Globalization is a term, concept, and reality, one that has an impact on virtually every aspect of our daily lives. It is important to bear in mind, however, that this is not a recent phenomenon. In fact, Spain and Portugal created the world's first globalized economy already in the 1500s. The social, political, economic, and cultural issues with which we contend today as a result of globalization have their origins in the world that Spain and Portugal helped to create a half millennium ago. We must place the musics of Iberia and its former colonies in the context of a transglobal network of commerce and trade, in which music was and remains a vital commodity.

This necessitates examining the Luso-Hispanic musical heritage in a holistic fashion, as an unbroken continuum in time and space and not as a patchwork of separate traditions, styles, regions, and cultures. The musical ties that bind together Iberia, the western hemisphere, and various parts of Southeast Asia, especially the Philippines, are at least as strong as the elements that make them distinct. And vital connections extend not only across geographical and temporal dimensions but across socio-economic boundaries as well. Thus, the study of Latin American music in the age of globalization requires an equally “global” disciplinary approach, one that reaches across traditional demarcations between historical musicology and ethnomusicology in order to deepen our understanding and enjoyment of it. For, in the final analysis, all music is “world music.” Some of the most important issues in our area, and hence the best opportunities for research, exist at precisely these points of intersection between various classes and cultures, intersections made possible by a global Iberian empire.

PUCCHINI THE MODERNIST? (AMS)

Andrew Davis, University of Houston, Moderator
Nicholas Baragwanath, Royal Northern College of Music
Deborah Burton, Boston University
Matteo Sansone, New York University, Florence campus
Alexandra Wilson, Oxford Brookes University
David Rosen, Cornell University, Respondent

“I must say I really liked it. . . . Am I completely wrong?”

(Webern to Schoenberg, after attending Puccini’s *La Fanciulla del West*, 1918)

Is Giacomo Puccini (1858–1924) best regarded as a nineteenth-century Romantic working, anachronistically, in the early twentieth century—writing “for the repertoire” rather than “for the canon,” as Richard Taruskin has recently put it—or as a cosmopolitan modernist interested in assimilating contemporary aesthetic trends? This question, one aspect of what Alexandra Wilson has recently called “The Puccini Problem,” first surfaced during Puccini’s lifetime; it has gained new currency in recent Puccini scholarship.

The question is difficult—and has long been somewhat polarizing—in part because “modernism” is not easily located in Puccini’s music: some commentators find his turn toward whole-tone, modal, octatonic, polytonal, or other strategies—many of which fall under the rubric of Kinderman and Krebs’s “second practice” of nineteenth-century tonality—indicative of modernist inclinations. Others regard, among other facets of his style, his dependence on tonality and even his correspondence—which, generally speaking, does not exhibit modernist aesthetic aims in the same way as that of some of his more obviously modernist contemporaries, including Ives, Stravinsky, Schoenberg, Webern, and Strauss—as signaling a far more conservative bent.

The panel discussion will explore, in the context of recent scholarship on nineteenth- and early-twentieth-century Italian opera, various ways both of defining musical “modernism” and of understanding whether Puccini’s music is, or is not, “modernist.” Alexandra Wilson will introduce the problem by exploring implications for Puccini’s canonical status of pigeonholing him as a “nineteenth-” or “twentieth-century” composer; Nicholas Baragwanath will examine the evidence behind the historiographical claim—axiomatic in most Puccini scholarship—that Puccini is “heir to the Great Tradition” of Italian opera; Matteo Sansone will discuss Puccini’s choice of libretti, his contacts with D’Annunzio, and the contemporary critical debate on opera in Italy; Deborah Burton will discuss the development of Puccini’s use of nontraditional pitch collections; and Andrew Davis will discuss various interactions in Puccini’s late work of *ottocento* conventions with contemporary trends in music and theater. Jürgen Maehder, whose work over thirty years as an author and editor on topics ranging from Puccini’s modernism to the politics, culture, and music of fin-de-siècle Italy has laid the groundwork for many of the ideas the panel will examine, will respond.

REDNECK REBELLION: CONSTRUCTING AND DECONSTRUCTING THE MASCULINE AND FEMININE IN COUNTRY MUSIC (JOINT)

Jocelyn R. Neal (University of North Carolina, Chapel Hill), Moderator
Kristine McCusker, Middle Tennessee State University, Respondent

VOCAL STAGING, GENRE, AND THE MASCULINITIES OF OUTLAW COUNTRY MUSIC

Travis D. Stimeling
Millikin University

In a 1974 *Stereo Review* interview, “Outlaw” country artist Waylon Jennings sought to explain the appeal of country music for America’s youth. After rehearsing the oft-repeated tropes of country authenticity, he explained that country’s most appealing characteristic was its focus on the lyrics and the singer’s voice. To achieve this end, Jennings posited, country recording artists and producers did not exploit the “gadgets” of the recording studio because such mediation prohibited the establishment of personal relationships with country artists. Yet, between 1973 and 1978, Jennings established creative residence in Tompall Glaser’s “Hillbilly Central” studio in Nashville, where he explored the compositional possibilities afforded by the recording studio. This paper demonstrates how recording practices, repertoire, public image, and artist rhetoric intersected to construct an Outlaw that is both a dangerous character who exists on the margins of society and an easily domesticated man. Moreover, this paper examines how Jennings used vocal staging practices to enhance the expressivity of their voices, to strengthen the connection between their vocal personas and their listeners, and to comment on the crises of masculinity that followed in the wake of Women’s Liberation.

BLUE-BLOOD REDNECKS: DANCE-FLOOR POLITICS AND GENDER IN COUNTRY MUSIC

Jocelyn R. Neal
University of North Carolina, Chapel Hill

In 2007, country star Trace Adkins scored a number-one hit on the Billboard “Hot Country Singles” chart with “Ladies love country boys.” Encoded in its title phrase is a differentiation of social class for male and female identities, one that strongly echoes the interplay enacted on the country dance floor. This narrative trope, often referred to as the “redneck-blueblood” narrative and used in countless country songs, presents a male protagonist as a redneck: a working-class, southern, and rural self-affirmed identity forged through hard labor and tempered by a devil-may-care attitude. The female counterpart is cast in a higher social class, differentiated by material goods, education, urban culturalization, and sometimes geographic reference. She is the object of obsessive desire for the male.

This paper analyzes the musical rhetoric that reinforces this narrative across representative country songs, then adopts the narrative as a tool for interpreting gender identities and the dynamics of social interaction within the country dance scene, focusing on rhythmic movement, social rhetoric, image, and modes of communication. Finally, it extrapolates from those

gender identities to propose an interpretation of country music's stylistic evolution over the past three decades.

GENDERED PERSPECTIVES THROUGH WORD, IMAGE AND SOUND: TEMPORALITY, NARRATIVE AGENCY, AND EMBODIMENT IN THE DIXIE CHICKS' VIDEO "TOP OF THE WORLD"

Lori Burns, University of Ottawa
Jada Watson, Princeton University

The Dixie Chicks have claimed a prominent place in country music video while at the same time confronting the normative values of the traditional country music genre. Their recent collaborations with video director Sophie Muller set aside the sense of youthful liberation evident in their earlier videos, to adopt a more critical stance on serious social issues. "Top of the World" (2003) addresses the cyclic generational effects of domestic abuse, using the technique of montage editing to convey a complex narrative structure. This paper analyzes the lyrics, images, and music of "Top of the World," as these artistic layers are integrated into a video form that accommodates multiple subject positions in a multi-generational narrative of domestic abuse. The gendered and subjective perspectives of the story adapt to reveal both the origins and the consequences of the abuse. While in the domain of images, these perspectives can be suggested through characterization and action, in the domain of vocal and musical presentation, the Dixie Chicks develop a musical "voice" that accommodates a narrative of multiple agencies. In order to explore the ways in which words, images, and music are combined to communicate this narrative of multiple subjectivities, the analysis focuses on the following interpretive perspectives: 1) temporality; 2) narrative agency; and 3) embodiment.

SOUNDING THE VIRILE FEMALE: "REDNECK WOMAN" AND THE GENDERED POLITICS OF CLASS REBELLION

Nadine Hubbs
University of Michigan

In her 2004 country blockbuster "Redneck Woman," Gretchen Wilson identified—through music, lyrics, and images—with outlaw males and a hardcore persona once dubbed the "Virile Female" by tobacco market researchers. From a bourgeois perspective the Virile Female bespeaks bad taste. To any class-blind gender theory she is inexplicable. The "VF" is adroit, however, in evading the twofold trap whereby working-class women symbolize middle-class respectability (deemed killjoyish) within their own class, even as they symbolize disrepute to the middle class. Perhaps this can help to explain how Wilson's cross-gender persona inspired multi-platinum sales in the heteronormative, gender-conformist realm of country music. But why is female masculinity, musical cross-dressing, the vehicle for a wildly popular anthem of class defiance? What might this reveal about country's central preoccupation, male masculinity? What can all this tell us about the gendering of class, and the class-bound nature of gender? And how does musical rhetoric work to construct the racial, gendered, sexual, and class valences at the heart of this song and its phenomenal reception? This paper will deploy musical and rhetorical analysis and gender and social theory to address these questions and to illumine "Redneck Woman"'s potent conjuring of the Virile Female.

Sunday morning, 9 November

DANCING THROUGH TIME (AMS)
Marian Smith, University of Oregon, Chair

DANCE IN THE SPANISH RENAISSANCE

G. Yvonne Kendall
University of Houston

In recent years a great deal of research has addressed dance in the late sixteenth and early seventeenth centuries. Italian dance, represented by the greatest number of sources, is discussed in books and articles throughout the Western world. French dance, second in number of surviving published sources, has been the focal point of both publications and recordings. England, with only amateurs' manuscript sources extant, has been the focus of two recent books. The manuscripts for Spanish dance, however, have received little attention, although Maurice Esses' valuable contribution *Dance and Instrumental Diferencias in Spain* must be noted.

Spain's three currently identified sources from this period have choreographies that are of great importance to dance history. One source, "Aquesta carta" by Juan Tarragó, contains dances closely resembling *base dances* found in two published French sources of this period. Even more interesting, however, is "Reglas de danzar" which contains dances like the pavane that connect Spain to the rest of Europe. "Libro de danzar" by Juan Antonio Jaque contains choreographies like *jácara* and *las paradas* found solely in Spain. Recent archival research shows that exciting surprises are still in store.

The number of actual choreographic sources from this nation only partially explains scholarly neglect, because much dance music from this period makes reference to Spain. These references consist of dances with Spanish titles (e.g. Pavane d'Espagne), steps with Spanish names (*doppio alla spagnuola*), dedications to Spanish ladies (*Lo spagnoletto*, dedicated to Doña Giovanna della Lama, Duchess of Alborquerque), and references to Spanish royalty or nobility who danced specific choreographies (Isabella, Archduchess of Austria, daughter of Philip II of Spain). Isabella, in fact, described her dance activities in letters to her family and friends.

The ubiquitous appearance of Spain in late renaissance European dance sources clearly reflects the importance of this major political and financial power in the culture of the period. Prior cursory examinations of Spain's dance sources have generally referred to secondary source reports. No first hand in-depth investigation of these sources has yet occurred. The same is generally the case for extant secondary sources, such as letters, ambassadorial missives, etc.

Additionally, unlike other countries, Spanish culture used dance in church as well as theater, home, and palace. *Bailes de los seises* [Dances of the choir boys] were commonly part of religious festivals like Corpus Christi. Also *bailes*, more robust dances, could often end theatrical comedias. Lope de Vega, a major literary figure of Spain's Golden Age, even titled one of his comedias "El maestro del danzar." Other *bailes* were part of lively parties known as fiestas. More formal dance evenings, called *saraos*, featured the more elegant danza choreographies.

The *mascara*, a costumed event, could include both bailes and danzas. In *villancicos*, a musico-poetic genre, there are often references to dancing.

In addition to explaining the role of dance and its music in Spanish society through the lens of extant original sources from music, dance, and literature, I will introduce a newly-discovered source of seventeen choreographies from the Biblioteca nacional de Catalunya.

CLASSICAL BALLET ON THE MUSIC-HALL STAGE: THE MISSING HISTORY OF BALLET IN FIN-DE-SIÈCLE PARIS

Sarah Gutsche-Miller
McGill University

The years between 1870 and 1909—the end of the “golden age” of French Romantic ballet and the arrival of Diaghilev’s Ballets Russes—have long been described as a dark period for ballet in Paris. Few ballets are thought to have been created or restaged, with no more than a half a dozen popular or critical successes. To some extent this is true. The Paris Opéra, once the center of French ballet, saw a sharp decline in both the number and quality of works produced: whereas the Opéra mounted over sixty ballets between 1820 and 1870, including several that remain in the repertory today, only twenty-five were staged in the fifty years following 1870, virtually all of which have been forgotten. Yet these figures do not accurately reflect the state of Parisian ballet at the turn of the twentieth century. A survey of contemporary theatrical performance catalogues and journals reveals that nearly two hundred ballets were created in this period. These were newly written, composed, and choreographed, sometimes complex productions with lavish scenery and costumes, large ballets corps, and star ballerinas. There was one important difference: most of these new ballets were staged in Paris’s popular music halls. Ballet, then, did not disappear from the Parisian stage at the end of the nineteenth century, it simply changed venues.

Drawing on extensive, hitherto unexplored, archival materials in Paris, I will begin by outlining the missing history of fin-de-siècle ballet with particular attention to the most prominent of the music halls, the Folies-Bergère, which for nearly twenty years presented full-scale pantomime-ballets on a nightly basis alongside its variety-show entertainment. I will then describe the characteristics of this unknown popular form of genre as it was adapted for the music-hall stage. Music-hall ballets were a patchwork of musical and visual stereotypes staged with great spectacle for a broad audience. Their scenarios, written by authors of boulevard-theatre fare, bohemian artists, critics, and music-hall staff, were created to provide pretexts for mime, virtuoso ballerinas, travesty dancers, crowds, stage effects, picturesque and grandiose costumes and scenery, and semi-nudity—all elements of a successful popular ballet. This was accompanied by newly-composed music written by operetta composers, such as Louis Ganne, Edmond Misa, and Louis Varney, or by in-house specialists, like the Folies-Bergère’s conductor Louis Desormes, all of whom were well versed in the conventions of the genre and adept at cranking out creative variations on tried-and-true themes.

By the time Diaghilev brought the first productions of the Ballets Russes to Paris, there was a large and diverse ballet-going audience accustomed to danced spectacles. The arrival of the Ballets Russes did not then, as has sometimes been claimed, mark a sudden revival of a taste for ballet in the French capital; rather, it marked another turning point in the history of an ever-changing genre.

DANCING THE FUTURE, PERFORMING THE PAST: ISADORA
DUNCAN, AMERICAN WAGNERISM, AND THE MODERN BODY

Mary Simonson
Colgate University

In the summer of 1908, after nearly ten years abroad, “barefoot dancer” Isadora Duncan reappeared on the American stage. American audiences and critics were curious—and skeptical. Who was this long-lost American woman who only danced, without the requisite accompanying skits, songs, or recitations, and who only danced in concert halls, shunning vaudeville stages and audiences? Yet Duncan quickly found her American niche. By November of 1908, she was dancing at the Metropolitan Opera House before rapturous crowds to the accompaniment of conductor Walter Damrosch’s New York Symphony Orchestra. Undoubtedly, Duncan’s association with the well-regarded and well-connected Damrosch was an important part of her acceptance. Yet it was Duncan’s artistic, intellectual, and personal self-association with Richard Wagner that truly captured the attention of many audience members. Choreographing dances to excerpts from Wagner’s music dramas, simultaneously troping upon and vehemently disagreeing with his aesthetic theories and writings in her own speeches and essays, and regularly relating tales of her 1904 Bayreuth performance (including her dramatic announcement to Cosima Wagner that the *Gesamtkunstwerk* was unattainable), Duncan conjured herself as a Wagner prophetess in the eyes of her American audiences.

The American Wagner cult has largely been associated with the late nineteenth century and conductor Anton Seidl. As Joseph Horowitz posits in his seminal study *Wagner Nights: An American History*, the gradual decline of Wagnerism was closely associated with Seidl’s death in March of 1898 and the replacement of nineteenth-century meliorism and spirituality with modernist and naturalist aesthetics. A few decades later, however, Isadora Duncan’s American performances created a second-generation strain of Wagnerism, one that seamlessly mixed nineteenth-century aesthetics, music, and Victorian cultural values with emerging modernist aesthetics and twentieth-century discourses on the female body, movement, and evolution. Duncan’s performances, like those of Seidl, offered American audiences a forum in which to enjoy and debate Wagner’s music and theories; further, her performances offered American women the same sense of spirituality, emotionality, and physical freedom that many had experienced at Seidl’s performances. Guided by and a response to the sounds and ideas of Richard Wagner, however, Duncan’s performances simultaneously struck out in new directions, emphasizing freedom and originality, the mechanical as well as the soulful, evolution, and a radically embodied femininity.

In this paper, I will position Isadora Duncan as a twentieth-century Wagner prophet: a performer whose dances knit together Wagner’s compositions, vision, and performance practices, early twentieth-century cultural values, and the sort of ambiguous, experimental, self-referential, non-representational art commonly associated with musical modernism. Framed in this way, it becomes possible to develop and expand our understandings of American Wagnerism and American modernism: as Duncan’s career demonstrates, the echoes of Wagnerism in early twentieth-century life were not residual but resounding. At the same time, Duncan’s dances and ideas serve as a potent reminder of the close connections between music and the body: her performances and writings model and describe the historical intertwinement of music and dance traditions, the ways in which music and movement can inflect one another onstage, and the embodied nature of musical performance.

BALLET'S FAMILIAL BODY OR, THE CODES OF
TERPSICHORE IN FIN-DE-SIÈCLE RUSSIA

Anna Nisnevich
University of Pittsburgh

It has become a cliché to trace the resurgence of classical ballet in the twentieth century to the triumphs of Serge Diaghilev's Ballets Russes and the company's many offshoots. Lynn Garafola, Tim Scholl and Mary E. Davis hail Ballets Russes as uniquely blending age-old convention, innovative aesthetics, and links with popular culture. These scholars stress the increasing role of abstraction in Diaghilev's productions as most instrumental in making the seemingly outmoded art form appeal to modern sensibilities.

In this paper I argue that the renewed flourishing of classical ballet, its greater integration within the society, as well as its move towards abstraction are firmly rooted in the important developments in late nineteenth-century Russian music and culture. As Russian monarchy found itself under the threat of oblivion amid the rapid industrialization of the 1890s, ballet, that *locus classicus* of aristocratic distinction, became deeply enmeshed in the project of constructing, reproducing and disseminating the ideal images of royal family. Most athletic Italian ballerinas, such as Carlotta Brianza and Pierina Legnani, were employed to project the poise of latter-day aristocratic beauties in the ballets that ranged from Tchaikovsky's narrative-driven *Sleeping Beauty* to Glazunov's allegorical *Seasons*. Fusing the history of ballet with the history of the monarchy, such journals as *Ezhegodnik Imperatorskikh teatrov* (The Yearbook of the Imperial Theaters) and *Starye gody* (The Time of Yore) consistently drew parallels between the *danse d'école* whose latest paragon Petipa claimed direct lineage from the legendary Vestris and Russian absolutism that nodded to the French *grand siècle*. But just as well did those journals hail the exquisitely disciplined bodies as exemplifying a more modern notion of private as unique, confidential, and exclusive. After tracing the accumulation of the multiple associations between the glorious past and the hopeful present in contemporary literature pertaining to ballet, I focus on Alexander Glazunov's one-act ballet *Ruses d'amour* (1899) that inaugurated the reopening of the eighteenth-century Hermitage Theater after its closure for the better part of the nineteenth century. I show how this ballet's fusion of ancient dances, contemporary orchestration and abstracted gesture helped map the anachronistic ideals of the *ancien régime* onto contemporary models of self. It was this desire to musically update the terms of dynastic endearment that Diaghilev experienced first hand during his brief stint as the editor of *The Yearbook of the Imperial Theaters* in 1899–1900. A similar urge to topple modernity by topping it was soon to drive his enterprise.

EMPIRICAL MUSIC THEORY (SMT)
David Huron, Ohio State University, Chair

MUSICAL DISCOURSE, MUSICAL EXPERIENCE

Elizabeth Hellmuth Margulis
University of Arkansas

Music theoretical discourse has long held prescription (or suggestion, in what Temperley, 1999, holds to be a less pejorative term) as one of the possible goals of music analysis, in addi-

tion to description, criticism, pedagogy, and many others. Kivy (1989) states that it is “a truism that the point (or a point) of description is to get us to perceive in the music that which we are describing in it.” It’s not only theoretical discourse that espouses this belief; program notes, nearly ubiquitous at concert halls across the country, embody the conviction that written information can affect a listener’s experience of a musical work. Yet surprisingly little attention has been paid to the mechanisms that might underlie this process. How exactly can prose accounts of music come to transform a person’s experience?

This paper reports on an empirical study that investigates the impact of structural and dramatic descriptions on the musical experiences of listeners without formal training. It examines the implications for the generation of meaning in music, the interface between language and music, the effect of increased conceptualization in musicians with formal training, and the prescriptive potential of music theoretical discourse.

“TONALITY’S GRAVITATIONAL PULL”: INTONATION AS AN EMPIRICAL MEASURE OF MELODIC ATTRACTION

Johanna Devaney
McGill University

In his 2001 book, *Tonal Pitch Space*, Fred Lerdahl posits that the “attractational asymmetries” derived from his tonal tension and attraction model “shed light on intonational practices for instruments capable of continuous tuning” and cites Janyna Fyk’s idea that intonation tendencies can be ascribed to “tonality’s gravitational pull.” Picking up on this brief remark, this paper examines the relationship between horizontal intonation tendencies in solo vocal music and the theories of melodic attraction put forth by both Lerdahl and Steve Larson. These attraction models provide a means of exploring intonation tendencies in linear pitch sequences by providing representations of how pitches exist in relation to one another, not just within their immediate harmonic context but also beyond it. This endeavor is useful not only as a means of empirically evaluating these theories, but also for developing a model of melodic intonation practices in vocal music. For the purposes of this study, an a cappella solo soprano performance of Schubert’s “Ave Maria” was analyzed with signal processing techniques to estimate the sung fundamental frequencies and then related to analyses of the piece based on Lerdahl’s and Larson’s theories.

TACTUS IN PERFORMANCE: CONSTRAINTS AND POSSIBILITIES

Peter A. Martens
Texas Tech University

A student string quartet was coached by the author to perform a set of seven musical excerpts twice, keeping the same tempo in each performance but feeling and expressing a different main beat (tactus) in each. These two beat levels were adjacent in the metric hierarchy, and related by either a duple or triple ratio. Study participants viewed these videorecorded performances, and were asked to tap their dominant hand along with the main beat of the music. Overall, the quartet’s tactus significantly influenced listeners’ choice of main beat, but the effect was enhanced or attenuated based on structural and performance factors. For example, the faster of the two tactus choices was more successfully communicated as main

beat in duple-meter excerpts, while the slower tactus was more successfully communicated in triple-meter excerpts.

Within pairs or groups of excerpts sharing a similar performance tempo and metric structure, the results suggest that factors typically thought of as performative were important, factors such as articulation, dynamic stress, gesture, and bowing. In many cases, however, structural factors such as the number of metric levels above the performers' tactus provide an equally convincing explanation of the results, which leaves us with a better understanding that the control of and responsibility for an audience's temporal experience of tactus (the basis for experiencing meter) is shared between composers and performers.

EMPIRICAL STUDY OF SCHENKERIAN ANALYSIS BY COMPUTER

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Computer software has been developed which automatically derives, from a representation of a score, a matrix from which quasi-Schenkerian analyses may be extracted. This allows empirical testing of formalizations of Schenkerian theory in two ways. Firstly, it is possible to determine whether the rules of the theory as formulated allow the generation of known correct analyses of a piece. Secondly, by comparing the distribution of characteristics between the population of all possible analyses of a piece and the preferred analysis, it is possible to discover or confirm factors which distinguish good analyses from bad. Previous research has indicated that computational reduction is hampered by a huge and potentially exploding solution space. The matrix approach decreases the complexity of the problem markedly, but still only short extracts of music with a simple texture can practically be reduced. To achieve useful reduction software, it will be essential to have mechanisms to discount, at an early stage, decisions which would lead to bad analyses. Such mechanisms are currently being incorporated into the software on the basis of early empirical results referred to above. Practical software for deriving quasi-Schenkerian analyses, opening up the possibility of novel kinds of empirical research in music theory, therefore seems a realistic prospect.

GENERATION GAPS (AMS)

Fred Maus, University of Virginia, Chair

AMERICAN NERVOUSNESS, 1979: FROM NEURASTHENIA TO NEW WAVE

Theo Cateforis
Syracuse University

Popular music styles have long been defined and codified by their specific performed identities, whether it be heavy metal and power, punk rock and anger or singer-songwriters and wounded vulnerability. When new wave appeared in the late 1970s, part of the movement's novelty as a modern avant-garde pop style hinged on an emotional quality rarely cultivated by rock musicians: nervousness. With their twitching mannerisms and angular vocal lines, front men like David Byrne of the Talking Heads and Mark Mothersbaugh of Devo emerged as influential musical nervous subjects. Rock critics subsequently interpreted their height-

ened sensitivity and nervous awareness as a form of social commentary, a reflection of the overwhelming complexities and stimuli of modern life. By 1979 a number of groups, from Nervous Gender to Nervus Rex, had followed the lead set by these bands and new wave and nervousness had become virtually synonymous. At the same time, new wave has long held a reputation as a particularly “white-sounding” style of rock music—a matter of no small significance considering the degree to which rock is recognized for its deep roots in African-American musical expression. It is worth asking what, if any, are the correlations between nervousness and whiteness in understanding new wave and its range of meanings.

As I argue in this paper, the relationship between new wave’s stylized nervous manifestations and its perceived whiteness is best understood as part of the larger socio-historical framework of whiteness studies. The paper’s title is a play on Tom Lutz’s 1991 book *American Nervousness, 1903: An Anecdotal History*, which details the pervasiveness of neurasthenia or “nerve weakness” at the turn of the century. As Lutz explains, neurasthenia was very much a modern disease. In an era of dramatic urban growth and seismic social and technological changes, neurasthenia was most likely to afflict those with refined sensitivities. Associated as it specifically was with the white, upper and middle classes, neurasthenia was also tacitly marked by its whiteness. It was a malady that essentially was unavailable to other racial groups. While neurasthenia fell out of the general medical discourse after the 1910s, its traces are nonetheless still evident in the social history of emotions, and the continued associations between nervousness and the relationship to one’s environment. As a musical genre recognized for its white, intellectual stance towards popular music practices, new wave would seem to replicate and draw on the symbolic significance that nervousness holds as a cultural phenomenon. Examining new wave’s particular sound, its lyrical concerns with modernity and the bodily displays of its white middle class performers—with a special focus on the music and critical reception of the Talking Heads—I situate this late 1970s musical movement within the historical continuum of white American nervousness.

ACADEMIES OF SCRATCH

Mark Katz

University of North Carolina, Chapel Hill

In 2002 a new school of music opened in Manhattan. Known as the Scratch DJ Academy, it teaches the art of hip-hop turntablism, in which phonographs are treated as musical instruments and records are used as the raw material for improvisation and composition. Over the past several years, similar schools have opened throughout North America, enrolling thousands of students.

In this paper—informed by more than a year of participant-observation in DJ courses in New York, Miami, Los Angeles, and Berkeley—I argue that the phenomenon of the scratch academy both reflects and is the source of an identity crisis within hip-hop. This tension may be seen, in microcosm, in the dual discourse that characterizes scratch academy pedagogy—the discourse of the university and the discourse of the street.

Scratch academies borrow heavily from the terminology of the college campus: “professors” and their “TAs” teach courses with titles such as DJ101 and DJ201, employ “coursepacks,” administer “final exams,” and present diploma-like certificates at graduation ceremonies. In a narrower sense, the whiteboards with diagrams of song forms, the group exercises (e.g., scratching rhythmic patterns in unison), and the frequent reminders about the virtues of

daily practice evoke the atmosphere of college-level music theory and class piano offerings. The purpose of this appropriation is clear: “to legitimize and validate . . . the role of the DJ,” as one academy website explains. Turntablists are sensitive about the dismissal of their work as one of mere playback; thus the language of the university is used to confer respectability and credibility on their musicianship.

There is, however, another and essentially competing type of credibility that these academies strive to maintain: “street cred.” The rough and tumble attitude and image of hip-hop pervades the scratch academy, while street slang is its lingua franca, both in terms of the language used by the students and instructors and the lyrics heard in the rap music that forms the core repertory of the courses. Teachers frequently connect students to the gritty Bronx neighborhoods of the 1970s by retelling the history of the hip-hop DJ, while the classrooms themselves—often decorated with graffiti and even razor wire—are meant to evoke the inner city.

These competing discourses are symptomatic of broader changes and tensions within turntablism, and hip-hop in general. On the one hand, scratch academies offer career opportunities for DJs as instructors, who in turn pass along and maintain the art; moreover, the schools are opening up turntablism to women, who had largely been excluded from the traditional networks of male DJs. At the same time, the middle-class clientele, the relatively high cost of courses, and indeed the whole formalization of the enterprise pull turntablism further from the street, making it difficult to “keep it real,” to maintain a sense of cultural authenticity. This paper, then, presents a snapshot of a musical art in flux, flush with the promise of broader public acceptance and fraught with anxiety about alienation from its roots.

INDETERMINACY (SMT)

Nancy Rao, Rutgers University, Chair

COMPOSITIONAL PROCESS IN JOHN CAGE'S *MUSIC OF CHANGES* (1951)

David Bernstein
Mills College

The developments in Cage's musical language culminating with his *Music of Changes* (1951) pose a formidable challenge to the music analyst, who must not only take into account Cage's revolutionary approach to form and continuity, but also critically evaluate compositions created by means of chance operations. Through an analysis of the *Music of Changes* this paper will show how this is possible by examining Cage's pre-compositional materials and methods and by considering the musical potential of the materials he selected and the limitations he imposed on their deployment. The analysis will trace the steps Cage took composing the *Music of Changes* by comparing the finished score to Cage's compositional charts, lists of sounds used in the work, and records of the hexagrams generated by his coin tosses. It will also refer to the charts, lists, computations, and timings David Tudor used in preparing for the work's first performance and his correspondence with Cage discussing details in the score. The analysis will contribute to the reception of Cage's postwar period masterpiece by demonstrating that the radical results of Cage's compositional processes were achieved through more conven-

tional means, namely, through modernist precision with its systematic attention to detail and control of the materials.

MAPPING THE UNKNOWN LANDSCAPE: A THEORY OF INDETERMINATE MUSIC

Jonathan De Souza
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Music with indeterminate performance, also known as aleatory or aleatoric music, is far from prominent in contemporary music theoretical discourse. While a few scholars have produced engaging analyses of indeterminate compositions, such work has often been done without an explicit theoretical paradigm. This paper attempts to address this issue, offering a general theory of indeterminacy in post-war composition.

Following a brief survey of earlier taxonomies of musical indeterminacy, I propose a bipartite framework that separates indeterminacy of components or “content” from indeterminacy of construction or “form.” This model also delineates parameters that contribute to these domains, each of which may be determinate, semideterminate, or indeterminate. Analytically, I suggest a strategy of working from determinate to indeterminate elements, incorporating and modifying existing methodologies where appropriate. This is demonstrated in analyses of “Parenthèse” from *Trope*, the second movement of Pierre Boulez’s Third Piano Sonata and Morton Feldman’s graphic score for orchestra, *In Search of an Orchestration*.

This theory conceptualizes indeterminate pieces as musical landscapes with multiple routes and variable parametric features. Though our analytical maps, as always, will have their limits, I believe that they can valuably help us explore, enhancing our intellectual and aesthetic experiences of this challenging musical terrain.

LIGETI (SMT)

Jeannie Guerrero, Eastman School of Music, University of Rochester, Chair

LIGETI AND *JEUX*: THE INFLUENCE OF DEBUSSY VIA THE DARMSTADT AVANT-GARDE

Jennifer Iverson
University of Texas, Austin

György Ligeti has maintained that he conceived of his sound-mass works during his youth in Hungary, but that he acquired the tools to realize his ideas only after his emigration and exposure to the Western European avant-garde in 1956. Of particular importance was the Darmstadt composers’ fascination with Debussy’s *Jeux*, a critical work in the development of Ligeti’s mature style. Because of the near-absence of a reception history after its lackluster 1913 premiere, *Jeux* was amenable to the revitalization and significance the Darmstadt composers ascribed to it. This paper examines two readings of *Jeux* advanced by composers involved in the WDR studio: Herbert Eimert’s reading of the work in terms of ‘vegetative form,’ and Stockhausen’s discussion of “statistical form.” Eimert’s *Die Reihe* article proved an important point of departure for Ligeti’s re-conceptualization of form in *Apparitions* (1958–59) and *Atmosphères* (1961). Another profound influence was Stockhausen’s statistical form, which he

first developed in a radio talk about *Jeux*. Ligeti's use of statistical procedures is apparent in passages that feature large-scale directional motion—shapes moving through space—and random distribution of pitches in twelve-tone rows. Ligeti did not simply recompose *Jeux*, yet his early mature works bear the influence of the Darmstadt composers' collective fetishization of *Jeux*.

LIGETI'S *PIÈCE ÉLECTRONIQUE NO. 3* AND ITS RELATION TO STOCKHAUSEN'S SERIAL PRACTICE

Benjamin R. Levy
Arizona State University

In 1957 György Ligeti had recently immigrated to Cologne and was learning about the developments of the avant-garde while working in the electronic music studio of the WDR. His output from this time includes an unfinished work, *Pièce électronique No. 3*, a fascinating, yet virtually unknown composition, originally conceived under the title *Atmosphères*—a title later used for his orchestral composition of 1961. *Pièce électronique No. 3* looks forward to the innovative texture-driven orchestral compositions for which Ligeti became famous, but also reflects the influence of serialism as practiced by Stockhausen. The piece uses a consistent series of odd numbers to generate durations and pitch material for both small and large scale structures, uses sine tones as the predominant type of material, and arranges these sine tones in a way reminiscent of Stockhausen's structure-group-forms (modes of entry). Shortly after this composition, Ligeti criticizes aspects of serial practice, including the use of duration rows and serialized dynamics, and he moves away from Stockhausen's influence. Along with comments in interviews, Ligeti's approach to dynamics in this piece illustrates a slight, yet significant difference in the artistic ends which these composers sought, and thus shows the importance of this piece as a turning point in Ligeti's career.

LITURGY, LITERACY, AND CHANT REFORM (AMS)

Luisa Nardini, University of Texas, Austin, Chair

ADÉMAR DE CHABANNES (989–1034) AND MUSICAL LITERACY

James Grier
University of Western Ontario

In the second half of 1027, Adémar de Chabannes contributed the musical notation to the production of an elaborate liturgical manuscript (currently Paris, Bibliothèque Nationale de France, MS latin 1121) at the scriptorium of Saint Martial in Limoges. While doing so, he introduced the innovative technique of placing the neumes in strict alignment along the vertical axis of writing in accordance with their relative pitch. This manuscript has long been recognized, by Paul Evans, Alejandro Enrique Planchart, and others, as the earliest Aquitanian source with accurate relative pitch information. Palaeographic study now firmly identifies Adémar as the music scribe of this manuscript and, although possibly not the inventor of the technique, the scribe who introduced it to the scriptorium at Saint Martial.

The accurate heighting of the neumes revolutionized the teaching of music at Saint Martial, and eventually throughout Aquitaine. Instead of relying on the rote communication of melo-

dies from more experienced singers, younger musicians could turn to the visual transmission of chant through the medium of notation, now made more transparent by the use of accurate heighting. Thus, a great deal of the acts of learning and memorizing melodies, of internalizing them, could be assumed by the written, visual form of transmission as opposed to the oral and aural realms. And a precocious singer could expedite his acquisition of the solo repertory and the level of musical accomplishment that would permit full participation in the liturgy as a soloist and the stature within the musical community that would consequently accrue. Music scribes, too, would find the task of copying melodies facilitated by the new technology. They would be required to situate their neumes with precision on the vertical axis, but they could depend on an accurately heighted exemplar to offer them guidance.

Another issue lies behind this one, however, and that is whether the pitch content of the melodies had begun to assume greater importance for musicians like Adémar and those who adopted his system of heighting. Aquitanian notation had been poor at showing intervallic relationships prior to Adémar's innovations. Do we therefore deduce that those relationships were of less importance to older musicians than the specification of which notes set which syllables of text, melodic direction and, to a lesser degree in Aquitanian notation, particularities of melodic nuance? Older Aquitanian notation satisfactorily depicts these features. Did younger musicians like Adémar feel some pressure to increase the precision with which the notation presented the intervallic content of the melodies? If so, what was the source of the pressure? Or was there an ongoing need for the notation to develop techniques that would permit the inclusion of greater detail in general in the inscription of melodies?

This paper investigates the musical and intellectual context in which Adémar introduced the innovation of accurate heighting to the scriptorium at Saint Martial, the role of tonaries (now equipped with precise intervallic information) in musical pedagogy, and the impact of these devices on musical practices at Saint Martial through the eleventh century.

GREGORIAN CHANT IN THE EARLY MODERN PERIOD: THE CARMELITES AND THEIR CHOIR BOOKS

James Boyce
Leonia, New Jersey

While the nineteenth-century Solesmes movement generally dismissed the chant that prevailed during the seventeenth and eighteenth centuries as inferior in quality, the recent study by Theodore Karp on Mass propers has shown the vibrancy and importance of post-Tridentine chant. In addition to early modern graduals that Karp examined for Mass chants, numerous manuscript antiphonals for celebrating the Divine Office in the post-Tridentine era remain unexamined. Yet for thousands of religious men and women, clergy and laity, chant from the seventeenth and eighteenth centuries was their normal experience of daily worship.

The Council of Trent allowed religious orders and dioceses with a distinctive liturgy dating back at least two hundred years to revise their liturgy and submit it to Vatican authorities for approval. For those orders and dioceses that received such permission, new parchment chant books continued to be made throughout the seventeenth and eighteenth centuries. The case of the Carmelites is unique, since their medieval liturgy focused on preserving the rite of the Holy Sepulchre of Jerusalem while modifying it through the addition of feasts, generally in honor of the Virgin Mary. Only towards the very end of the middle ages did they begin to celebrate proper feasts for the prophets Elijah and Elisha (whom they considered their found-

ers), Albert of Sicily (the first proper Carmelite saint, celebrated with a rhymed office), and the patronal feast of Our Lady of Mount Carmel. Paradoxically the Council of Trent, which sought to preserve older liturgies, ultimately allowed the Carmelites to develop a new one, in which they added to their late medieval tradition entirely new feasts for their proper saints such as Simon Stock, Angelus, Andrew Corsini, Teresa of Avila and Mary Magdalen de'Pazzi. These new feasts all had a proper office based on the vita of the saint, often with the chants organized in a modal order as was common in the medieval rhymed office.

Richard Sherr, in his review (*Early Music* 35, 2007) of Karp's *An Introduction to the Post-Tridentine mass proper* (American Institute of Musicology, 2005) noted that chant in the seventeenth to nineteenth centuries has largely been ignored, pointed out that much more work needed to be done on the topic and then wondered if there was anybody who would actually do it. My paper will contribute to filling this void by exploring the implications of the Tridentine reforms for the Carmelite liturgy, discussing the specific details of the proper offices that the Carmelites developed, and suggesting that we need to reevaluate our current view of post-Tridentine chant in order to understand it more correctly.

MUSIC IN FRANCISCAN LITURGICAL REFORMS AND THEIR RECEPTION IN LATE-MEDIEVAL EUROPE

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Rice University

When in July 2007, Pope Benedict XVI published his encyclical letter "Summorum Pontificum," concerning the use of Latin and vernacular editions of the modern Roman Liturgy, he thrust the subject of liturgical reform back into the forefront of Roman Catholic polity. The translation of the Roman rite into vernacular languages, resolved at the Second Vatican Council, may be perceived as a lapse in Roman hegemony. The Latin rite was never abrogated, but its full restoration by Benedict XVI to equal status with vernacular rites may be perceived as a "return to Rome." In his review of the issue, Benedict XVI reflected on the importance of liturgical tradition established through the great pontiffs of the past. He cites the monumental achievements of Gregory I, who he says delivered the treasures of Catholic faith and Roman culture to the people of Europe, and Pius V, who renewed the liturgical tradition of the Latin Church after the Council of Trent. He praises the contributions of other pontiffs up to the present, but, remarkably, does not mention the crucial role the Franciscan reforms of the 1240s played in promulgating throughout Europe a Roman liturgy based on the practices of the papal curia itself. S. J. P van Dijk brought these liturgical reforms to light (1960, 1963) as he traced the origins of the modern Roman liturgy to their various Franciscan sources. But he did not consider the musical reforms that attended them. Nor did he consider how Franciscan commentaries on the performance of chant could illumine the reception of these reforms. I hope to fill this gap through my study of music in Franciscan liturgical reforms and its reception in late-medieval Europe.

Sources in German, Austrian, Italian, French, and English archives reveal a connection between the reformed ordinals for the Mass and Breviary, composed by the Franciscan minister general Haymo of Faversham (d. 1243), liturgical reforms inspired by pope Innocent III in *De sacro altaris mysterio*, and instructions by Franciscan theologians such as David of Augsburg (d. 1272) concerning the practice of chanting. These documents suggest that liturgical reforms in the mid-thirteenth century involved a joint effort between the Apostolic See and the Fri-

ars Minor. They also disclose a larger program of musical revision that might account for the proliferation in Europe of the French, square notation that Haymo of Faversham prescribed for all Franciscan books. Seeing this important musical development aligned with papal ambitions for Roman hegemony in the late middle ages would alter our view of the Franciscans as messengers of spiritual reform. It would contribute to our view of them as an order of preachers and scholars who helped to unify late-medieval European culture by advancing papal hegemony through the art of music.

CHANT AND HISTORY IN A COMPOSITE OFFICE FOR THE FEAST OF THE *CONSECRATIO ALTARIS* AT SAINT-DENIS

Tova Leigh Choate
Yale University

It has long been thought that Pope Stephen II's sojourn at the Abbey of Saint-Denis and other Frankish centers in 754 was pivotal in the development of Gregorian chant. The ailing pope sought the aid of the new Carolingian ruler, Pippin III, against the Lombards; in return, at Saint-Denis the pope anointed Pippin as "king by the grace of God," and his sons Charles (later, Charlemagne) and Carloman as heirs to the throne. Historians have claimed that Pippin and Charlemagne began to suppress regional Gallican liturgies and introduce the Roman use as a result of contact with Pope Stephen and his retinue, which apparently included members of the Roman Schola Cantorum.

Little known is the existence of a liturgical office commemorating this papal visit to Saint-Denis. The office was sung by the eleventh century (and possibly earlier) for the feast of the Consecration of the Altar on July 28, the day on which the pope crowned the Carolingian rulers and by tradition consecrated the church's main altar. Ranked as a *plenum officium* in ninth-century calendars, the office is first found extant in the abbey's eleventh-century gradual, Paris, Bibliothèque Mazarine, 384, and can be supplied with notation using the twelfth-century antiphoner, Bibliothèque nationale, lat. 17296. Lessons for the office appear in the twelfth-century lectionary, Bibliothèque nationale, lat. 16820; they are drawn in part from texts widely attributed to the ninth-century abbot Hilduin, the *Revelatio* and *Gesta sunt*. These fanciful texts narrate the miraculous healing of the pope by Saint Denis, in company with Peter and Paul, as well as the pope's subsequent consecration of the altar in honor of the two apostles and his bestowing thereon of the papal pallium and keys. A fragment of these texts is found earlier at the abbey in a tenth-century hagiographical collection (Paris, Bibliothèque nationale, lat. 10846), which also contains the abbey's earliest known office for Saint Denis.

The office for the *Consecratio altaris* is important on many levels. It is a prime example of an early composite office, with chants drawn from the repertories for the Dedication of the Church and the offices of Peter, Paul, and Denis. This combination of chants for early Roman and Gallican saints suggests more than the cast of characters in the feast's lessons; it may symbolize the apostolic alliances forged between abbey and papacy—from Pope Clement's legendary ordination of Saint Denis as the Apostle of Gaul to Pope Stephen's more recent obeisance—and reflect the "Romanization" of the liturgy initiated by Pippin and Charlemagne. Moreover, the chants for the Consecration culled from the office of Saint Denis appear repeatedly in other festivals celebrating the locus of the cult of the Apostle of Gaul, including the Dedication of the Church and the Invention and Detection of Saint Denis. These select

Dionysian chants, highlighted throughout the liturgical year, may have influenced the artistic agenda of the twelfth-century abbot Suger. This paper explores these themes through a detailed discussion of the office for the *Consecratio altaris* in its historical and musical contexts.

NINETEENTH-CENTURY FORM (SMT)
Deborah Stein, New England Conservatory, Chair

ASSOCIATIVE HARMONY, TONAL PAIRING, AND MIDDLEGROUND
 STRUCTURE IN SCHUMANN'S SONATA EXPOSITIONS: THE
 ROLE OF THE MEDIANT IN THE FIRST MOVEMENTS OF THE
 PIANO QUINTET, PIANO QUARTET, AND *RHENISH* SYMPHONY

Peter H. Smith
 University of Notre Dame

Scholars and critics historically have disparaged the function of tonal pairing in Schumann's sonata forms, even as the technique has met with critical approval in the context of the composer's piano and vocal works. This presentation joins a more recent trend towards a positive re-assessment of Schumann's sonata practice through a study of tonal pairing in the expositions from the first movements of three of his most popular works: the Piano Quintet, the Piano Quartet, and the *Rhenish* Symphony.

The analyses argue that tonal pairing works in the service of the diverse formal exigencies of the three exposition types—two-part, continuous, and three-key—represented by these movements. In the quintet, a chromatic E-flat minor/G-flat major pairing highlights the arrival of the medial caesura's II natural (V/V) by allowing this II natural to manifest a sudden turn from a dark flat-side realm to the bright sharp-side world of the dominant. The diatonic continuity of a I–iii pairing in the quartet, by contrast, creates a web of associative connections across tonic and dominant areas in the service of the breathless sweep of a continuous exposition. Finally, analysis of the symphony reveals a pattern of tonal imbrications that serve yet another essential sonata function: to counterbalance self-contained lyricism in the middle section of the symphony's three-key exposition.

REHABILITATING RHYTHM AND METER IN SONATA FORM

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The recent monograph on sonata theory by James Hepokoski and Warren Darcy is without doubt one of the monumental music-theoretical works of our time. While their theory contributes to the longstanding study of sonata form a fresh approach that illuminates both normative tonal/thematic procedures and their deformational possibilities, it also marginalizes one important musical element—that of rhythm and meter. If musical form is, as E. T. Cone has argued, as fundamentally determined by rhythm as it is by tonal structure and thematic design, then sonata theory may well be leaving out an extremely important aspect of the art of sonata form. In this paper, I advocate the incorporation of phrase-rhythm analysis into sonata theory, which reveals proclivities in different zones and action spaces of sonata form for different phrase-rhythmic configurations. Significantly, the normative configuration for each

zone may be regarded as a default upon which deviations may arise. Further, functional types (such as the different types of transition discussed by Hepokoski and Darcy) intersect with various phrase-rhythmic scenarios to construct further formal categories. The present investigation thus seeks not only to reinvigorate the relevance of rhythm to the study of sonata form, but also to expand the domain of Hepokoski and Darcy's discourse on stylistic norms, levels of default, deformation, and compositional options.

SONATA FORM AND TONAL STRUCTURE IN THE FIRST MOVEMENT OF BRUCKNER'S FIFTH SYMPHONY

David Byrne
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Opinions on the relationship between form and content in the symphonies of Anton Bruckner have varied widely. Most notably, Bruckner's student Heinrich Schenker believed that for his teacher, "the art of prolongation was no longer attainable." I contend that as Bruckner's first movements consistently display the generic features of sonata form, the Schenkerian model provides a valid and useful basis for studying the relationship between thematic and tonal structure in those movements. From this perspective, I will examine the first movement of the Fifth Symphony, of which there are few detailed studies in the published literature. Though the movement's thematic surface is at times discontinuous, a Schenkerian view of its linear trajectory can explain its unorthodox but ultimately logical and coherent tonal scheme. A foreground motive from the introduction is replicated at various structural levels, including the background. In the exposition, the tonal and textural disconnection of the second theme and the delay of the structural dominant suggest a trimodular block of vast proportion. The non-tonic recapitulation of themes 2 and 3 and the placement of the final resolution in the coda can affect, and even heighten our perception of prolongation in the movement. The Schenkerian view confirms several of Warren Darcy's concepts of Brucknerian sonata form: rotation, tonal alienation, the non-resolving recapitulation, and the coda as telos. I hope to demonstrate how different analytical approaches—in this case, Schenker and sonata theory—can complement and largely corroborate each other, providing a multifaceted picture of a majestic and comparatively little-known movement.

POLITICAL POLARITIES IN THE 30s (AMS)

Klára Móricz, Amherst College, Chair

A MODERNIST MEANS TO A SOCIALIST END: DMITRY SHOSTAKOVICH'S SCORE TO *ODNA* (ALONE, 1929–1931)

Joan Titus
University of North Carolina, Greensboro

With the possible exception of *New Babylon* (1929), *Hamlet* (1963–64), and *King Lear* (1970), Shostakovich's film scores are unfamiliar to musicologists and thus have been neglected in music scholarship. This neglect is partly a result of the identification of his film scores as representative of socialist realism—a trend, doctrine, and aesthetic approach that presumably displaced modernist art practices in the Soviet Union. Scholars of Russian literature, art, and

film, however, have reevaluated histories that view modernism and socialist realism as opposite and mutually exclusive aesthetics. This paper provides an analysis of the score to *Odna* (*Alone*, 1929–31), Shostakovich's first sound film score, that reveals how the film embodies the traits of modernism of the 1920s and socialist realism of the early 1930s, forcing a reevaluation of the implied modernist/socialist realist dichotomy.

Alone was created when the imminent shift towards the socialist realist aesthetic increasingly forced composers and film directors to negotiate between state politics and progressive art. The 1928 party conferences on cinema further defined the “Soviet” film, which placed greater restrictions on filmmakers and required that film be entertaining, profitable, properly socialist, and “intelligible to the millions,” a catchphrase perpetuated by the State organization of film, Sovkino. In the early 1930s, these restrictions also applied to experiments with sound film. Film scores, including Shostakovich's score to *Alone*, were therefore evaluated as either “intelligible” enough to the public or too modernist to serve the “millions.”

My analysis of the film and its score reveal traits typical of both modernism in terms of form, structure, and cinematic techniques, and socialist realism, primarily in the socialist content and representation of the “folk.” Shostakovich's manuscripts from the Shostakovich Apartment Archive and the Glinka Museum Archive in Moscow reveal his approach to coordinating the music with the film. His writings, along with the directors' writings and unpublished documents from Lenfil'm (Leningrad Film) studios, also demonstrate how they collaboratively dealt with the coordination of underscoring and synchronized sound, as seen in the substitution of recurring musical motifs for synchronized speech, and the integration of underscoring and ethnographic recordings. The score's complex reception, revealed in the directors' writings and contemporary press, also informs my analysis and illustrates how this film was received as a modernist means to a socialist end.

Beginning in 1928, film music served the political agenda of the post-revolutionary period by providing an outlet for the function of music—music could finally be “for the masses.” Moderate modernist composers like Shostakovich became part of the process of negotiating between innovative musical trends and the increasing need for music that reflected the socialist idea in film. Situating and analyzing *Alone* as a key example of the transitional nature of politics, music, and film in this period provides insight into the technological applications of music to film, while also illuminating Shostakovich's burgeoning role as a young film composer and his compositional strategies for creating film music in the era of early Russian sound film.

REACHING THE MASSES: GEORGES AURIC AS POPULIST COMPOSER

Colin Roust
Oberlin College

In 1920s Paris, Georges Auric was known as an ultramodernist and a leader of the French avant garde. By the end of the 1930s, however, Auric's name garnered little attention from major music critics. This shift in reception is closely tied to an aesthetic shift from the “lifestyle modernism” of Les Six and the Ballets Russes toward a populist aesthetic that reflected his growing commitment to Leftist causes. This paper elucidates aspects of Auric's populist style, situating it within the ideals of the Popular Front and Leftist arts organizations.

Like many of his colleagues in the *Fédération Musicale Populaire* and the *Paris Maison de Culture*, Auric aimed to expand the opportunities for the *grand public* to encounter and ap-

preciate art music. His primary strategy for achieving this relied on the increasingly popular medium of films. From 1934 until the fall of the Popular Front government in 1938, Auric composed for fourteen feature films—all of the directors and screenwriters were actively involved with Leftist politics, all the films were studio productions, and all represent an aesthetic that Georges Sadoul and other critics of the day dubbed “social realism.” In addition, eight of these scores were edited and sold by major publishing houses. In these film scores, Auric developed an orchestral style that would be transferred to the concert hall through such works as the Violin Sonata (1936), the Woodwind Trio (1938), and the orchestral Overture (1938). The last of these, composed as an overture for the French premiere of Shostakovich’s Fifth Symphony, was a critical success, even with politically conservative critics. Claude Chamfray wrote in *La Revue musicale* that “it is music that is both popular and of the highest quality,” while Léon Kochnitzky wrote in the same journal that it “reestablish[ed] communication between the modern composer and his listeners.”

During this period, Auric was also particularly committed to the Popular Front’s emphasis on youth. As the government established numerous programs to develop the mental and physical well-being of children and young adults, Auric joined other members of the *Association des Écrivains et des Artistes Révolutionnaires* in creating art for children. He composed several songs for use at the summer camps established by the Popular Front and his piano music is self-consciously written for intermediate-level piano students.

Auric’s music of the mid- to late-1930s also exhibits an increasing involvement in national and international politics. Undoubtedly, the most politically committed of these works is his song “La Victoire de Guernica” (1937). Following the bombardment of Guernica, French Communists cried for action, most notably in the pages of the journal *Commune*. In addition, Auric, Paul Eluard, and Pablo Picasso—each aware of the others’ efforts—created artistic responses to the tragedy. Picasso’s painting and Eluard’s poem were displayed in the Spanish Pavilion at the International Exhibition, which began a month or so after the bombings. Auric’s song—which remains unperformed—is a setting of Eluard’s poem that is moving in its direct and emotional appeal for peace and the end of fascism.

MAKING MUSIC ANTIMODERN: ARTHUR LOURIÉ AND THE INTERWAR *RENOUVEAU CATHOLIQUE*

Douglas Shadle

University of North Carolina, Chapel Hill

A wave of Catholic revivalism, the *renouveau catholique*, flooded Paris between the two World Wars, flowed easily into the city’s musical circles, and left an indelible mark in its wake. Although two of the century’s most important composers—Igor Stravinsky and Olivier Messiaen—were agents within the revival, the quintessential “revivalist” was Arthur Lourié, Stravinsky’s amanuensis and a prolific composer in his own right. Using evidence from his published articles and several of his unpublished manuscripts, this paper uncovers Lourié’s role in the *renouveau* and situates his output within broader trends of the *entre-deux-guerres* Parisian music scene.

Lourié’s primary goal was to create a musical style imbued with the philosophical values of his friends, Jacques and Raïssa Maritain, two intellectual leaders of the *renouveau*. The Maritains tried to combat modernity’s adoration of the present with St. Thomas Aquinas’s medieval theology, which they believed was universally adaptable to all philosophical problems.

In their formulation, music and the other arts must be simultaneously “antimodern” and “ultramodern,” rejecting modernity’s narcissism while assimilating all of history into the present moment. Art should also be clear, precise, and ordered, because they, like Aquinas, considered it a virtue of the intellect. Lourié, a disciple of the Maritains, translated these ideas into the eclectic mixture of plainchant, polyphony, classical forms, and advanced chromaticism that marked his style in the majority of his works. Although the Maritains were socially intimate with musical luminaries such as Stravinsky, Ricardo Viñes, Georges Auric, Nicolas Nabokov, and Roland-Manuel, they gave unbridled praise to Lourié alone.

Lourié’s “neo-Thomist” style, which cleverly blended old and new musical elements, superficially resembles the neoclassicism that dominated the compositions of his contemporaries, but he often criticized their music as empty and expressionless; Schoenberg’s dodecaphony was anathema to him. Instead, his style is closer in character to compositions by others touched deeply by the Catholic revival: André Caplet’s *Le miroir de Jésus* (1923), Charles Tournemire’s *L’orgue mystique* (1927–32), and Francis Poulenc’s *Litanies à la vierge noire* (1936). Like Lourié’s compositions, each one of these works is thoroughly saturated with Catholic spirituality and musically amalgamates plainchant with modern idioms. Lourié, however, remained puzzlingly silent about them.

Despite being generally well-liked in Paris between the wars, Lourié, along with the Maritains, left for the United States in 1941. A younger group of composers, La Jeune France, took his place as the standard-bearers of Catholic revival, and while the best known of these, Olivier Messiaen, rose to international prominence in the 1940s and beyond, Lourié fell into obscurity. This paper resurrects his music from the period, which has been all but lost, and places it in the rich context of *entre-deux-guerres* Paris.

MILLET-GERHARD CONTROVERSY: ROBERTO GERHARD AND SCHOENBERG IN BARCELONA

Mark Perry
University of Kansas

In 1930, following a concert at the Palau de la Música Catalana in Barcelona consisting entirely of the music by the Catalan composer Roberto Gerhard after his return from studying with Arnold Schoenberg, a debate was sparked on the direction of Catalan concert music between Gerhard and the elder Lluís Millet, founder and conductor of the Orfeó Català. Millet harshly criticized Gerhard in the influential periodical *Revista musical catalana*, attacking the music of Gerhard for its modernist qualities, and further complaining that his Schoenberg-influenced music had no theoretical framework. Gerhard, the most prominent modernist composer and advocate working in Catalonia, responded in his column from the avant-garde journal *El mirador*. Among his many contentions, he argued that theory always followed practice, and that composers are guided by inspiration, not by rules. Underlying these surface issues, the heated debate reflected a shift in the cultural discourse of Catalan nationalism at the beginning of the twentieth century. As a means of fostering cultural and political independence from the rest of Spain, Catalan national sentiment gradually switched to the promotion of modernist ideologies, having previously fended them off in the defense and preservation of traditional culture.

This paper is informed by critical examination of period documents and re-evaluates the historical performance of Gerhard’s music and the ensuing controversy. It focuses on how mu-

sic of the Catalan composer exhibits an intricate reconciliation of traditional Catalan elements with modern Central European musical aesthetics as a manifestation of Catalan nationalism. My examination takes place within a framework of a series of complex and interrelated issues: the dominant political and national cultural ideology of Gerhard's generation, his identification with traditional Catalan culture, the reception of Schoenberg and his music in Barcelona, and Gerhard's opposition to established national music such as that of his former teacher Felipe Pedrell. Our understanding of nationalism as a theory has developed to recognize that there are numerous viable approaches to its study, and this paper examines Catalan nationalism, a movement that promoted modernization in the arts as a manifestation of Catalan national sentiment.

RURAL AND URBAN CREATIONS (AMS)

Ronald Pen, University of Kentucky, Chair

SOUND, VISION AND MALLEABILITY: BILL DIXON'S MUSIC FOR THE FREE CONSERVATORY ORCHESTRA OF THE UNIVERSITY OF THE STREETS

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American University

In 1967, legendary trumpeter Bill Dixon began a composition for the Free Conservatory Orchestra of New York's University of the Streets. The present study will show the piece to be a summation of Dixon's orchestral music to that point and to mark the genesis of compositional and orchestrational techniques, fusing "jazz" and "classical" rhetoric, that Dixon would develop throughout the next thirty years.

While Bill Dixon's role as architect behind the 1964 October Revolution in Jazz and the Jazz Composers' Guild has received much attention, his teaching and composing have been overshadowed by his accomplishments in the sociopolitical arena. By the middle 1960s, he had already written two large-scale orchestral pieces; *Pomegranate* was composed for the Newport Jazz Festival of 1966 and *Intents and Purposes* was recorded for RCA Victor later that year. On the strength of these accomplishments, the University of the Streets, also known as the Real Great Society, was an organization devoted to enhancing the education of underprivileged New Yorkers. Dixon was hired to teach theory and composition courses, employing musicians such as Ron Carter and Sam Rivers as aides when enrollment skyrocketed. Faculty and students formed an orchestra for which, as Dixon states, a new piece gradually emerged.

Dixon's score for the Conservatory Orchestra is the centerpiece of this study. Its few surviving sketches, as presented in Dixon's book *L'Opera*, integrated with primary witness accounts and new interviews with Dixon, combine in a detailed exposition of Dixon's method both for orchestral conducting, innovative for its time in its use of hand signals and non-conventional gestures, and for an improvisationally based approach to orchestration. These performance practices, in turn, relate to the racial and sociopolitical circumstances under which the piece was first commissioned, and later, abandoned.

Most important are the approximately ninety minutes of surviving rehearsal recordings, these shedding the most light on how the work might have been performed. Given these documents, the music itself will then be shown to share motivic links with *Pomegranate* and

Intent and Purposes. The Free Conservatory music becomes the missing part of a trilogy, the scope of which had not until then been attempted in the new Black music.

ALDINE KIEFFER, SOUTHERN GOSPEL, AND HILLBILLY MUSIC:
THE CASE OF “THE GRAVE ON THE GREEN HILLSIDE”

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White gospel music, particularly that of the southern variety, is often cited as an important source of country music. Indeed it was a significant presence on the early recordings of hillbilly artists, not least those of the seminal Carter Family of southwestern Virginia. Sources indicate that, in Camden, New Jersey, on February 14, 1929, early in their career, they recorded a song called “The Grave on the Green Hillside.” According to Charles K. Wolfe, the song had been credited to Aldine Kieffer, “one of the real founders of the shape-note singing-school movement.” Wolfe also noted that it had originally appeared in 1904 in a songbook published by James D. Vaughan of Lawrenceburg, Tennessee, the legendary “father of southern gospel music,” and had been recommended to the group by Big Tom Carter, “a preacher who was related to A. P. and who preached at the Mt. Vernon Methodist Church, where the family attended.”

Although Vaughan has been recognized as the man who sparked the emergence of southern gospel as it is known today, Kieffer was the man who, in the years following the Civil War, did more than anyone to spread gospel music and the seven-shape notation system throughout the rural areas of America, especially in the South and West. His is a compelling story. Born on the frontier in central Missouri, raised in the Mennonite world of the Shenandoah Valley, trained as a printer and musician under the tutelage of his grandfather Joseph Funk, a famous publisher and singing-school teacher, and having served as a Confederate soldier throughout the Civil War, Kieffer went on to become a highly recognized promoter of shape notes and sacred music. This song, then, “The Grave on the Green Hillside,” represents a significant intersection between three important American musical traditions: the nineteenth-century shape-note tradition (with a German Mennonite flavor, in this case), the twentieth-century southern-gospel tradition, and the emerging hillbilly, or country, tradition.

Using as background a study of Kieffer materials, including his published *Reminiscences*, letters, contemporary newspaper articles, and his own impressive book of poetry, *Hours of Fancy, or Vigil and Vision* (1881), as well as the writings of George Pullen Jackson and others, and my own visits to Singers Glen and Dayton, Virginia, I tell the story of this song. I conclude it clearly refers to the grave of Kieffer’s firstborn son, Cammie, who died just before his first birthday in 1867 and was buried in the Singers Glen cemetery. I examine the poem, which Kieffer wrote first, then his musical setting of it, which he published in 1886, then Vaughan’s version of it, and finally the Carter Family recording. When the recording is placed in this context, it clearly takes on a commercial patina, seemingly being designed to appeal to an emerging audience that is becoming used to getting its musical entertainment from professional performers on recordings and radio—and that is slowly leaving the community-based, participatory music-making of nineteenth-century rural America behind.

TRANSNATIONAL DIALOGUES (AMS)

Bruce Alan Brown, University of Southern California, Chair

RETHINKING THE *GOÛTS-RÉUNIS*: A CAUTIONARY
TALE OF THE *CANTATE FRANÇOISE*

Don Fader

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Although the history of the *goûts-réunis* has largely been constructed around François Couperin's encounter with the trio sonatas of Corelli, the *réunion des goûts* was in fact a complex cultural phenomenon. The utility of a broader view of the *goûts-réunis* becomes particularly clear in examining the so-called "invention" of the French baroque *cantate*, about which there has been considerable disagreement—not only about the composer responsible, but also the patron, and even the social stratum, involved in its cultivation. A critical re-examination of the sources relating to the development of the *cantate* in this broader context demonstrates that, instead of invention by a single composer encouraged by a single patron, the process involved competitive exchange between poets, composers, and their patrons, all of whom sought a *réunion des goûts*.

This study builds on my previous work demonstrating that the two different groups identified by David Tunley and Manuel Couvreur as responsible for the "invention" of the *cantate*—Nicolas Bernier working with Jean-Baptiste Rousseau, and Jean-Baptiste Morin—both developed connections to a circle of princely patrons around Louis XIV's son, the Dauphin. In this paper I show that this network of patrons encouraged competition among their protégés, which not only took the form of "combats" between Italian and French musicians, but also between Bernier and Morin in a race to adopt Italian style characteristics.

The two composers had already begun competing in their publications of chamber motets, which make similar use of the Italian recitatives, da capo arias, motto introductions, and "device" technique that had just become popular in France through the vogue for Giovanni Bononcini's cantatas. Evidence from the music and the sources of Rousseau's poetry indicates that this competition continued in their *cantates*, where the techniques developed in their motets not only served as fodder for stylistic experimentation, but also played a central role in Rousseau's attempts to develop *cantate* verse. Rousseau describes having developed the *cantate* from the ode by imitating Italian cantata texts, but, finding his first attempts unsatisfactory, he developed a standardized form structured around a mythological narrative. Not only did both Morin and Bernier set texts identifiable as Rousseau's early experiments, but Rousseau's experimentation itself seems to have been prompted by problems encountered in a competition between Morin and two Italians to set Rousseau's ode, *Philomèle*, as *cantates*. Thus both Bernier and Morin played a role in Rousseau's process of development.

Besides his setting of *Philomèle*, Morin's experimentation with the *cantate* independent from the Bernier-Rousseau group is reflected both in his frequent settings of anonymous texts and unorthodox forms (in contrast to Bernier, whose *cantates* are all by Rousseau and largely reflect Rousseau's standard form), and also in the witty defense of "his" new genre in his prefaces, in the verse, and in the music itself. These various avenues of evidence demonstrate that the *cantate* was not the invention of a single composer-genius, but rather one product of a continuing process of competitive experimentation undertaken by interconnected circles of interest in a *réunion des goûts*.

THE FRENCH VOCAL *ROMANCE* AND THE SORROWS
OF EXILE IN THE EARLY AMERICAN REPUBLIC

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As a genre, the French vocal *romance* has tended to be overlooked, if not outright maligned. Although it enjoyed an enormous popularity from about 1760 to 1850, modern scholarship devoted to the French *romance* has been slim. The seminal study is still Henri Gougelot's 1938 treatise *La romance française sous la révolution et l'empire*, in recent years supplemented by valuable contributions by scholars such as David Charlton and Daniel Heartz. Otherwise this genre has remained largely unexplored. In its heyday some of the *romance's* ubiquity was due to its frequent inclusion in operas, a major part of French cultural life, and its cultivation by star singers such as Marie Fel. But the major themes of the *romance* also tapped into the tastes of pre-romantic France generally: its texts were often an imaginative reconstruction of the medieval courtly *romance*, treating such subjects as the Cid, Abelard and Heloise, and Richard the Lion-Hearted. Other *romances* set typically pastoral and idyllic texts derived from popular sentimental literature such as Rousseau's *La Nouvelle Héloïse*, Saint-Pierre's *Paul et Virginie* and, most especially, the works of Florian. From the outset the music considered appropriate to the *romance* was of a naïve or archaic character. Both text and music tapped into a strong sense of a lost past, a past that seemed increasingly remote in a newly industrial and politically turbulent age.

The French *romance* also exerted a strong influence beyond its borders. Besides being a major influence on early German lieder, the *romance* and its aesthetic traveled to England with many of the French musicians and aristocrats who fled from the Revolution, and came to the United States in a similar fashion during the Revolutions in France and colonial Saint-Domingue (Haiti). In this paper I will focus on the French *romance* in Federalist America as seen through the careers of two émigré musicians, the Saint-Dominguan Jean Baptiste Renaud de Chateaudun and the Frenchman Eugène Guilbert. After arriving in the United States, Chateaudun and Guilbert became important figures in the musical life of Philadelphia and Charleston, their respective adopted cities. But both men retained a strong sense of their national and musical origins: each organized and performed benefit concerts for francophone refugees, and each continued the tradition of the *romance*, whose nostalgic character would have had increased poignancy for expatriates. Like many of their contemporaries back in Europe, Guilbert and Chateaudun favored poetry extracted from Florian's pastoral novels. One of Guilbert's *romance* cycles sets texts taken from *Estelle*, while Chateaudun similarly uses poetry from *Gonsalve de Cordoua*. But a particularly sophisticated and affecting expression of loss is Chateaudun's setting of a text inspired by Saint-Pierre's *Paul et Virginie*—a *romance* that displays a striking combination of musical *Sturm und Drang* and literary pathos. In Chateaudun's hands what had been a simple, strophic genre becomes an operatic expression of Paul's anguish, rivaling some of the best efforts of Old World *romance* composers such as Jadin and Boieldieu.

A *STYLE HONGROIS* AT THE TURN OF THE NINETEENTH CENTURY?

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Cornell University

Recent studies of Westernized Hungarian-Gypsy music, or the so-called *style hongrois*, have characterized it as a clearly defined style or topic, recognizable to western European audiences from the late eighteenth through the nineteenth centuries, especially because it was familiar to them from publications intended for amateur performers. I argue, in contrast, that the concept of the *style hongrois* is misleading when applied to music from the turn of the nineteenth century, for no such distinct and readily identifiable style existed at this time.

Beginning in the early 1780s, hundreds of Westernized Hungarian-Gypsy dances were composed and published in Vienna. Despite titles identifying them as arrangements for keyboard or small chamber ensemble of actual Hungarian-Gypsy music, the domestication of these dances rendered them stylistically indistinguishable from other popular social dances of the period such as the contredanse, the *écossaise*, the *polonaise*, the *Galopp*, and the *Ländler*. Indeed, in the prefatory note to his own collection of *12 Ungarische Tänze*, Franz Paul Rigler, an influential musician and teacher in Pressburg, confirmed: "Now some [composers] in Pest and Vienna have ventured to write Hungarian [dances]; in doing so they all overly hastily erased the truly characteristic [elements from these dances], and in the end one did not know whether they meant [to write] a Cossack dance or a contredanse." Similarly, Jean Becke, a Munich chamber musician, commented in 1784 about the "Rondo all'ungarese" from Haydn's Keyboard Concerto in D major that "Haydn's beautiful concerto ends with a Cossack dance instead of a rondo."

On the basis of an analytical study of a large and generically diverse repertoire as well as of its contemporary reception, I argue that Westernized Hungarian-Gypsy music participated in a more generalized central and eastern European *Volkston* or popular rustic style at the turn of the nineteenth century. More important, perhaps, questioning the status of the *style hongrois* prompts a general reconsideration of the meaning and applicability of the concept of "national style" to published music at this time. Although many such styles were described in print—in journals, dancing treatises, travelogues, and aesthetic discourses, for instance—their unique and defining features were largely not preserved in published scores. Rather, as my examples demonstrate, the musical gestures common to much published music ostensibly based on national idioms belie the specificity indicated by their titles. At the turn of the nineteenth century, Westernized Hungarian-Gypsy music is thus best understood in this equivocal context, as only one of a number of different signifiers potentially implied by a shared set of stylistic signifiers.

PERFORMING VILLA-LOBOS ABROAD: THE DISSEMINATION AND RECEPTION OF HIS MUSIC IN THE UNITED STATES (1923–59)

Luiz Fernando Lopes
Indiana University

In 1955 Villa-Lobos was interviewed by Carleton Sprague Smith, who asked whether the composer thought his music was well-liked in the United States. Villa-Lobos answered, laughing, that the royalties he received were a sure proof of the American people's interest. This little-known interview hints at a previously unrecognized phenomenon: the widespread dis-

semination of Villa-Lobos's music in the United States. This paper reveals that for the two decades preceding the composer's death in 1959 there were on average more than fifty live performances or radio broadcasts featuring Villa-Lobos's works per year in the United States alone. For comparison purposes, between 1923 and 1929 in France—where the composer was widely fêted and lionized—there were only nine such events per year on average, as is shown by my corrections and additions to previous research by Marina Pantano and Anaïs Fléchet. In a *Musical America* survey of the repertoire performed by more than thirty of the most important American orchestras during the 1955–56 season, Villa-Lobos was listed in fourth place among all foreign living composers and slightly ahead of the best-placed American composer, Aaron Copland.

This presentation is based on an extensive chronology of concerts, broadcasts, and reviews that I created by researching a great number of newspapers and music periodicals—mostly from Brazil, France, and the United States—as well as concert programs and a vast array of other primary and secondary sources. I have documented not only the American publishers and record companies who issued Villa-Lobos's music—which outnumber those in any other country—but also the performances of Villa-Lobos's music in thirty-nine of the American states. I will show that Villa-Lobos's music was well-established in the United States five years before the composer's first visit to the country in 1944, whereas as soon as he left France in 1930 his music practically disappeared from the concert stage there. While the greatest surge in performances of Villa-Lobos's music in America may be dated to after the New York World's Fair in 1939, important performances of his music may be traced back to the early 1920s—when Alfredo Oswald played the first complete *Prole do bebê* No. 1 and Guiomar Novaes offered the earliest documented performance of *Choros* No. 5, both in New York City—as well as the 1930s, when Villa-Lobos's music was embraced by various American choreographers, with Martha Graham foremost among them, and his name was hailed by Paul Rosenfeld among the seven most important contemporary American composers.

In closing his interview with Carleton Sprague Smith, Villa-Lobos stated: “I feel that my moment in the United States is approaching. Therefore, my plan is the following, if I continue to be misunderstood in my country, perhaps I will move to the United States.” Even though he never followed through, this remarkable statement sums up the need for a reevaluation of the role of the United States in the composer's life and career.

WOMEN AND KEYBOARDS: STRATEGIES OF SUBVERSION AND RESISTANCE (AMS)

Linda Austern, Northwestern University, Chair

THE KEYBOARD AND THE CONSTRUCTION OF FEMALE DOMESTICITY IN SEVENTEENTH-CENTURY ENGLAND

Yael Sela
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“As every man's house is his Castle, so is his family a private Commonwealth.” These words by the seventeenth-century writer Richard Brathwaite illustrate the duality of the early modern English household as both a private institution and a microcosm of the patriarchal social order. Early modern attitudes to womanhood as private and domestic, coupled with the

emergence of consciously delineated spheres of knowledge and action codified as public and masculine, led to an increasingly explicit gendered distinction between private and public spaces, especially among the landed elite, whose male members saw themselves as “public” people.

Under the decree of chastity, silence, and obedience, Englishwomen’s education was accordingly directed towards keeping them absorbed in the domestic realm and preventing them from becoming too knowledgeable about public matters. Next to needlework, reading of the Holy Scriptures, and writing, the attainment of musical skills complemented a girl’s rite of passage through which she was to become a virtuous woman—that is, chaste, pious, elegant and courteous—and hence worthy of fulfilling her role as a wife and mother.

In the decades leading up to the civil war, the attainment of keyboard skills by young maidens began to emerge as a fashionable practice among the privileged classes, becoming increasingly common throughout the seventeenth century as a mark of social advancement. This paper is concerned with the social significance of domestic keyboard performance as a distinctly female practice. Drawing on evidence in extant keyboard manuscripts owned by women and surviving virginals known to have inhabited early seventeenth-century English households, the paper examines the relationships between the female body, the virginal, the music as it was textually recorded, and the early modern domestic habitat to demonstrate how the extent and manner of female keyboard performance were strictly governed as a function of women’s designated social role.

In their specific symbolic and practical materiality, both women’s keyboard manuscripts and virginals were invested with male agency directed towards producing a desired social meaning in the act of performance. At the same time, this act enabled the female player to negotiate the performative effect of her playing, locating agency in her own body.

The paper suggests that in the early seventeenth century, keyboard music was appropriated as a domestic practice because it served to articulate and reinforce ideas of social order, class, and gender identity and to constitute patriarchal control, governing and confining women’s participation in processes of cultural negotiation. Yet, while the domestic sphere served as a realm of confinement, privacy also facilitated female agency, permitting women to manipulate and even resist some of the masculine paradigms by which they were compelled to live.

DISCORDS OF RESISTANCE: FEMALE KEYBOARDISTS IN LATE EIGHTEENTH-CENTURY GERMAN STATES

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The late Enlightenment witnessed a restructuring of gender roles in German-speaking Europe, discouraging a woman’s participation in the new civil society and creating a polarization of gendered social spheres. Where women held economic and social status according to her *Geschlecht*, or family lineage, in the early modern household, the new social and socio-economic reordering drew upon the Enlightenment principle that masculinity and femininity were opposites as prescribed by Nature, thus creating sharp distinctions between the cultural spheres of public and private. The transformed gender system privileged male professionals, gradually disempowering and excluding women of intellectual and artistic abilities from the public sphere during the *Sattelzeit* (1750–1850).

This change did not result in an immediate transformation of discourse into social practice, however. Fraught with complexity and contradiction, the process often yielded exceptions. In spite of the social and legal discourse, women did participate in the public sphere, if perhaps only through strategies of resistance against the new gender order or in compliance with the more acceptable Enlightenment submovement of *Empfindsamkeit* (sensitivity). Indeed, during the last decade of the eighteenth century, a backlash erupted in feminine literature against Enlightenment rhetoric of emancipation through education as applied only to men; music for the fair sex was situated within this contestation.

Among the enduring perceptions in music historiography of eighteenth-century Germany is the female musician as a compliant, contained woman, at peace with her domesticated role at music. According to Matthew Head, “scholarly critique of the eighteenth-century iconography of the lady at music has proceeded to date within the critical groove of ‘containment,’ a term that marks the disciplinary effect of music upon female subjectivity and social position.” The attainment of musical skills complied with the newly articulated private sphere in which idleness was taken on as a “character role”; more important, however, it offered an alternative to the dangers posed by the social world and acted to inscribe women’s primary roles within the patriarchal family. Although the practice and discourse that surrounded it sought to deprofessionalize music, accomplishment was valued within certain limits, constructed to ward off erudite “brilliant” playing. This “went hand-in-hand with attitudes that women could not achieve great things—that they lacked ‘genius’” (Head).

This attitude is contradicted by the realities of feminine eighteenth-century keyboard composition, however. The same musical accomplishment that sought to impede temptation into “false social pleasures” and to etch a woman’s primary role in the new society helped to propel a few talented women into displaying precisely the “eruption” of female music making their male counterparts feared. This paper will question the critical perception of the “lady at music” as it pertains to compositions of female *Kenner*. Indeed, it will examine the contrary discourse surrounding professional female music-making as it circulated alongside the “easiness” of amateur ladies’ music; examine their role in the new gendered social spheres; and provide a further complication to the accomplishment ideal and disciplinary rhetoric of music for the fair sex. (Acknowledgment is made to Matthew Head, “‘If the pretty little hand won’t stretch’: Music for the Fair Sex in Eighteenth-century Germany,” *JAMS* 52/2 (1999), 203–54.)

PERFORMERS FIT FOR A KING OF INSTRUMENTS: FEMALE ORGANISTS IN NINETEENTH-CENTURY ENGLAND

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In 1880 organist John Stainer told readers of *The Girl’s Own Paper*, a popular London weekly magazine in its first year of publication, “There is something very fascinating in listening to the rich tones of a fine church organ, and probably there are but few girls who have not, at some time or other, longed to know how to perform on this ‘king of instruments.’” Stainer’s organ primer was addressed to the legion of England’s young females who were already proficient pianists, having mastered that ubiquitous household instrument as one of the so-called feminine accomplishments of Victorian life. His was not the first music primer in that magazine; in previous issues readers had learned how to sing a song, how to play the piano, and how to play the violin. In later issues, the harp, harmonium, concertina, guitar, banjo, and zither would be the focus of instructional articles.

Reference to the church organ was significant, for with the exception of the organ, these instruments were all suited for domestic use. Organists, by necessity, practiced and performed in public spaces. Stainer was in a sense inviting his readers to transcend the expected bounds of their musical ambitions, yet given the Victorian belief that a female's music making belonged in the home, organ playing for females could be problematic. By 1880 the idea of middle-class women working in remunerative employment outside the home was more accepted in Victorian society than it had been earlier in the century, but not necessarily as paid musicians in the church, which lagged behind more liberal-minded institutions. Yet the church needed more organists. With new churches being built in England, many organ benches were vacant for lack of qualified musicians—often unwilling to accept the meager salary offered them. To churches in need, the reserve of skilled female pianists in England's homes offered a viable solution.

This paper considers the role of female organists as depicted in the pages of *The Girl's Own Paper*. That women served in organist posts is clear from church guides of the time. Society's acceptance of and expectations for these organists is less clear but can be teased out from examination of this widely read and highly respected magazine. Stainer, whose older sister Ann was an organist, knew where his loyalties fell: "The answer to the question, 'How am I to play the organ?' might be answered in two words, namely, 'Do it.' This is, in fact, the only answer that can be given." But theory did not always meld with reality. As a conservative voice of The Religious Tract Society, *The Girl's Own Paper* sought to guide its readers between competing demands of desire for at least a modicum of musical independence and of duty to comply with societal injunctions about music making. Focus on how the magazine achieved an acceptable solution to this musical dilemma in the case of female organists raises the question, "Acceptable to whom?"

"ONE PIANO AND ONE PIANIST": THE TRIUMPH OF MARIE PLEYEL IN 1840s PARIS

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In 1845, the spring concert season in Paris culminated as usual with an explosion of concerts offered in March and April by the most famous pianists in Europe. By any standards, the 1845 season was particularly dazzling: child prodigy Louis Moreau Gottschalk gave his first concert in late February, followed by the legendary Charles-Valentin Alkan in early March. By the first of April, international superstars Léopold de Meyer and Sigismond Thalberg had arrived to give a series of concerts one after another over the course of several weeks. The undeniable climax of the season, however, was the return of Marie Pleyel to the Parisian stage. Sweeping aside Liszt, Chopin, and Thalberg, journalists crowned Pleyel the "queen of the pianists." Having seized the field in what one critic called the "pianistic tournament," Pleyel became in effect the first French woman to compete successfully in Paris on the same level as her foreign, male counterparts. Although Pleyel's story has since languished in the footnotes of music history, she was nonetheless a major figure in mid-nineteenth century concert life, and this pivotal moment of her career as a virtuoso offers a fascinating glimpse of Parisian musical life in the 1840s.

In this arena, the sheer exceptionality of musical skill associated with the foreign, male virtuosos in 1840s Paris presented Pleyel with a framework in which to celebrate publicly her

own exceptionalism as a virtuoso. Through a close reading of the critical reception surrounding her 1845 concerts, I explore Pleyel's strategies in carving out space for her own virtuosity on the over-crowded stages of Paris, and in particular, how she challenged social norms to become the "female Liszt." Furthermore, my inquiry investigates approaches to fashioning virtuosity that characterized the high-stakes game of music-making in Paris.

To penetrate the ritualistic, gendered world of virtuoso pianism in Paris, Pleyel constructed a public persona that established on the one hand her virtuosic superiority, while on the other, navigated the restrictive social codes that prescribed her behavior as a woman. Though a talented pianist, she simply would not have seemed, as a native Parisian woman, to possess two key elements of the profile presented by most virtuosos who had succeeded in France: foreign nationality and male gender. Ten years living and performing abroad, between 1835 and 1845, took care of the first. Not only had she passed with flying colors the same international trials as her male counterparts, but she had also blurred the edges of her earlier Parisian identity with long stays in faraway cities such as St. Petersburg and with a new emphasis on her family's Belgian origin. In her Parisian performances, she directly confronted the second challenge by performing explicitly masculine works, including Weber's *Konzertstück* (a Lisztian warhorse) and Mendelssohn's G minor concerto, while maintaining through dress and demeanor her identity as a woman. In the end, Pleyel's critics validated her claim to the title of virtuoso: "she came, she played, she conquered," wrote one journalist. "Liszt is dead, long live Madame Pleyel."

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