ABSTRACTS

of

PAPERS READ

at the

THIRTY-FIFTH ANNUAL MEETING

of the

AMERICAN MUSICOLOGICAL

SOCIETY

SAINT LOUIS, MISSOURI
DECEMBER 27–29, 1969
Contents

Introductory Notes ix

Opera

The Role of the Neapolitan Intermezzo in the Evolution of the Symphonic Idiom

Gordana Lazarevich · Barnard College 1

The Cabaletta Principle

Philip Gossett · University of Chicago 2

Gluck's Treasure Chest—The Opera Telemacco

Karl Geiringer · University of California, Santa Barbara 3

Liturgical Chant—East and West

The Degrees of Stability in the Transmission of the Byzantine Melodies

Miloš Velimirović · University of Wisconsin, Madison 5

An 8th-Century (?) Tale of the Dissemination of Musico-Liturgical Practice: the Ratio decursus qui fuerunt ex auctores

Lawrence A. Gushee · University of Wisconsin, Madison 6

A Byzantine Ars nova: The 14th-Century Reforms of John Koukouzeles in the Chanting of the Great Vespers

Edward V. Williams · University of Kansas 7
Unpublished Antiphons and Antiphon Series Found in the Gradual of St. Yrieix

Clyde W. Brockett, Jr. · University of Wisconsin, Milwaukee

Criticism and Stylistic Analysis—Aims, Similarities, and Differences

Some Concrete Suggestions for More Comprehensive Style Analysis

Jan LaRue · New York University

An Analysis of the Beginning of the First Movement of Beethoven’s Piano Sonata, Op. 81a

Leonard B. Meyer · University of Chicago

Renaissance Topics

A Severed Head: Notes on a Lost English Caput Mass

Thomas Walker · State University of New York, Buffalo

Piracy on the Italian Main—Gardane vs. Scotto

Thomas Bridges · University of Pennsylvania

The “Three Ladies of Ferrara” in the Early 1580’s

Anthony Newcomb · Harvard University

Ceremonial and Occasional Music in Renaissance Venice

Denis Stevens · Columbia University

Dodecaphony

Some Notes on the Prehistory of Dodecaphony

Mark DeVoto · University of Wisconsin, Milwaukee

Ist es genug? A Consideration of the Conflict between Tradition and Innovation in the Early Part of the Dodecaphonic Period

Peter S. Odegard · University of Chicago

The Variation Structure in the Piano Sonata, Op. 88

Philip Friedheim · State University of New York, Binghamton

Serialism in Latin America

Juan A. Orrego-Salas · University of California, Los Angeles

Problems in Classic Music

Larger Formal Structures in the Music of Johann Christian Bach

Marie Ann Heiberg Vos · University of California, Riverside

The King of Heaven and the Musical Topos

Ursula Kirkendale · Columbia University

Rondos, Proper and Improper

Malcolm S. Cole · University of California, Los Angeles

On the Dissemination of Music

Christian Gottfried Thorn

Barry S. Brook · City University of New York
Dodecaphony

Some Notes on the Prehistory of Twelve-tone Music

Mark DeVoto · University of New Hampshire 19

Ist es genug? A Consideration of Various Serialisms

Peter S. Odegard · University of California, Irvine 21

The Variation Structure in Webern's Piano Variations

Philip Friedheim · State University of New York, Binghamton 23

Serialism in Latin American Music

Juan A. Orrego-Salas · Indiana University 24

Problems in Classic Music

Larger Formal Structures in the Liturgical Works of Johann Christian Bach

Marie Ann Heiberg Vos · McHenry County College 26

The King of Heaven and the King of France: History of a Musical Topos

Ursula Kirkendale · Columbia University 27

Rondos, Proper and Improper

Malcolm S. Cole · University of California, Los Angeles 28

On the Dissemination of Music during the Classic Period: Christian Gottfried Thomas (1748-1806)

Barry S. Brook · City University of New York 30
Hispanic Music of the Old and New Worlds

The Villancico and the Mexican Corrido
E. Thomas Stanford · University of Texas, Austin  31

The Romance: Historical, Literary, and Musical Associations
Charles Jacobs · McGill University  33

The First New World Composers: Fresh Data from Peninsular Archives
Robert Stevenson · University of California, Los Angeles  34

Two Polyphonic Passions from California’s Mission Period
Theodor Göllner · University of California, Santa Barbara  35

Music of the Baroque

Three Oratorios Attributed to Luigi Rossi
Howard Smither · University of North Carolina  36

Instant Music: Bontempi’s Scheme for Declamatory Composition
Ruth Halle Rowen · City College of the City University of New York  38

La Supposition and the Changing Concept of Dissonance in the French Baroque
Albert Cohen · University of Michigan  40

Leclair and the Marpurg-Agricola Controversy
Neal Zaslaw · Columbia University and City College of the City University of New York  41

Music of the Nineteenth Century

The Liederkreis Game
Luise Eitel Peake · 31

Saint-Saëns and the Problem Seen through the Saint-Saëns Debussy
Yves Gérard · Paris

La Famille Mendès: A Literary Debussy
Elaine Brody · New York

Mahler’s Rübezahl: An Historical
Dika Newlin · North

Recent Research in Slavic Music

Czech Renaissance Music: The Contribution of 18th European Classical Music
Jaroslav Mráček · San

Identity and Acculturation in the Period of National Revival
Zdenka E. Fischmann

The Present State of Research
Karol Berger · Yale U
Music of the Nineteenth Century

The Liederkreis Game
   Luise Eitel Peake · University of South Carolina

Saint-Saëns and the Problems of 19th-Century French Music Seen through the Saint-Saëns Archives
   Yves Gérard · Paris

La Famille Mendès: A Literary Link between Wagner and Debussy
   Elaine Brody · New York University

Mahler’s Rübezahl: An Historical Introduction
   Dika Newlin · North Texas State University

Recent Research in Slavic Music—A Symposium

Czech Renaissance Music: Some Indigenous Aspects
   Jaroslav Mráček · San Diego State College

The Contribution of 18th-Century Czech Composers to European Classical Music
   Edith Vogl Garrett · Brookline, Massachusetts

Identity and Acculturation in Czech Music during the Period of National Revival and the First Republic
   Zdenka E. Fischmann · University of Southern California

The Present State of Research in the History of Polish Music
   Karol Berger · Yale University
Vladimir Stasov (1824-1906): His Influence on Russian and Soviet Musical Thought

Boris Schwarz · Queens College of the City University of New York

55

Economic and Administrative Facets of the Soviet Musical Establishment

Stanley D. Krebs · University of California, Santa Barbara

57

American Music

The Transformation of American Psalmody

Richard Crawford · University of Michigan

58

The Lesser Wyeth

Irving Lowens · Washington Evening Star

60

Gottschalkiana II: Miscellanea (Biography and Orchestral Works)

W. Thomas Marrocco · University of California, Los Angeles

61

The Keyboard Works of Charles Ives

Alan R. Mandel · American University

62

Index of Authors

65
Introductory Notes

The publication of these abstracts represents a new experiment with the format of the Annual Meeting of the American Musicological Society. Several factors led to the decision to publish this pamphlet and to distribute it prior to the meeting.

First, the scheduling of simultaneous sessions at the national meetings frequently makes it impossible for many of our members to attend all of the papers they need to hear. In the light of this, the abstracts are intended to provide at least a partial substitute for a paper one could not attend owing to a conflict of schedule.

Second, years often elapse between the reading of a paper at one of the national meetings and its subsequent publication. In the interim, much valuable research remains beyond the reach of the many members of our Society who are unable to attend every annual meeting. The abstracts are, thus, also meant to serve as an interim publication, making available to the entire field the most significant conclusions of the various papers before they are published in their entirety.

Finally—and most important—it is our hope that the publication of these abstracts prior to the Annual Meeting will encourage more meaningful discussion of the papers to be read by enabling scholars to deal critically with specific aspects of the various papers before their actual presentation.

Lawrence F. Bernstein, Program Chairman
Annual Meeting, 1969
Along with our gratitude for his outstanding services as Program Chairman for the Annual Meeting of the American Musicological Society in St. Louis, December 27-29, 1969, Professor Lawrence Bernstein deserves the Society's warm thanks for this venture into the publication, in advance, of abstracts of the papers to be delivered. The idea originated with him, and he is responsible for carrying out its execution.

If the use of these abstracts and the response to them warrant it, we hope that this publication can be made an annual one.

William S. Newman, President
The American Musicological Society

The Role of the Novelette in the Evolution of the Opera

BY GORDA

Eighteenth-century symphonic music which culminated in the work of Haydn, Mozart, and Beethoven and the Italian operatic tradition of the late eighteenth century developed in a way that this tradition was not the exception but the rule. It was not only the individual composer who contributed to the symphonic style but also the ensemble of the orchestra and the opera. The intermezzo and the opéra comique were not only separate entities but also parts of the same symphonic tradition.

Features of the southern Italian opera buffa that was a product of this tradition are the dramatic, noisy, and colorful nature of the music, which contributed to the creation of the comic vis comica and an individualistic spirit of composers and travellers. The development of this vis comica—a combination of Commedia Dell'Arte with the tradition of opera buffa—was a product of composers as Scarlatti, Vinci, Sarabek, and others.

It is, therefore, the comic spirit of Italian opera buffa and the operatic aria that became the spirit of Italian music. By the fourth decade of the eighteenth century, the comic vocal music, migrated to other genres, as in the keyboard sonatas of C.P.E. Bach. This comic spirit continued in the instrumental symphonies, which became a part of the symphonic tradition that ended with the works of Beethoven.
The Role of the Neapolitan Intermezzo in the Evolution of the Symphonic Idiom

BY GORDANA LAZAREVICH

Eighteenth-century symphonic language, the development of which culminated in the works of Mozart, evolved from the Neapolitan operatic tradition of the early part of that century. Although this tradition was not the exclusive source of the symphonic idiom, it proved a major force in its formation. The Neapolitan opera seria, opera buffa and intermezzi virtually dominated the European musical scene for over five decades. The melodic and harmonic vocabulary of the symphonic language is derived from the comic idiom of the intermezzo and the opera buffa, whereas the framework of the first-movement sonata form finds its origin in the structure of the operatic aria—both the seria and buffa genres.

Features of the southern Italian temperament pervaded the music that was a product of this period. The Neapolitans' love for the dramatic, noisy, and colorful aspects of life intermingled with the exuberance, verve, and sentimentalism of their character. These features contributed to the creation of a specific literary and musical vis comica and an individual style which influenced foreign composers and travellers. The Neapolitan intermezzo was a product of this vis comica—a combination of the literary aspects of the Commedia Dell'Arte with the musical comic features of such composers as Scarlatti, Vinci, Sarro, Pergolesi, Selitti, and others.

It is, therefore, the comic spirit of the southern Italian school that became the spirit of Italian symphonic art in the 18th century. By the fourth decade of that century, a fully developed symphonic language came into existence before the symphony actually emerged as an independent form. This language, which originated in dramatic vocal music, migrated to other mediums of expression, such as the keyboard sonatas of C.P.E. Bach, before finding its true expression, in the instrumental symphony of the Preclassic and Classic eras.
The Cabaletta Principle

By PHILIP GOSETT

Operatic terminology has always been problematical. Words such as “cavatina,” “rondo,” “aria” are reinterpreted from generation to generation, country to country. Attempts at definition usually adopt narrow chronological and geographical limits, leading inevitably to greater confusion. The word “cabaletta” is still more controversial, for throughout the history of opera it almost never appears in a musical source.

Analysis of standard definitions reveals that certain cabalettas, often “Sempre libera” from *La Traviata*, are accepted as representative. Understanding of the “cabaletta” remains so primitive, however, that the aria “Le belle immagini” from Gluck’s *Paride ed Elena* is constantly cited as an early cabaletta, although it is never so named in contemporary sources and is neither stylistically nor formally similar to the Verdi example. Part of the difficulty is philological, for both the etymology of the term and its date of introduction into musical discourse are obscure, but the musical characteristics of the cabaletta also remain unexamined. Despite these limitations, study of early documents pertaining to cabalettas and of the operas themselves yields interesting results.

From Rossini through Verdi the cabaletta is never an independent piece. It is a procedure, a specific way of constructing the concluding section of a multipartite composition. The fabled horse-like accompaniment is found in relatively few early examples and is not intrinsic to the principle. Cabalettas are limited neither to arias nor duets, but can appear in any scenic unit. Practically every composition in Rossini’s *Semiramide* (1823) concludes with a section based on the cabaletta principle. A retrenchment from this extreme occurs in the next generation. Rossini had attempted to enlarge and diversify his ensembles. Bellini and Donizetti carry this further, decreasing the prevalence of the cabaletta. Verdi normally restricts cabalettas to solo compositions and duets.

Unlike the cavatina, the cabaletta is a form not merely a dramatic type. It includes an ore transition, repetition of the cabaletta often embellished in performance, years elapsed before this procedure. In Rossini’s early operas amidst a wide variety of aria forms (1815-1822) did the principle is even in the French operas cabalettas.

Though similar formal elements developed cabalettas, composers did both internally and with respect to each other how they belong. No matter how formal, for instance, no matter how many different cabalettas in the same key. Bellini and Donizetti their cabalettas often differ in unit. This obscures the bound leads to the freer composition vagaries in the treatment of the signals of the portending break of 19th-century Italian opera.

Gluck’s *Paride ed Elena*

The Opera

By KARL ON

On January 30, 1765 Gluck arrived the Vienna Burgtheater as part of the second marriage of Joseph II by the Austrian court poet, M. Klopstock. Outstanding singers such as the castrato Tibaldi (Ulisse), whom Gluck of his operas.
matic type. It includes an orchestral introduction, cabaletta theme, transition, repetition of the cabaletta theme (notated literally but often embellished in performance), and series of cadences. Several years elapsed before this procedure developed into a standard formula. In Rossini's early operas the principle gradually emerges amidst a wide variety of aria forms. Only in his Neapolitan period (1815-1822) did the principle control essentially all his music, but even in the French operas cabalettas are omnipresent.

Though similar formal elements are common to all fully developed cabalettas, composers differ in their treatment of cabalettas both internally and with respect to the larger scenic units to which they belong. No matter how far Rossini may extend a scenic unit, for instance, no matter how many sections it may contain, he almost always treats the unit as a tonal entity, beginning and ending in the same key. Bellini and Donizetti work quite differently, and their cabalettas often differ in key from the opening section of the unit. This obscures the boundaries of the scenic unit and ultimately leads to the freer compositional attitude of Verdi. The harmonic vagaries in the treatment of the cabaletta are among the earliest signals of the portending breakdown in the "number" organization of 19th-century Italian opera.

Gluck’s Treasure Chest
The Opera Telemacco
By KARL GEIRINGER

On January 30, 1765 Gluck’s opera Telemacco was performed at the Vienna Burgtheater as part of the celebrations in honor of the second marriage of Joseph II of Austria. The text had been written by the Austrian court poet, Marco Coltellini. The cast included outstanding singers such as the castrato Gaetano Guadagni (Telemacco), who had created the role of Orfeo in 1762, and the tenor Giuseppe Tibaldi (Ulisse), whom Gluck entrusted with leading parts in several of his operas.
In spite of the special care bestowed on the opera's production and the undeniable beauty of its music, Gluck's *Telemacco* was not successful. A single performance only is known to have taken place after the premiere. Two reasons may have been responsible for this surprising failure. Coltellini's libretto is overextended. The second act is inorganically attached to a self-sufficient first act and is lacking in consistency. Moreover, Gluck's music to this problematic text shows a somewhat hybrid character. A few of its features are indebted to earlier forms of the Italian opera while others clearly point to the new style developed in *Orfeo ed Euridice*. There are many secco recitatives in *Telemacco* as well as da capo arias favoring the sensuous idiom and the technical brilliance of the Italian *bel canto*. On the other hand, the sensitive aria of Ulisse expressing his conflict between love and duty, Circe's demonic incantation, and the large choruses, which are frequently interspersed with instrumental pieces and solos, are all typical products of the opera reformer. Whatever were the expectations of the audience, *Telemacco* only partly fulfilled them.

Gluck, far from disowning the unsuccessful work, used it as a kind of treasure chest to which he returned again and again to borrow material for later compositions. He employed the overture to *Telemacco* in *Armida* and *Feste d' Apollo*. The Italian opera *Paride ed Elena*, the French *Alceste*, *La Cythère assiégée* (2nd version), *Iphigénie en Aulide*, and *Iphigénie en Tauride* are likewise indebted to *Telemacco*, the composer employing the old material when the dramatic situation in the new work was of a similar character.

My paper expounds this state of matters, thus attempting to throw light on Gluck's creative method. It is to be illustrated with excerpts from the music of the opera and with delightful observations by Hector Berlioz who knew *Telemacco* well and who greatly admired it.

The use of the term "Byzantine" for the Eastern Orthodox Church for its chant down to medieval Byzantine Chant appears to vary from one type of chant to another on regional traditions, this paper will make available the following examples. The types of chant, of which a few will be made available to:

- **(a) stichera** in their "sinus versions"
- **(b) heirmoi** in several versions.
- **(c) selected psalm-verse versions**

An analysis of melodic form and the synthesis in some of these hymns, the instability are in part due to professional singers who, for the continuations and modifications of this investigation, the composer, different and slightly more eastern Orthodox churches.
The Degrees of Stability in the Transmission of the Byzantine Melodies

BY MILOŠ VELIMIROVIĆ

The use of the term “Byzantine Music” by the present day Greek Orthodox Church for its chant raises the question of its relationship to medieval Byzantine Chant. Since it is known from medieval Byzantine musical manuscripts that the degree of melodic stability varies from one type of chant to another and, apparently, depends on regional traditions, this problem is examined in specific examples. The types of chant, of which medieval and more recent examples will be made available to participants, are:

(a) stichera in their “simple” and “embellished” (kalophonic) versions
(b) heirmoi in several versions, and
(c) selected psalm-verses from the service of Great Vespers.

An analysis of melodic formulae and of the patterns of their organization in some of these hymns reveals that the various degrees of instability are in part due to attempts at “modernization” by professional singers who, for their part, followed what they believed to be the continuation and maintenance of a tradition. As a result of this investigation, the concept of “stability” is found to have a different and slightly more elastic meaning in the traditions of the Eastern Orthodox churches than in the West.
An 8th-Century (?) Tale of the Dissemination of Musico-Liturgical Practice: the Ratio decursus qui fuerunt ex auctores

BY LAWRENCE A. GUSHEE

Do we know that the growth and development of Office chants parallels that of chants for the *proprium missae*, particularly with respect to the presumed adoption of a Roman practice in the late 8th- and 9th-century Frankish kingdom that was so drastic as to virtually eliminate indigenous repertories? This question has not been unequivocally posed with sufficient frequency; and one sees in it an analogue to the “Gregorian question”—where the bulk of musicological and liturgiological research bears on Mass chants—which we might call the “Benedictine-Roman question.”

The *Ratio decursus* is a unique text found on ff. 37r-42r of British Museum, Cotton MS Nero A.ii. E. A. Lowe [CLA II, no. 186] is more conservative than some previous writers in suggesting a date after 767 and North Italy or a Romanic center further north as the time and place of copying. J. Wickham Legg, to whom is due the most accurate transcription of the text [together with a facsimile: *Miscellanea Ceriani* (Milan, 1910), pp. 149-167], thought it was copied in “Gaul” during the 8th century. Lowe appears convinced that the exemplar came from an Irish center; some prior commentators, e.g., *Paléographie musicale* IX, p. 13* f., are less cautious in also ascribing it to an Irish author.

Six *cursus* are mentioned, designated *romanus* (*Gallorum*), *orientalis* (of Aquileia?), *quod (sic) beatus Ambrosius ... composuit*, and *beati Benedicti*. For each of the first four there is a list of those who first sang, recited, or promulgated it.

The *cursus romanus*, which is mentioned in first place, is said to have been brought “in Galleis (sic)” by St. Trofimus, bishop of Arles, and St. Photinus bishop of Lyon and disciple of St. Peter. About half of the *tractatus* is devoted to the *cursus Scottorum* which, first promulgated in Egypt and Italy by St. Mark, was implanted in Gaul at Lérins, from there making its way to the British Isles, and back again to Gaul.

The *cursus Benedicti* is mentioned, “pauco discordante a curso Gregoriis dicti?” by Gregory the Great (“Gregoriis dicti?”) sua auctoritate ... addo.

As to specific types of chants, *Gallorum* composed “non de procam antherphonas et responsorium”, *cursus Scottorum*, it is said that every *Sanctus*, *Gloria*, *oratio* a. d.

Was a work such as this, in practice, the target of the late 8th-romanus XIX, §39, who casti...-faithful to traditions established by Germanus, and Ambrosius, de...nance of Rome or the O...tion and chants of the office any “Carolingian revision”?

A Byzantine Ars and Reforms of John Chanting of the

BY EDWA...
Isles, and back again to Gaul (Luxeuil) and to the whole world.

The *cursus Benedicti* is mentioned very briefly at the end as “paucorum discordante a curso romano,” but having the approval of Gregory the Great (“Gregorius... ipsum [Benedictus? cursus Benedicti?] sua auctoritate... adfirmavit.”).

As to specific types of chant, the disseminators of the *cursus Gallorum* composed “non de propriis sed de sacris scripturis reciprocam anthephonas et responsoria seu sonus et alleluias.” For the *cursus Scottorum*, it is said that everyone, men and women, sang every Sanctus, Gloria, oratio dominica, and Amen.

Was a work such as this, in its implied tolerance of diverse practice, the target of the late 8th-century author of Andrieu’s *Ordo romanus* XIX, §39, who castigates those who, preferring to remain faithful to traditions established by such as Sts. Hilarianus, Martinus, Germanus, and Ambrosius, deviate from Roman practice? Is the dominance of Rome or the OSB in the texts, and in the organization and chants of the office in part independent of or prior to any “Carolingian revision”?

A Byzantine *Ars nova*: The 14th-Century Reforms of John Koukouzeles in the Chanting of the Great Vespers

BY EDWARD V. WILLIAMS

In the Orthodox East by the beginning of the 14th century, a millennium of liturgical conflict and amalgamation between the rites of Jerusalem and Constantinople had produced Great Vespers, a mixed form of the evening office. Almost universally observed in the Empire during the reign of the Palaeologoi (1261-1453), the last Byzantine dynasty, Great Vespers embraced both monastic and urban features from the two important spiritual centers of the East. Examination of the earliest musical sources which transmit chants for the Prooemiac Psalm in Great Vespers shows that by 1332 Ioannes (John) Koukouzeles, a Byzantine singer and composer, had already turned his back upon an archaic, “quasi-

1 The Prooemiac or “Introductory” Psalm in the numeration of the Greek Septuagint and the Latin Vulgate is Psalm 103; in the Masoretic and King James Psalters, Psalm 104.
traditional” repertory from the 13th century to compose settings of Psalm texts which bore his own aesthetic and stylistic predilections.

The chants of Koukouzeles not only inaugurated a new era in the structural development of Byzantine Vespers but also served as pivotal works in the cultivation of psalmody for the evening office during the 14th and 15th centuries. Successive copies of the Akolouthiai, the principal manuscript sources which transmit chants for Great Vespers, reveal the flowering of a new humanism between anonymous, “quasi-traditional” poles as Byzantine scribes continually enriched the Prooemiac Psalm with settings by Koukouzeles’ younger contemporaries and his followers in the 15th century.

A comparative study of the repertories for the Prooemiac Psalm in five selected music manuscripts copied between 1309 and 1453\(^2\) attests not only the constant interpolation of newer layers of chant between the old but thrusts a revolutionary light upon the musical style of Koukouzeles himself. His unprecedented textual and musical treatment of the refrain which accompanies the line of Psalm text, his greater vocal ranges, and bolder concept of line—effected within the arch-conservative pale of Byzantine culture—set his chants apart from the older 13th-century repertory. With imagination and restraint Koukouzeles transformed a conventional musical vocabulary which, in the hands of lesser composers, too often degenerated into hackneyed melodic essays. As a Byzantine humanist, Koukouzeles stands pre-eminent among figures of the Palaeologan renaissance; as the composer who launched an ars nova in the chants of the Orthodox East, his position in the music of 14th-century Byzantium parallels the roles of Philippe de Vitry and Guillaume de Machaut, his contemporaries in the West.

\(^2\) Two sources (Heirmologia) are from the library of Saint Catherine’s Monastery on the Sinai peninsula: Sinai 1256 (1309) and Sinai 1257 (1332). The other manuscripts (Akolouthiai) are preserved in the National Library of Greece: Athens 2458 (1336); Athens 899 (after 1427); and Athens 2406 (1453).
One assumption creating apparently a false conception of the repertory of Gregorian chant is that the transcript now published in books like the Liber Usualis represent basically the total corpus. Nothing could be further from the truth. In every such publication of the reinstatement of mediaeval plainsong examined so far, single antiphons and complete series have been found to be missing, though they crop up in the manuscript sources. The publications consulted include works accepted as the final word in thoroughness and editing like Apel's definitive analysis and style critique, Gregorian Chant, and naturally both the Antiphonarium Romanum and the Antiphonale monasticum pro diurnis horis.

Both single antiphons and collections are witnessed in the well-known Gradual of St. Yrieix, which is copied in Aquitanian superposed-point notation throughout. Although for the benefit of "Gregorian" chant restoration of the turn of this century the needed eucharistic chants were published by the Benedictine Monks of Solesmes, the fact is that approximately one third of this indispensable source was omitted from the facsimile edition. This publication was realized in the Paléographie musicale, the abridgment of Paris, B.N. fonds latin MS 903, through folio 132, appearing in Volume XIII. The complete Gradual from St. Yrieix continues immediately on folio 132' with several antiphon series, a sizeable group of monastic processions, promising no small music historical value and interest.

Especially inviting and perhaps meaningful for study are the contexts of these series within the ritual and their textual content. The special feature of these antiphons as processions is interesting to note here. As properly monastic compositions, they are cosmopolitan in their occurrence in manuscripts, and they share a certain catholicity; but they appear, both singularly and in series, to belong
to somewhat distinct traditions.

Highly attractive, too, is the potential for comparison both with kindred chant books like St. Gall, Codex 339 and with citations in contemporaneous theoretical writings. Comparison more narrowly applied has helped in dating and reckoning the provenance; it has also been beneficial in its simplest application: establishing concordance—textual and musical—among the sources, both for individual antiphons and for their matrices.

Compilations of chant titles in certain related codices are published in other volumes of the Paléographie. In the process of integrating the unpublished St. Yrieix chants with such indices as these, a good deal of comparison and cataloging has been accomplished. The edition of sources anterior to the St. Yrieix gradual that is most instrumental both for tabulating the titles and locating concordances is Hesbert’s Antiphonale Missarum Sextuplex. The 8th- to 10th-century unnotated antiphons contained in three of these six sources have provided a fund upon which such books as that under study apparently drew. Other writings and indices checked in the study include the Commemoratio brevis and the Musica Disciplina, Gevaert’s La Mélodée antique and published repertoria: the Liber Usualis and the Variae Preces. Disparity with the contemporaneous Mozarabic chant of Spain is noted by contrasting titles, texts, and melodies with tables of concordances of the roughly 2500 antiphons used in that rite. The product of this indexing is a comprehensive list of the ninety-nine St. Yrieix pieces indicating all concordances assumed to exist.

Some Concrete

Comprehensibility

By Jay G. Silver...
Some Concrete Suggestions for More Comprehensive Style Analysis

By JAN LARUE

The second phase of musicology—the study of music itself—has not kept pace with the first phase—the discovery and deciphering of the historical monuments. Yet now that we have large repertories available in transcription, the emphasis must gradually shift to comprehensive style analysis, as a basis for further and fuller understanding. This transition, however, has progressed slowly. One need only peruse the current journals to notice the small amount of comment on specific characteristics of the music itself. Even in the realm of the "Fifty Pieces" invented by Virgil Thomson the analytical background is astonishingly thin. With a regret appropriate to the coming Beethoven year, Martin Bernstein recently noted that even for Beethoven symphonies we possess essays in depth only from Schenker and Tovey, on the Fifth and the Ninth, respectively. The second phase of musicology cannot accelerate its present snail-like progress until some acceptable methods of style analysis can be presented in relatively simple terms. We cannot expect to add any elaborate system to the already long list of competences required of the musicologist today.

No doubt the obvious complexities of music have somewhat discouraged all of us from attempting to develop any systematic approach to style. Even more discouraging to the analyst are the elusive mutabilities in music: a rhythmic motive can change like quicksilver in the presence of other rhythms, timbres, harmonies, performers, audiences—or the weather. Walled in on all sides by caveats of varying urgency, we tend to throw up our hands—or ears—settling for an impressionistic or accidental approach to style, commenting merely on what strikes our attention. Obviously we run a danger here of discovering more about our own stylistic sensibilities than about the composer's total style. After listening to the same piece a Verdi enthusiast might react mainly to melody, a Beethoven admirer primarily to structure. Can anything be done to augment
the one-sided incompleteness of the accidental approach without erring in the other direction by over-explaining the music with a hyperintensive analytical apparatus?

It is the purpose of this paper to suggest that conventional techniques of observation that we use every day can be redeployed to produce a revealing network of style-analytical comment, without the necessity of learning a complex new system. We need make only one style-analytical comment for each of five musical elements (sound, harmony, melody, rhythm, growth—the latter being a word that connotes the functions of movement and shape more flexibly than the familiar term, form) on each of three dimensional levels (large, middle, small, roughly corresponding to full movement, section, and phrase) to produce an aggregate of fifteen comments, far more than one ordinarily encounters in discussions of a composer's style. The paper will illustrate this approach with reference to the first movement of Beethoven’s Piano Sonata, Op. 81a, first going over the routine of fifteen elementary comments mentioned above, then concentrating on Beethoven's differential weighting and sizing of articulations to match their functions in the movement and shape of the piece.

An Analysis of the Beginning of the First Movement of Beethoven’s Piano Sonata, Op. 81a

BY LEONARD B. MEYER

The term “analysis” has been used to designate two sorts of inquiry: critical analysis and style analysis. It is important to distinguish between them because they involve different, though complementary, viewpoints, methods, and goals.

Critical analysis endeavors to understand what is idiosyncratic about a particular piece of music—to explain how specific patterns and processes are related to one another and to the hierarchic structure of which they form a part. Style analysis, on the other hand, is normative. It is concerned with those attributes of a composition which are common to a group of typical processes, procedures, and categories are a prerequisite to an understanding of music theory. For harmony and form, too, are normative and probabilistic.

Style analysis is the handmaiden of analytic criticism. Its normative categories are a prerequisite to an understanding of style analysis. It is concerned with those attributes of a composition which are common to a group of typical processes, procedures, and categories are a prerequisite to an understanding of music theory. For harmony and form, too, are normative and probabilistic.

An Analysis of the Beginning of the First Movement of Beethoven’s Piano Sonata, Op. 81a

BY LEONARD B. MEYER

The term “analysis” has been used to designate two sorts of inquiry: critical analysis and style analysis. It is important to distinguish between them because they involve different, though complementary, viewpoints, methods, and goals.

Critical analysis endeavors to understand what is idiosyncratic about a particular piece of music—to explain how specific patterns and processes are related to one another and to the hierarchic structure of which they form a part. Style analysis, on the other hand, is normative. It is concerned with those attributes of a composition which are common to a group of typical processes, procedures, and categories are a prerequisite to an understanding of music theory. For harmony and form, too, are normative and probabilistic.
which are common to a group of works. It describes and classifies typical processes, procedures, and schemata and, in so doing, discloses and defines the probability relationships characteristic of the music of a period, a form, or a genre. Here style analysis shades into music theory. For harmony, counterpoint, melody, and form, too, are normative and probabilistic.

Style analysis is the handmaiden of both historical musicology and analytic criticism. Its normative accounts and descriptive categories are a prerequisite to any explanation of how and why musical styles have changed. It is also a *sine qua non* in criticism, because the particular and idiosyncratic can be known and understood only in terms of types and classes. The goal of critical analysis is not generalization, but explication. And in explaining, the critic uses the formulations of style analysis, the law-like propositions of music theory, and ordinary common sense to illuminate the significance of the singular.

Because style analysis and theory do not always provide the conceptual tools necessary for criticism, the critic must from time to time assume the role of theorist and to a more limited extent that of style analyst. This paper is a case in point. For it not only attempts to explain how events in a particular work are related to one another, but it seeks to develop one or two general principles about those relationships. For reasons of time only the first twenty measures of “Les Adieux” will be analyzed in detail.

The Adagio introduction to Beethoven’s Sonata consists of three quite discrete and disparate elements or events: the “Lebewohl” or horn-fifths motto, the parenthetical prolongation which follows the motto, and a rising line built upon a motif which contrasts with the opening motto. The melodic and harmonic interrelationships and implications of these events are explored. In particular it is shown that the Allegro theme is a summary synthesis of these three elements. However, the Allegro theme is related to the Adagio not only motivically, but in a processive way as well. That is, it continues and concludes both the linear motion of the bass and the harmonic progression which were begun in the Adagio. This is a clear example of the bifurcation of structure and process. From a processive point of view the Adagio ends only with the full cadence
in measure 21; but from a formal point of view, the Allegro begins in measure 17. Other theoretical matters touched upon in the course of the analysis of these measures include: the nature of implication, the non-congruence of parameters, and the nature of parentheses.

A Severed Head: Notes on a Lost English Caput Mass
BY THOMAS WALKER

Bukofzer has noted ("Caput Redivivum: A New Source for Dufay's Missa Caput," Journal of the American Musicological Society IV [1951], 97-110) a number of divergencies in style between the Kyrie and the other movements of the Missa Caput attributed to Dufay, concluding that the Kyrie had been composed later than the rest of the Mass. Observing the frequent occurrence of four-movement English ordinary cycles, he further suggests that "we should now be on the lookout for an unknown Caput Mass by an English composer," the model, presumably, for the Et in terra through Agnus Dei of the present Mass.

My paper will explore some alternatives to Bukofzer's hypothesis, especially the possibility that the lost English Mass comprises the last four movements of the work commonly ascribed to Dufay. One must both show convincingly differences between the Kyrie and the rest of the Mass (a point already argued by Bukofzer), and show up similarities of the latter to English compositions. Particularly suggestive is the anonymous Missa Veterem hominem, also built on a Sarum chant, which follows a plan almost identical to that of the "Dufay" Caput, which it resembles in other details as well. Feininger's assumption that Veterem hominem is also by Dufay can plausibly yield to another hypothesis—that Caput is also by an English composer.

Only the Kyrie of Missa Caput is unambiguously ascribed to Dufay in any source. That the Agnus Dei turns up in an English manuscript (in black notation) has been used to suggest the spread of Dufay's music across the continent. We can infer therefrom the English origin of Dufay's Lucca fragments, recently discovered as a source for the Missa Caput.

Piracy on Gardane
BY THOMAS WALKER

Any student of Italian music at the end of the 16th century has certain facts about Gardane and Girolamo Scotti at the forefront of his mind. The almost unparalleled quantity of printed music in Italy had led to the belief in its copyright - that what was printed by one was reprinted by another without knowledge who printed it first. Even in modern times we are inclined to assume that the reprinter was the first one to get the copyright's permission, with very little resemblance to the present-day procedures. None the less, our modern dictionaries do not hesitate to stigmatize this widespread opinion.

This widespread opinion is a matter of fact. Gardane, as found in the dedications of his prints, was printed by one and reprinted by another. Gardane's language emphasizes the contrast between his own innocence and that of the reprinter, whoever they may be. The music of the Italian composers is heavily reprinted, and it is not unusual to find that the reprinter changed the notation to fit the voice chansons are heavily in
of Dufay’s music across the channel: but here, too, one can as well infer therefrom the English origins of the Mass. One must also consider the erasure of Dufay’s name in Trent 89, and evaluate the Lucca fragments, recently discovered by Reinhart Strohm, as a source for the Missa Caput.

Piracy on the Italian Main
Gardane vs. Scotto
By THOMAS BRIDGES

Any student of Italian music published between 1538 and the end of the 16th century has encountered the names of Antonio Gardane and Girolamo Scotto, since they printed the vast preponderance of that music. With few exceptions, anything good printed by one was reprinted by the other. The problem is to know who printed it first. Even knowing that does not enable us to assume that the reprinter was a pirate. The apparent infringements of the copyrights granted by the Venetian senate are numerous; but prosecutions are almost non-existent, with none at all recorded in the field of music.

None the less, our modern musical dictionaries and encyclopedias do not hesitate to stigmatize Scotto as a shameless pirate. This widespread opinion is a testimonial to the power of propaganda, as found in the dedications of Gardane’s prints of a single year, 1539. In these prints Gardane complains of unscrupulous printers, never named, who have injured him in some ill-defined way. Gardane’s language employs a somewhat hyperbolic contrast between his own innocence and the malice of the other parties, whoever they may be. The truth is that practically no pieces from Gardane’s prints of 1538-1540 (his first three years of printing) were reprinted by anyone in or near Venice. Gardane, on the other hand, rather freely helped himself to chansons and motets previously printed by Moderne and Attaingnant; and his own two-voice chansons are heavily indebted to other composers’ chansons.
Whether the dyspeptic tone and dishonest substance of these dedications accurately reflect Gardane's own personality and attitude is not easy to determine. The writer, however, was almost certainly Niccolo Franco, who eventually was hanged for his unbridled tongue. In 1539, Gardane published Franco's *Pistole vulgari*, a book of letters transparently modeled after the *Lettere*, printed in 1537, of Franco's employer, Pietro Aretino. Two of the letters are mere rewordings of two of the Gardane dedications of that year. The letters also affirm that Gardane and Franco were close friends and shared the patronage of Leone Orsino, a rich prelate with literary interests.

Aretino was not pleased by what he considered Franco's piracy of his own idea, and drove him first from his house, then from Venice, probably in late 1539 or in 1540. After this time, Gardane makes no more accusations, although some of his prints claim to be "il vero primo libro" and things of that sort. Nor does his relationship with Orsini seem to have weathered the Franco-Aretino crisis; after 1539 Orsini's name is not seen on any new Gardane prints. Curiously enough, in 1541 the two-voice madrigals of Gian Gero, commissioned by Scotto (as the dedication by Scotto tells us), were printed by Gardane. This could only result from an agreement between the two printers. Just as easily, the ensuing lifetime of competitive reprinting, begun in 1541, could have been conducted under some private accommodation between the two parties.

Piracy is stealing; it is usually illegal and usually morally repugnant. There is not a shred of evidence that Scotto and Gardane were regarded as pirates in either sense by each other or by their contemporaries. We have been led into error by the propaganda of a professional prevaricator, Niccolo Franco.

The "Three in the..." in the 1580s

By ANTHONY PRUS

In 1580, a significant change in the status of singers in the court of Ferrara and the Este court's singing ladies is the most striking example of the new situation within these courts. The singing ladies of the 1570s, members of the Este court family, the new ladies of the 1580s, of less than noble birth who have been admitted as members of this new group of singers, not only to the world of the court to the world of Italian music, but are not only the most highly trained musicians (men and women) and highly cultivated audience members of the princely chamber. The noble women who now become part of an audience in the 1570s listened in the 1580s.

The activities of this new group of singers continued to be centered in the polyphonic madrigals. The polyphonic madrigals were sung in a princely chamber. The noble women who now become part of an audience in the 1570s listened in the 1580s.

Since the court began around 1550 and since its madrigal concerts were centered in a new situation within these courts, the polyphonic madrigal composers were closely connected with it and its output. The madrigalists of the 1570s summarized as the invasion of virtuosity. This virtuosity took
The "Three Ladies of Ferrara"

in the Early 1580's

BY ANTHONY NEWCOMB

In 1580, a significant change occurred in the practice of female singers in the court of Ferrara. A completely new group of singing ladies is the most striking external evidence of this change. While the singing ladies of the 1570's had been noblewomen and natural members of the Este court for whom singing was an amateur activity, the new ladies of the 1580's were semi-professional musicians of less than noble birth who would not, under normal circumstances, have been admitted as members of the Este court. The establishment of this new group of singers in late 1580 resulted in a situation new not only to the world of Ferrarese music but also, as it seems, to the world of Italian music as a whole: a small group of gifted and highly trained musicians (men and women) sang madrigals to a small and highly cultivated audience in the intimate surroundings of the princely chamber. The noble amateur, previously a performer, had now become part of an audience; the very ladies who had sung in the 1570's listened in the 1580's.

The activities of this new group were manifold. Accompanied solo-singing continued to be cultivated. There is evidence that concerted textures of various sorts were tried. Finally, printed polyphonic madrigals were sung from part-books. By late 1581, a tradition had been established of daily concerts lasting two to four hours and incorporating all these activities. It is with the singing of printed polyphonic madrigals that we shall be concerned here.

Since the court began around 1580 to buy a great deal of music and since its madrigal concerts rapidly became widely famous, the new situation within these concerts had noticeable effects first on the polyphonic madrigal composed for the court by composers closely connected with it and then in ever-widening circles throughout the world of secular vocal music. These effects might best be summarized as the invasion of the madrigal by the element of virtuosity. This virtuosity took two principal forms. The first form
was textural and involved the use of increasingly fragmented, un­

decorous and rapidly shifting textures. This form was intimately

connected with the separation of performer and audience and re­

represented a major step toward concerted textures such as we see

in the works of Monteverdi during the first two decades of the 17th

century. The second form was purely vocal and involved the in­

corporation of diminution figures into the thematic fabric of print­
ed music.

Ceremonial and Occasional Music
in Renaissance Venice

By DENIS STEVENS

Of all the magnificent festivals in Venice, the one held on As­
cension Day was by far the most impressive, for it represented a
link between church and state, as well as between liturgy and his­
tory. It was the one day in the year when the patriarch of Venice
and the clergy of S. Pietro di Castello (in those days the city ca­
thedral) set out in their boat to meet the Doge, accompanied in
the ornate Bucintoro by the clergy of St. Mark’s and the heads
of state.
At a point near S. Nicolo on the Lido, where the lagoon opens
into the sea, the two proud vessels, surrounded by hundreds of
others, would pause while the patriarch poured holy water into
the Adriatic, saying: “May it please thee, Lord, to render this sea
friendly to us and to all who navigate upon it,” whereupon the
Doge cast a ring into the same waters, saying: “This is a token of
true and lasting dominion.”

Many historians mention the fact that special music usually
graced this ancient ceremony; but musicologists have so far found
very little. There is, however, a short cantata by Baldassare Donato
(maestro di cappella of St. Mark’s from 1590 to 1603), based on
a poem by Domenico Veniero: the Doge is to be aided by the four
goddesses of Victory, Peace, Wisdom, and Fame, and Venice is
feted and praised as the finest city in the world.

Donato’s cantata does not name, and it could, there­

Day after 1550, when it was of date and personage, how
decus mundi” by Christoforo
of bright fanfares; his text, of Francesco Foscari and gi­
zodiacal terms, which work.

Many special compositions in Venice of the Victory of a
fleet under Don John of Au­
force commanded by Ali Pa­
is the motet “Benedictus De­
set out for double choir, an
ments as well.

Some Notes
Twelve

By M.

Arnold Schoenberg’s dis­
od of Composing with Two

to Each Other” was the cul­
a process whose evolutive n
more sophisticated system
10-25, made the twelve-ton
now beginning to be better
cently, scholarly attention l
on the subsequent works of
Webern rather than on the pa­
cause the greatly individual
not marked by anything so
tone series.
Donato's cantata does not mention any particular Doge by name, and it could, therefore, have been used on any Ascension Day after 1550, when it was first published. A pinpoint precision of date and personage, however, characterizes the motet "Plaude decus mundi" by Christoforo de Monte, born and brought up in the town of Feltre in the Dolomites. His music is festive and full of bright fanfares; his text, in classical hexameters, sings the praises of Francesco Foscari and gives the date of his election in complex zodiacal terms, which work out, true to history, as April 15, 1423.

Many special compositions were written for the great celebration in Venice of the Victory of Lepanto (1571), when a Spanish-Italian fleet under Don John of Austria defeated a much larger Turkish force commanded by Ali Pasha. Among the works to be discussed is the motet "Benedictus Dominus," by Andrea Gabrieli, which is set out for double choir, and—in all probability—doubling instruments as well.

**Some Notes on the Prehistory of Twelve-tone Music**

**By MARK DEVOTO**

Arnold Schoenberg's discovery, in 1921 or 1923, of the "Method of Composing with Twelve Notes Which Are Related Only to Each Other" was the culmination of over ten years' thought, a process whose evolutive manifestations, in the progressively more sophisticated systematology of the interim works, Opp. 10-25, made the twelve-tone discovery inevitable and which are now beginning to be better understood. Until comparatively recently, scholarly attention has been principally brought to bear on the subsequent works of Schoenberg, Alban Berg, and Anton Webern rather than on the pre-twelve-tone works, probably because the greatly individualized pitch parameters of the latter are not marked by anything so specifically generalized as a twelve-tone series.
Research is now beginning to show that the “theoretical” experimentation of the pre-twelve-tone period was actively shared by Berg (and doubtless by Webern as well, though that subject is not within the scope of this paper). A little-known but crucial work of the period, Berg’s *Altenberg Lieder*, Op. 4, written at the same time (1912) as Schoenberg’s *Pierrot Lunaire*, contains the earliest known use of an actual twelve-tone series, specifically two entirely different melodies whose successive pitch classes are the same twelve tones. (The work also makes use of one of the first known interval series.) The idea of *chromatic totality*, that is, use of all the twelve tones together in some way, is also an occasional but consistent feature of Berg’s *Three Pieces for Orchestra*, Op. 6, and in *Wozzeck*, Op. 7; the idea of a *series* or abstract ordering of tones is usually independent of the idea of twelveness in these works. It would be some years, of course, before Schoenberg’s method made a twelve-tone series the fundamental referent for all the pitch-class parameters of an entire musical context; but Berg’s melody in the *Altenberg Lieder* dates from two years before Schoenberg’s first twelve-note melody (in the 1914 choral symphony sketch which was never completed).

The existence of these and other instances in Berg’s music which anticipated certain details of Schoenberg’s subsequent practice are evidence of both the independence and interdependence of these composers’ intellects—relationships which are only now beginning to be closely studied. The relationship between Schoenberg as teacher and Berg and Webern as pupils is certainly the most fruitful such relationship in the history of music, but it is fair to say that it was transcended at a quite early stage in their careers by a joint meeting of minds which established, in the works of these very different composers, the central musical revolution of this century.

---

*Ist es genug*

*of Var

BY PETI

The popularity of Alban Berg’s success of *Wozzeck*, which was recorded either his teacher or was explained by the fact that Berg was the one considered most musically (and least innovative, most romantic, and most passionate) yet, his melodies have changed little and consideration of the aesthetics system might be employed. Fascination with the serial as serious disciples has relegated consideration. The dilemma of the “mortalis” of the 12-tone system than in the Berg Violin Concerto. Yet, where that work is concerned, statements and musical examination.

Before deciding what a technique might be, it is necessary for this end three famous passages chosen for consideration:

A. Part I, mm. 1-37—the of the Andante (R

B. Part I, mm. 208-231 (Carinthian folk tune)

C. Part II, mm. 136-159 genug.
Ist es genug? A Consideration
of Various Serialisms

BY PETER S. ODEGARD

The popularity of Alban Berg's music is still largely based on the success of Wozzeck, which won for him a broad esteem never accorded either his teacher or his pioneer colleague. This popularity was explained by the fact that among the early dodecaphonists, Berg was the one considered to be the most in touch with reality, most musically (and least intellectually?) inclined, most conservative, most romantic, and most practical. Since his death, these attitudes have changed little as attention has shifted to serious reconsideration of the aesthetic purposes for which the twelve-tone system might be employed.

Fascination with the serialism of Schoenberg and his more rigorous disciples has relegated less rigorous composers to subordinate consideration. The dilemma (sometimes referred to as “rigor or mortis”) of the 12-tone system is nowhere more clearly manifest than in the Berg Violin Concerto with its evident tonal materials. Yet, where that work is concerned, writings continually repeat statements and musical examples of aged currency.

Before deciding what a composer's responsibilities to his technique might be, it is necessary just to examine what he does. To this end three famous passages in Berg's Violin Concerto have been chosen for consideration:

A. Part I, mm. 1-37—the introduction and A section of the Andante (Reich, Redlich)

B. Part I, mm. 208-231—the first section of the coda (Carinthian folk tune)

C. Part II, mm. 136-159—the Bach-Ahle chorale, Es ist genug.
The primary conclusion is a confirmation of the suspected dichotomy in Berg’s attitude toward serialism. It was to be expected that strict serialism would be strained wherever a pre-existent composition was quoted. But investigation elsewhere demonstrates a consistent combination of pre-serial attitudes with what must have been a later concern for system. The serialism that results is ingeniously strict as long as the music does not require a departure from the system.

In Schoenberg and Webern there are moments where a single note will be used to complete two or even three row forms. This possibility is an obvious feature of the system, but seldom is the total chromatic problematical. Berg, however, is willing to interrupt his series and the total chromatic, if continuing it would have required notes inconsistent with his musical conception.

In addition, the importance of the whole-tone characteristics of the row (tones 2-4, 5-7, 9-12, and 1, 5, 9-12) may transcend the triadic. Not only are the two whole-tone scales suggested within the fifths of measure one (B♭-F-C-G), they are subsequently delineated in measures three (F-G-A-B-C♯-D♯) and four (F♯-G♯-Bb-C-D♯).

Other characteristics of Berg’s serial attitudes, too detailed for inclusion here, also come to light. But they all dramatize the serialist’s perennial question: Is it enough to adopt a system only to abandon it at will? To which Berg might well have replied: Yes, it is enough.
The Variation Structure in Webern’s Piano Variations

By PHILIP FRIEDHEIM

This paper will attempt to combat an increasingly prevalent analytical approach to serial music that limits itself to elements of internal organization supplied by the tone rows but ignores external organizing factors, such as the presence of parallel or thematic passages. This type of analysis is too often written by composers for other composers, and implies a value judgment as to which elements of Schoenberg’s and Webern’s compositional style are “valid” (i.e., the beginnings of total serialization) and which are “invalid” (i.e., thematic correspondences).

A more acceptable analytical procedure applicable to the twelve-tone “classics” of our century should be historically oriented to the extent that it can accept in these compositions elements preserved from the past that become transformed as they encounter serial techniques. As soon as this premise, which would seem to be self-evident, is accepted, a series of questions comes into being that have scarcely been touched upon. One of these concerns text-music relations. In the music of Schoenberg, the biggest problems here lie in the atonal expressionistic works rather than in the twelve-tone compositions. The problem as to how the austere musical texture of Das Buch der hängenden Gärten relates to the luxuriant verbiage of George’s pseudo-oriental poetry is admittedly difficult. Problems of text-music relations in Pierrot Lunaire are sufficiently complex to deserve a special study of their own. In the music of Webern, where more than half the compositions are vocal, writers are either completely silent about the texts or genuinely misleading (see for example Ernst Krenek’s statement that in Webern’s music “the voice line moves in formidable skips, as if bent upon expressing pain and suffering of fantastic intensity”).

In the instrumental music as well, significant problems abound that lie outside any exclusively serial analysis. One of these con-
cerns an examination of methods used to simulate transitional and developmental sections in those movements based on sonata-allegro or derived forms. Another concerns the relationship between the theme of a set of variations (not the row) and the variations themselves. This problem seems most puzzling in Webern's Op. 27, which is overtly organized in such a manner as to render the title Variations unnecessary. Still another question concerns the concerto elements as they function in Webern's Concerto Op. 24. The list could continue.

Rather than turning my paper into a polemic on the limitations of strict twelve-tone analysis, I have chosen to state the general problem here. The paper itself, as indicated by the title above, will attempt to answer at least one of these questions directly.

Serialism in Latin American Music

By JUAN A. ORREGO-SALAS

Until the early forties, composers of art music in Latin America were mainly concerned with the development of a mother tongue dependent either on imitation of certain characteristic features peculiar to each country or simply on direct borrowing from folk music. From then on, however, deliberate searches for local color tended to yield their right of way to the mainstream of European music along with its total framework of aesthetics and its methods of composition.

Side by side with music influenced by Stravinsky, Bartók, de Falla, Hindemith, and others, we encounter a growing variety of compositional styles ranging from pieces which adhere to such classical structural concepts as those of Schoenberg's Op. 25, to others allied with subsequent developments of serial composition, those of Webern, for example.

At the same time he broke with the idea of resorting to folk music as a means of self-assertion and identification, the young composer in Latin America found himself abruptly exposed to the mountain of issues, technical and aesthetic, inherent in post-Webernism. He seems to have drawn no support from the musical experiences of his native forebears. Julian Carrillo, for example, or Paz (Carrillo, by the early 1920's, and with scalar patterns some years before Schoenberg's twelve-tone serialism, while Paz, in 1932, initiated "undevelopmental" serialism), do not show the influence of this new musical movement.

Yet, it is not until the end of the nineteen-forties in Latin America a consistent adherence to it and to those composers as Gustavo Becerra, Roberto Pineda-Duque (Colon, for example), and with scalar patterns some years before Schoenberg's twelve-tone serialism, while Paz, in 1932, initiated "undevelopmental" serialism), do not show the influence of this new musical movement.

A second stage in the evolution of Latin America music still shows the use of periodic blocks with the prevail ing need for thematic development. It appears to be much more rigorous in the way of utilizing either original rows or by simultaneously extending the same row. The Panamanian Julian Carrillo is an outstanding example of this way of proceeding.

A step beyond these more traditional "serial" and "undevelopmental" music ranges from the free use of barbarism, where durations, rests, dynamics, etc., are determined by pre-composed parameters. But some of the composers who became adherents of serialism, where durations, rests, dynamics, etc., are determined by pre-composed parameters, can be explainable, to step on the threshold of serialism in Latin America.
experiences of his native forerunners, not even from those who pioneered in the development of non-tonal systems: the Mexican, Julian Carrillo, for example, or the Argentine, Juan Carlos Paz. (Carrillo, by the early 1920's, was experimenting with microtones and with scalar patterns somewhat divorced from tonal functionality, while Paz, in 1932, initiated a long-standing commitment to Schoenberg’s twelve-tone system.)

Yet, it is not until the end of World War II that we see in Latin America a consistent adherence to the ideas of Schoenberg and his disciples. At first, the twelve-tone technique appears mainly in works in which functional harmony has been discarded, but in which a sense of tonality still exists owing to the use of motivic fragments involving embellishments of one pitch that functions as tonic. Representative of this stage are the works of Paz, of Roberto Pineda-Duque (Colombia), and even of such younger composers as Gustavo Becerra (Chile).

A second stage in the evolution of serialism in Latin America, still shows the use of periodic structures and is guided by a prevailing need for thematic development. This music, however, appears to be much more rigorous in its avoidance of all tonal implications by utilizing either constant permutations of the original rows or by simultaneously juxtaposing various versions of the same row. The Panamanian composer Roque Cordero provides outstanding examples of this way of handling the system.

A step beyond these more traditional approaches is to be found in the works of composers committed to forms of “subjectless” and “undevelopmental” music. This music reflects a spectrum ranging from the free use of basic sets of pitches, to total serialism, where durations, rests, dynamics, and timbres are governed by pre-composed parameters. Representing this last stage are most of the composers who became active in the middle 1950’s or shortly thereafter. A good number of them however, soon withdrew from the rigorous realms of serialism, where everything is believed to be explainable, to step on the bandwagon of chance and randomness. In surrendering themselves to the fascinations of the unexplainable, these composers have practically brought to an end the era of serialism in Latin American Music.
Larger Formal Structures in the Liturgical Works of Johann Christian Bach

BY MARIE ANN HEIBERG VOS

Johann Christian Bach is well-known as both an instrumental and operatic composer. Every first-year music-history student is aware of the influence which the youngest son of the Leipzig Thomas cantor had on the life and career of Mozart.

But what of Christian Bach’s activities as a church composer? After the death of his father, the young impressionable Christian went to live in the cosmopolitan household of his famous elder brother, Carl Philipp Emanuel. The Italian operatic life of Hamburg impressed young Christian to such an extent that he set out for Italy to learn to be an opera composer. He soon found for himself a wealthy patron and busied himself learning to compose under the revered Padre Martini. We are amazed to read of the conversion of this son of great Lutheran heritage to the Roman Catholic rite. Christian Bach remained in Italy from 1757-1762, and all his extant church works seem to have been written in this period.

A major contribution to the operatic aria form was made by Christian Bach in the use of two contrasting themes in the first part of the traditional da capo. Both the choruses and the solo movements of the liturgical choral works also show the consistent use of contrasting themes—a practice that often resulted in various kinds of sonata forms. This may well be indicative of an interchange of influence between instrumental and vocal forms. It is this specific aspect of the liturgical choral works which I propose to discuss in most detail.

The King of France: History


The gestic qualities have at heart rhythm. The rhythm had for some time been discussed: (1) its use in German-speaking connotations “Franzparlieren”; (2) the character of the slow tempo was in line with the official demands of Louis’ artistic advisors; (3) the tempo was often by “Grave” and “Maestoso” of rulers as prescribed and described in the etiquette, protocols of royal court life in both Stoic (transquillitas) and Plato’s (transtancia). Finally, the strong stylistic quality “grave (sublime)” of the doctrine of the doctrine of the world

Historically it is of greatest im
The King of Heaven and the King of France: History of a Musical Topos

By URSULA KIRKENDALE

Versailles imitation, so well explored in the history of manners, fashion, language, literature, park and palace architecture, street design, and state portrait, is little known in music (cf. the surveys by Louis Réau, where a musical facet is non-existent). The French overture, the foremost representative of musical Versailles, must be understood not only as the highly cultivated instrumental genre, in its formal aspects, but also as the carrier of a tremendous rhetorical function. The characteristic scales and triads in dotted rhythm and slow tempo, absorbed into vocal music, became a *topos* for “King,” the King’s “Gloire,” “Majesty,” used innumerable times, from Fux to Beethoven. Examples show the range of application from the King of France to the King of Heaven, heathen Jupiter, earthly kings, including (in the latter half of the century) “nobility,” also in malo. Immanent interpretation has generally prevented rational comprehension of this historical type; at best “the dark (!) majesty,” and “the solemn” were “felt” on the psychological level (Schweitzer, Abert, Saint-Foix, Ujfalussy).

The gestic qualities have at least threefold roots: (1) the dotted rhythm had for some time been considered typically “French” —its use in German-speaking countries then paralleled the pretentious “Franzparlieren”; (2) the diastematic monotony of the scales was in line with the official demands of classicism as set forth by Louis' artistic advisors; (3) the very slow tempo —indicated most often by “Grave” and “Maestoso” —corresponded to the movement of rulers as prescribed and described in King’s Mirrors, books of etiquette, protocols of royal entries *et al.* since antiquity, founded in both Stoic (*tranquilitas*) and Christian ethics (*temperantia, constantia*). Finally, the strong stylization accorded with the *genus grave* (*sublime*) of the doctrine of the *modi*, which was much discussed again from Poussin to Burke.

Historically it is of greatest interest that Louis XIV and the King

27
of Heaven are musically identified. Music thus joins the last phase of “political theology.” It testifies (a) to the range of the personal myth of Louis as “Dieu en terre” (cf. his theatrical roles, devices and emblems, panegyrics, even the attitude of opponents) and to the age-old theological, legal, and historical foundations of his claim (cf. the exaltation of the French King among European monarchs from medieval “Christ-centered Kingship” to Boussuet, survival of the “scrofula”-myth, 18th-century apotheoses); (b) to the vitality of the tradition that lent to the King of Heaven the concrete attributes of an earthly ruler (cf. imperial cult and constitutional ceremonial in I Thess. 4:13 ff, Apok. 4, early Christian cult; Christ as emperor in patristic writings and Byzantine and Ottonian art, as Louis XIV in Val de Grâce). The topos faded after the Revolution, when the King of Heaven had lost his mighty earthly image.

One of the greatest presentations of the topos—Mozart’s “Rex tremendae majestatis”—will be discussed in detail.

**Rondos, Proper and Improper**

By MALCOLM S. COLE

The title of this paper indicates neither a moral nor a value judgment about rondos. Rather, it reflects a classification of rondo types proposed in 1799 by A.F.C. Kollmann (*An Essay on Practical Musical Composition*). For Kollmann, “proper” rondos are those in which the first subject always occurs in the principal key; “improper” rondos are those in which the first subject also appears in different keys. Although the former practice is the most common, there are several exceptions in the works of Emanuel Bach, Haydn, Mozart, and Beethoven.

Various 20th-century writers—Hadow, Clercx, Tobel, Engel, Schenker—have convincingly hypothesized that the reason for the large number of “improper” rondos in the oeuvre of Emanuel Bach is Bach’s constant exploration of the fantasy or improvisatory principle in works other than fantasias.

Although 18th-century critics did not specifically relate improper rondos to the fantasy concept of the reprise in a key other than the principal key, they did see the resolution handled smoothly. Some critics who deplored the interfering of the reprise, seized upon Bach’s improper rondos and proclaimed them models of judicious application of Kollmann’s classification. Others deplored the “improper” rondos as the result of Bach’s constant exploration of the fantasy principle in works other than fantasias.

The several rondos in the works of Mozart, for example, that are unusual tonally are “improper” rondos, in which the reprise in a key other than the main key. The exotic element is not so long that for variety the reprise is repeated in the main key. The exotic element can be long, as in Haydn’s “improper” rondo in the works of Emanuel Bach. Beethoven’s Second Concerto in G major (Hob.XVII, No. 2) and Mozart’s “Rondo” in D major, Serenade K.525. In each of these, the harmonic digression is to a key other than the main key. The exotic element is left for the reprise, Should the reprise be the reprise of a sonata rondo, forms which are more common, the reprise in unexpected areas is to be expected. In works such as Beethoven’s Second Piano Concerto, the reprise in unexpected areas often takes the form of a modified version of the development, as in Haydn’s “improper” rondos.

Whatever the combination of the reprise in unexpected areas, it is not at all improper to be...
rondos to the fantasy concept, they in no way prohibited a return of the reprise in a key other than the main key as long as the modulation was handled smoothly. Forkel and Cramer, North German critics who deplored the inferior rondos produced by most composers, seized upon Bach’s improper rondos, enthusiastically endorsing them, proclaiming them models of the form, and bestowing a considerable importance upon this relatively rare phenomenon.

The several rondos in the works of Haydn, Mozart, and Beethoven that are unusual tonally are “improper” in different ways and, perhaps, for different reasons. Beethoven’s *Rondo à Capriccio*, Op.129, is so long that for variety some returns occur in areas other than the main key. The exotic element of the “gypsy” contributes to the “improper” structure of Haydn’s *Rondo all’ Ungherese* (Concerto in D major, Hob.XVIII, No.11). The flexibility and fluidity of the sonata rondo in the works of Haydn and Mozart may help explain such improper rondos as the finales of Haydn’s Symphony 77, the Concerto in G major (Hob.XVIII, No.4), and Symphony 92, Mozart’s “Rondo” in D major, K.485, and the “Rondo” finale of the Serenade K.525. In each of these works (except Symphony 77), the harmonic digression is to the dominant and affects the first return of the reprise. Should the work be considered a sonata allegro or a sonata rondo, forms which can be strikingly similar? Perhaps a judicious application of Kollmann’s idea would redirect attention from arguments over arbitrary formal boundaries established *a posteriori* to the stylistic content of the works being investigated. Beethoven, on the other hand, may have introduced statements of the reprise in unexpected areas to create surprise in his structurally settled sonata rondo. In works such as the Sonatas Op.7 and Op. 22, and the Second Piano Concerto, the digression occurs not before the development, as in Haydn and Mozart, but towards the end of the movement.

Whatever the combination of circumstances producing these unusual works, one must frequently conclude that in rondos at least, it is not at all improper to be “improper.”
On the Dissemination of Music during the Classic Period: Christian Gottfried Thomas (1748–1806)

By BARRY S. BROOK

This paper is based on portions of a long-range study of the sociology of music in the 18th century. On the subject of the spread of published music, several valuable monographs have recently appeared. However, before we can achieve overall understanding of how such dissemination occurred, a great deal of further investigation will be necessary, e.g., of individual publishers, copying establishments, commission merchants, subscription lists, pirating practices, and into the relationship between composer and copyist, between publisher and purchaser, etc. The Breitkopf Thematic Catalogue, 1762-1787, tells us a great deal about the dissemination of music, especially in Germany. However, the widespread re-examination of that catalogue occasioned by its recent republication has pointed up numerous unresolved problems.

Some answers are provided in a sixty-four-page pamphlet published in 1778 in Leipzig by a younger contemporary of Breitkopf, Christian Gottfried Thomas. The document is entitled "Praktische Beyträge zur Geschichte der Musik, mus. Litteratur u. gemeinen Besten." Thomas, who spent most of his life in Leipzig and compiled a sixteen-part thematic catalogue to rival Breitkopf's, had a variegated, checkered, and fascinating career. Schering (Musikgeschichte Leipzigs, vol. III, p. 507) describes him as a "law student, French hornist, conductor, critic, composer, concert master, dealer in music, author ... a mixture of idealist, braggart, and businessman." Eller (Die Musik in Geschichte und Gegenwart, vol. XIII, col. 356) characterizes his music as "superficial and bombastic," but agrees that he played a most constructive role in Leipzig's musical life.

The "Praktische Beyträge zur Geschichte der Musik..." are quite impractical; they do not deal as such with music history, except insofar as they make it. They tell a personal story of an idealist's efforts to operate a large business for the benefit of all, by giving the benefit and the purchaser an authorized and corrected copy. In the document of music publishing and copying business, the details of composers; he enumerates the publisher, copyist, and commission Schleichandler, the pirates and a great deal about how music of the 18th century.

The Villancico and the Jacara

By E. THOMAS

The present study draws from Mexican music archives, and the historical roots of the modern century, at the same time publishing present-day Mexican folk music as popular literary-dance-music in America during that interval.

The modern corrido can be defined as the romantic of playing the guitar, or other instrument company the songs called 'jacara,' Jacarz is the 'jacara,' in turn, is "in that an event to one of a violent nature," and modern Mexican corrido. The cited dictionary also to one of a violent nature.
ist's efforts to operate a large copying and publishing establishment for the benefit of all, by giving composer and publisher a fair profit and the purchaser an authentic reasonably priced, carefully corrected copy. In the document's eight chapters, Thomas discusses music publishing and copying in general, the operations of his own copying business, the details of the contract he enters into with composers; he enumerates the responsibilities of composer, publisher, copyist, and commission merchant; he rails against the Schleichandler, the pirates and the cheats. In the process he tells a great deal about how music was disseminated in the latter half of the 18th century.

The Villancico and the Mexican Corrido

By E. THOMAS STANFORD

The present study draws data from two principal primary sources: Mexican music archives, and field recordings and notes documenting present-day Mexican folk traditions. It attempts to trace the historical roots of the modern Mexican corrido back into the 17th century, at the same time purporting commentary on a few of the popular literary-dance-music forms current in Spain and Hispanic America during that interval.

The modern corrido can be related to the 17th- and 18th-century Spanish jacara in several ways. The first relationship derives from the definition of the word corrido to be found in the Diccionario de Autoridades (first edition, Madrid, 1726-1739): "A certain style of playing the guitar, or other instrument, which is used to accompany the songs called 'jacaras.'" The same source indicates that the jacara, in turn, is "in that which is called romance" and goes on to relate that the romance, as a Spanish poetic form, is comprised of couplets, the second and fourth verses of which end in the same assonance.

The cited dictionary also tells us that the jacara "recounts some singular or strange event," another trait that would relate it to the modern Mexican corrido. The modern corrido further restricts this event to one of a violent nature—a violence that was only present
in the language of the older form, and not in the event itself. The modern form is also versed in couplets, usually of eight syllables, with the same assonance attributed to the 18th-century romance.

A perusal of villancicos in romance-form found in Mexican archives of religious music, demonstrates that the above-cited characteristics are most frequently associated with jácaras and negrillas. These two forms, together with gallegos, irlandeses, tocotines and others, are generally called romances; all, moreover, are assumed to be in some vernacular dialect of Spanish.

The history of the Spanish villancico, of which the above-mentioned forms are sub-types, is traced within the sacred repertoire, from the chansoneta of the 16th century down to the tonada, or tonadilla, and the cantada, or cantata, of the early 18th century. It is speculated that the cantata, in the Spanish-speaking world, might have evolved from the ensaladilla, regarding which Sebastián de Covarrubias Horozco (Madrid, 1611) wrote: "This name was applied to a type of song constituted in diverse meters like a mosaic, and brought together from the works of diverse authors. . . ."

Musically speaking, the modern Mexican corrido lacks the formalized estribillo (refrain) of the 17th- and 18th-century jácara. The jácara of the 17th century demonstrates, however, a tendency to suppress the refrain after its first statement, and to retain only a brief cadential figure from its close, repeating it after every third copla. Only in one region of Mexico is the corrido often found with a refrain: in the Matamoros region bordering with Brownsville, Texas.

None of the documentation on the corrido that this author has seen, seems to have been recorded before 1900. Some of the older corridos, dealing often with topics and events antedating 1900, can be seen to contain elements of the décima form that was so popular during most of the 19th century.

The Romance: History and Music

By CHAI

One of the foremost manifestations of the chanson, the romance, appears for the first time later in the Renaissance, dealing with subject matter. Among the oldest viejos, which are, like the charlas, complete short narratives in the life and deeds of Rodrigo Díaz, El Cid, romances, as is a variety of other romances of the type known as the romances of the Moors by the Christians, found in Granada. The romances more often deal with the amorous interrelation, but in addition, some romances deal with themes in Spain in the Medieval period. On the other hand, treats them. The romance has inspired authors like Byron, Hugo, Machado, and others.

The romance similarly inspired Byron to write a multitude of beautiful romances. For example, set a romance about the vithuelist, Luis de Narváez, and El Maestro, set several romances within the setting of "Triste estaba" is particularly concerned with the anguish of the Trojans. The famous romance from "El Maestro" de Alhama" ("Paseábáse el rey de Troya"), three vithuelists, Narváez, Pisa, and others.

My paper will form a history of the romances. A number of books are available, and performed.
The Romance: Historical, Literary, and Musical Associations

BY CHARLES JACOBS

One of the foremost manifestations of Spanish poetry, the romance, appears for the first time in the late Middle Ages and later in the Renaissance, demonstrating an astonishing wealth of subject matter. Among the oldest romances are those known as viejos, which are, like the chansons de geste and the juglarescos, complete short narratives in the form of minstrels' ballads. The life and deeds of Rodrigo Díaz, El Cid, are celebrated in some of these romances, as is a variety of court intrigues and famous battles. The romances of the type known as fronterizos treat the gradual defeat of the Moors by the Christians, finally completed in 1492 with the fall of Granada. The romances moriscos, love lyrics in Moorish disguise, treat the amorous interrelationship between the two peoples. In addition, some romances deal with the Jewish community resident in Spain in the Medieval period. The 16th-century romance erudito, on the other hand, treats themes from classical antiquity. The romance has inspired authors as diverse as Lope de Vega, Gongora, Byron, Hugo, Machado, and García Lorca.

The romance similarly inspired Spanish Renaissance composers to write a multitude of beautiful settings. Juan del Encina, for example, set a romance about the Carolingian Conde Claros; the vihuelist, Luis de Narváez took the traditional melody for this romance and wrote a set of variations on it. Luis de Milán, in his El Maestro, set several romances, among them two treating other Carolingian figures, Durandarte (i.e., Roland) and Valdovinos; his setting of “Triste estava” is particularly beautiful—this romance concerns the anguish of the Trojan queen following the sack of Troy. The famous romance fronterizo, “Romance de la Conquista de Alhama” (“Paseábase el rey moro”), was set by no fewer than three vihuelists, Narváez, Pisador, and Fuenllana.

My paper will form a historical survey of the Renaissance settings of the romance. A number of compositions for voice and instrument as well as for solo instrument will be analyzed in detail and performed.
The First New World Composers: Fresh Data from Peninsular Archives

By ROBERT STEVENSON

The technical competence of Hernando Franco’s Magnificats, Pedro Bermudes’s psalms and hymns, Gaspar Fernandes’s villancicos and motets, Estacio de la Serna’s tientos, Gutierre Fernández Hidalgo’s vespers music, and Juan Gutiérrez de Padilla’s repertory in all genres can now be ascribed in part to the Peninsular education of these composers. Franco was recruited as choirboy for Segovia during the regime of Geronimo de Espinar, who later served as maestro at Ávila while Tomás Luis de Victoria was a choirboy there. The Segovia chapter rewarded Franco with an appointment while he was still in his teens. Bermudes was maestro at Antequera, and competed for the Granada post before emigrating. Gaspar Fernandes held a singer’s appointment at the cathedral of Évora (Portugal) in the early 1590’s, associating while there with Filipe de Magalhães and other musical notables. Serna preceded Francisco Correa de Arauxo in the post of San Salvador organist at Seville. Fernández Hidalgo’s criteria for musical competency form part of a legajo at the Archive of the Indies in Seville. Gutiérrez de Padilla, a native of Málaga, served successively as maestro at Jérez de la Frontera and Cádiz before coming to Mexico. In the competition with Estêvão de Brito he came off second, but a distinguished second, for the post of maestro in his home town.

The early New World composers emigrated from Spain in their twenties, as a rule, and before they had built national reputations in the Peninsula. But those from whom repertories survive to permit value assessments had studied and associated with prime maestros in Spain and Portugal. Unless misbehavior resulted in expulsion, as in the case of Franco’s predecessor at Mexico City, Juan de Victoria (originally of Burgos), the New World emigrant remained in the Americas. However, at least one 17th-century American maestro, Francisco López Capillas, is represented by duplicate copies of his Masses and Magnificats in the Madrid National Library and in the Mexico City Cathedral music archive—a concordance hitherto unobserved.

Only one considerable composer of the colonial epoch to evangelize in America emigrated specifically to fill musical needs. His tastes had been formed in what composers were considered to be the world’s musical center. Therefore, agreed in choosing the same books. Their already formed tastes were promulgated throughout North and South America by the same composers—M. de Victoria and Rogier.

Two Polyphonic Passions from California’s Colonial Epoch

By THEO...

Among the music manuscripts left by members of the early generations of indigenous priests in California, two polyphonic Passions which are among the earliest examples of printed Passion music in the New World are of historical interest to music historians. The particular example chosen for discussion is one of two works within a larger history of music in the Americas, and its setting of Passion texts. One of the works, the Passion according to St. John, represents a musical tradition that is linked to the European practice of music historians. The piece, written for more than one part, consists of a simple polyphonic structure. The notation consists of a chant that is transcribed into a musical setting formula (Falsobordone) which is written for more than one part by means of oral tradition. In addition, all voices are written on a staff of six lines. Predecessors of the...
ance hitherto unobserved.

Only one considerable composer came to the New World in the colonial epoch to evangelize Indians, Domenico Zipoli. The rest emigrated specifically to fill musical posts in cathedrals. Because their tastes had been formed in the Peninsula, they already knew what composers were considered the "greats" at home and, therefore, agreed in choosing the same "greats" to fill New World choir-books. Their already formed taste helps explain the wide dispersal, throughout North and South America, of Masses and vespers music by the same composers—Morales, Guerrero, Navarro, Victoria, and Rogier.

Two Polyphonic Passions from California’s Mission Period

BY THEODOR GÖLLNER

Among the music manuscripts in the Santa Barbara Mission are two polyphonic Passions which, though of unique interest to the history of Passion music in general, have hitherto escaped the notice of music historians. The present paper proposes to view the two works within a larger historical context and in the process of so doing to describe two quite different approaches to the musical setting of Passion texts. One of the works, the Passion According to St. John, represents a musical tradition dating from the 16th century, although it was probably not written down before the last third of the 18th century. As far as liturgical layout and notation are concerned, it is linked to even older practices. Its music consists of a simple polyphonic recitation of the text based on an unchanging formula (Falsobordone) which could have been handed down by means of oral tradition. As in most of the mission music written for more than one part, the notation indicates the different voices by means of different colors. In this unusual method of score notation all voices are written on one staff, which normally consists of six lines. Predecessors of this notation are found in some exam-
pies of early two-part polyphony as copied down in 13th- and 14th-century manuscripts. There may also be a connection to the tabula compositoria of the 16th century.

The other work, the Passion According to St. Matthew, shows more conventional aspects of 18th- or even 19th-century compositional and notational techniques and may well have been brought over from Spain or at least copied down in Mexico. Whereas the St. John Passion employs four-part polyphony for all Synagogue sections, the St. Matthew Passion follows a scheme of its own by giving polyphonic settings (three parts) to sentences of particular significance to the Passion story. Most frequently set in this fashion are important words of Christ, whereas the turbae sections are generally excluded from polyphonic treatment. Thus, the St. Matthew Passion represents a type of setting which differs both from the familiar pattern of the so-called dramatic Passion and from special Passion formulas of Hispanic tradition found in manuscripts from Coimbra and Mexico.

Three Oratorios Attributed to Luigi Rossi

By HOWARD SMITHER

The oratorios under consideration here are among the anonymous works in the Barberini collection of the Vatican Library that have been attributed to Luigi Rossi (1598-1653) by Alberto Ghislanzoni: 1 “Giuseppe” (Barb. lat. 419), “Timana Santa” (Barb. lat. 419), “Jesus Bal y Gay” (Barb. lat. 4209). The present paper deals with only one of the attributions and the presentation of oratorio development, and (III) the new light shed on the oratorio.

I. Since many of Ghislanzoni’s attributions of these oratorios are questionable, the reliable attribution is that of a type of composition, and date from 1641-1645.

II. In 1640, Pietro Della Vittoria referred to a musical composition, which might have been used earlier in the 1640’s. Or the compositions from L. Rossi’s two libretti by F. Balducci, T. Zoli, and V. Mazzocchi, and the oratorios treated here. (Two other compositions included in this list.) Most of the oratorios to their forerunners, sacred and secular works attributed to L. Rossi, however, approximated the oratorio.

III. An analysis of these oratorios shows theatrical than either their forebears, the oratorios, for they include more

---

1 Luigi Rossi (Milan, 1954), 94-107. 
2 For a recording of “Giuseppe” in LPA 5914. “Giuseppe” was recorded by Professor Claude Palisca at Yale University. 
Lanzoni: "Giuseppe" (Barb. lat. 4194-4195), "Oratorio per la Settimana Santa" (Barb. lat. 4198-4199), and "Oratorio di Santa Caterina" (Barb. lat. 4209). These works were unknown to the principal historians of the oratorio, A. Schering, D. Alaleona, and G. Pasquetti.

The present paper deals with three questions: (I) the reliability of the attributions and the probable date of the oratorios; (II) the stage of oratorio development at the probable time of their composition, and (III) the new light that they shed on the history of the oratorio.

I. Since many of Ghislanzoni’s attributions of anonymous works to L. Rossi have been questioned, the reasons for the attributions of these oratorios are reviewed in this paper. The most reliable attribution is that of "Giuseppe," but there is sufficient evidence for a reasonable hypothesis that all three are by L. Rossi and date from 1641-1645.

II. In 1640, Pietro Della Valle used the term "oratorio" to refer to a musical composition, a dialogue for an oratory. The term might have been used earlier in this manner, but such use was not yet common in the 1640’s. Only a few other extant libretti and compositions from L. Rossi’s lifetime are designated oratorios: two libretti by F. Balducci, two compositions each by M. Marazzoli and V. Mazzocchi, and the three works attributed to L. Rossi, treated here. (Two other compositions, as yet undated, might be included in this list.) Most of these oratorios are stylistically similar to their forerunners, sacred dialogues in Latin and Italian; those attributed to L. Rossi, however, differ considerably in their closer approximation to the oratorio of the end of the century.

III. An analysis of these oratorios shows that they are more theatrical than either their forerunners or other contemporary oratorios, for they include more clearly defined characters and

2 For a recording of "Giuseppe" in an elaboration by Giuseppe Piccioli, see: Angelicum LPA 5914. "Giuseppe" was recently edited, as a seminar project, by students of Professor Claude Palisca at Yale University; the author gratefully acknowledges the use of that edition.
conflicts and quicker exchanges of dialogue. As in Roman opera of L. Rossi’s period, choruses are prominent, the distinction between recitative and aria styles is clear, and these styles frequently alternate within a given passage. (Musical examples will illustrate the styles.)

The development of the oratorio from its early 17th-century forerunners to its mature form at the end of the century is difficult to trace from existing sources and is vaguely presented by the historians mentioned above. Assuming the dates 1641-1645 for these oratorios, they form a remarkably early and strong link between the sacred dialogues of the first third of the century and the later oratorio volgare.

Instant Music: Bontempi’s Scheme for Declamatory Composition

By RUTH HALLE ROWEN

By the mid 17th century, Italian music was saturated with the declamatory style. The Artesi-Monteverdi controversy that raged at the beginning of the century, as to whether the words should dominate the harmony or the harmony the words, was well aired by the time Giovanni Andrea Angelini Bontempi came on the scene.

In 1660, Bontempi’s *Nova quatuor vocibus componendi methodus, qua musicae artis plane nescius ad compositionem accedere potest* was published by Seyffert in Dresden. The dedication to Heinrich Schütz of the Electorate of Saxony reflects Bontempi’s attention to the court where he was Capellmeister, an interest also evidenced in his history of Saxony and its rulers. Another historical book he wrote was on the rebellion in Hungary. Bontempi was truly a man of parts. In addition to Italian, he also spoke German, Greek, and Latin. He was architect and machine-master in the court theater at Dresden.

It is not surprising that a man of such diversity wrote two mu-sic books as different as the *Nova quatuor vocibus componendi methodus* and the *Historia Musica, nella quale si riporta e della pratica antica della musica de’ Greci* thirty-five years later. An attempt to bring into line all of his procedures for cadences reflect and extend his automatic process for designations of cadences. The Historia Musica has been ignored by musical notables including Mazzochi and others for this type of composition.

Just because of its simplicity, Bontempi’s scheme has meaning for us today in terms of writing a composition such as a psalm, a motet, or a song.

Interesting comparisons may be made in the mutations in the *Nova quatuor vocibus componendi methodus* for this type of composition. For example, Antonio Draghi’s *duplici ritmi* and the similar procedures to his student Bontempi’s own teacher, Virgilio Mazzochi, for writing a composition such as a psalm, a motet, or a song.

The Historia Musica, which Mazzochi required of his students and another historical book he wrote was on the rebellion in Hungary.
sic books as different as the *Nova quatuor vocibus componendi* and the *Historia Musica, nella quale si ha piena cognizione della teorica e della pratica antica della musica harmonica, secondo la dottrina de’ Greci* thirty-five years later. Because the latter is an encyclopedic attempt to bring into line all of the musical knowledge up to its time, the *Historia Musica* has been frequently summarized and cited by musical notables including Burney and Hawkins. In contrast, the *Nova quatuor vocibus* has been slighted, misunderstood, or ignored, since it was intended for those uninformed about music.

Just because of its simplified intent, the *Nova quatuor vocibus* has meaning for us today in terms of music history. Through it we may learn the steps toward composition in declamatory style. Bon­tempi takes for his text the incipit of the 125th Psalm, *In Convertendo Dominus*, and establishes a plan for setting the words harmonically in either duple or triple meter. His presentation of the gamut, his automatic process for designating the chords, and his prescrip­tions for cadences reflect and illuminate the practice of his time. Bon­tempi’s own teacher, Virgilio Mazzochi, may well have suggested similar procedures to his students. Bon­tempi tells us in the *Historia Musica* that Mazzochi required his students to spend part of each day writing a composition suited to their particular talents, such as a psalm, a motet, or a song.

Interesting comparisons may be made between Bon­tempi’s for­mulations in the *Nova quatuor vocibus componendi* and actual choral passages from 17th-century Italian and German compositions. For example, Antonio Draghi’s *Stabat Mater* is almost a blueprint for this type of composition.

Bon­tempi could only have written a work like the *Nova* in his youth, before he felt the necessity to establish his learned image and to lean on authority for corroboration. The straightforward approach of the work provides us with a revealing clue to the musical decla­mation of a sacred text in the 1660’s.

39
La Supposition and the Changing Concept of Dissonance in the French Baroque

BY ALBERT COHEN

The paper deals with a central problem of Baroque music—the general absence of consistent terminology to describe the changing concept of dissonance throughout the period. It traces this change of concept as discussed by principal writers of the time in Western Europe, but concentrates on the classifications evolved by theorists in France.

In the face of a prevalent conservative attitude, progressive French theorists of the 17th and early 18th centuries developed a general notion of dissonance indicated by the term *la supposition*—a notion not only flexible enough to allow for the great variety in treatment of dissonance found in music of the period, but also one that relates dissonance treatment to the application of ornaments, thereby helping to clarify the function of *agrément* in practice of the time. The concept of *la supposition* is not original with French theorists. It was first expressed in terminology that evolved during the early Baroque in Italy, where the term was afterwards little used. Later, the idea took hold in Spain and in England, where it was assigned an important role in the development of Baroque theory.

Generally speaking, *la supposition* fundamentally describes the passing dissonance in its various aspects—both accented and unaccented, having either vertical or horizontal orientation. The essence of a musical composition was considered to be an underlying series of consonant progressions. Dissonances were introduced as "substitutes" for these progressions, the dissonant element (note, chord, ornament, and even rhythm) being understood in terms of the consonance for which it substituted. Depending upon such factors as text, type of progression, number and function of voice parts, and medium of performance, the composer had a certain degree of freedom in handling the element "in supposition." This freedom permitted great divergency in compositional practice—both individual and national.

In current analysis of Baroque theory, *la supposition* provides a stylistic means for given dissonant progression; it is revealed that Leclair used *la supposition* as a means of dissonance control of wide terms.

Leclair and Agricola

BY NEA

In the year 1749, Jean-Marie Leclair, after a period of semi-retirement in Paris, teaching as the maestro di cappella in the Parisian suburb of Montmorency, took up a position as the maestro di cappella in the Parisian theater in the Parisian suburb of Port-Royal. While his contemporaries the greatest French and one of the best violinists, the German musicians began a pamphlet war in the year 1749, Friedrich Wilhelm Marpurg, the leading Berlin court musician and J. S. Bach's pupil, had recently returned from a foreign tour with his students in Italy; their animus was mainly directed against Marpurg, who had been initiated into the mysteries of the Parisian pamphlet wars: the men who wrote pamphlets as a means of revenue, the men who wrote pamphlets as a means of fame, the men who wrote pamphlets as a means of social prestige. The controversy discuss Leclair's reputation, his music, and his influence on the development of the 18th century in general and in particular.

The writers contrast the violin music of their day, including Leclair, Locatelli, Paganelli, and Tartini, and it is revealed that Leclair used *la supposition* as a means of dissonance control of wide terms.
In current analysis of Baroque music, the concept of *la supposition* provides a stylistic means for understanding the features of a given dissonant progression; it also makes possible the comparison of dissonance control of widely divergent musical styles, in Baroque terms.

**Leclair and the Marpurg-Agricola Controversy**

By Neal Zaslav

In the year 1749, Jean-Marie Leclair L'aîné, aged 52, lived in semi-retirement in Paris, teaching the violin, composing, and working as the *maestro di cappella* of the Duc de Gramont's private theater in the Parisian suburb of Puteaux. He was considered by his contemporaries the greatest French composer of instrumental music and one of the best violinists in Europe. That year, two young German musicians began a pamphlet war which exhausted itself only after ten installments and three years. The opponents were Friedrich Wilhelm Marpurg, the Berlin court musician, theorist, journalist, and composer, and Johann Friedrich Agricola, also a Berlin court musician and J. S. Bach's former student. Marpurg had recently returned from a few years in Paris, and Agricola from studies in Italy; their animus was the same which underlay the Parisian pamphlet wars: the merits of the French and Italian styles—amplified to include a consideration of the place of German music *vis-à-vis* the other two. Portions of five installments of this controversy discuss Leclair's reputation, violin playing, and music; it is these passages and related material which I propose to examine for the light they shed on the aesthetics and performance practice of the 18th century in general and of Leclair in particular.

The writers contrast the violin playing of the leading performers of their day, including Leclair, Geminiani, Locatelli, Mondonville, Veracini, Paganelli, and Tartini. In the course of this discussion, it is revealed that Leclair used the so-called "Tartini" bow while Locatelli preferred a short bow. The exact characteristics of these
bows have, of course, an important bearing on how Leclair’s and Locatelli’s music was performed. No complete description of Tartini’s bow is known, but it was apparently larger and lighter than the usual Baroque bow (Corelli’s, for instance)—facilitating the cantabile style—and had a considerably greater distance between the hair and the stick—facilitating triple and quadruple stops.

Agricola leveled some general criticisms at Leclair’s violin playing and accused Leclair of plagiarizing from Italian composers. Marpurg countered this by citing Geminiani and the Princess of Orange in praise of Leclair and by giving a critique of differences between the latest Italian music and that of Leclair—a critique which reveals that Marpurg thought little of the new galant style and valued Leclair’s more conservative, contrapuntal approach. Agricola returned with some quibbling over semantics and a list of “objectionable” passages in Leclair’s *Quatrième Livre de Sonates à Violon seul avec la Basse Continue . . . Oeuvre IX* (1743). His objections, which deal with matters of harmony, metrical stress, voice-leading, and “expression,” reveal anew the gap between the requirements of theory and those of the practicing musician. (I propose to examine these “objectionable” passages point by point.)

Marpurg did not reply to Agricola’s final attack, but he continued to praise Leclair’s music in his later theoretical and historical publications. Mention of Leclair in the remainder of the controversy was of an anecdotal nature. The controversy must have been resolved privately, for Marpurg and Agricola subsequently became friends.

---

*The Liedercircle*  
By Luise Tiedge

Beethoven’s contemporaries, the *Liedercircle,* or *Liederzyklus* fairly of amateurs—often a semi-formal club of amateur singing or recitation and the often talented ladies and gentlemen—practiced collections of songs or song texts for private or public enjoyment. In the mid-19th century, *Liedercycle* or “series of art songs” gained popularity. Since the emphasis on the social game could be adapted for amateur gatherings we refer to the Berlin Liedersschulen, *Liedercircle* ca. 1780, and we know of such gatherings of Italian composers, and Reichardt. Their number at the end of the 18th century, and their activities, which involved the composition of party games, probably influenced the modern *Lied* considerably.

Among the favorite games were those in which series of songs were performed as party games, probably influenced the modern *Lied* considerably.

In order to fit any number of *Liedercircle* poets and poetesses librettists—Tiedge, Mähler, or Reichardt, Himmel, or Tieck—whenever they composed new songs they published the results of such endeavors into the spirit of the *Liedercircle*.

Playing with songs was more involved. It gave them an opportunity to experiment with song esthetics and to represent various moods. Thus it may not be altogether surprising Beethoven’s *An die ferne Geliebte* is included...
The *Liederkreis* Game

By Luise Eitel Peake

Beethoven's contemporaries used the terms *Liederkreis, Liederkranz,* or *Liederzyklus* fairly consistently to mean either a social circle—a semi-formal club of amateur singers, poets, and otherwise talented ladies and gentlemen—or an apparently miscellaneous collection of songs or song texts for use by such societies. At least up to the mid-19th century, *Liederkreis (-kranz,-zyklus)* never meant "song cycle" or "series of art songs," as we tend to believe.

Since the emphasis on the simplest "song in the folk tone" suitable for amateur gatherings was one of the principal characteristics of the Berlin *Liederschulen, Liederkreise* must have existed since ca. 1780, and we know of such circles around J.A.P. Schulz, Goethe, and Reichardt. Their number and popularity greatly increased after 1800, and their activities, which consisted mostly of imaginative party games, probably influenced the development of the romantic *Lied* considerably.

Among the favorite games were charades and "living pictures," in which series of songs were performed with stage backdrops, costumes, poses, and a minimum of action or motion. Moreover, the members of the *Liederkreis* often laid out collections of songs as puzzles with carefully placed verbal and musical clues that revealed secret messages and quasi-circular figures to like-minded societies.

In order to fit any number of given songs to their games, *Liederkreis* poets and poetesses liberally altered the texts. More accomplished poets—Tiedge, Mächer, or Müller—edited, reworked, and published the results of such teamwork as *Liederkreise,* and composers—Reichardt, Himmel, or Berger—did more or less the same whenever they composed new musical settings for these texts, entering into the spirit of the game completely.

Playing with songs was more than entertainment for the people involved. It gave them an opportunity to deal with the problems of song esthetics and to represent "circles of ideas" in word and tone. Thus it may not be altogether too hard to accept that even Beethoven's *An die ferne Geliebte* is correctly subtitled "Ein Liederkreis."
Saint-Saëns and the Problems of 19th-Century French Music Seen through the Saint-Saëns Archives

By YVES GÉRARD

In 1889, after the death of his mother, Saint-Saëns decided to give up the apartment at 14 rue Monsieur le Prince in Paris—the home that had been the rendezvous of practically all the important musicians of the day. At the same time, Saint-Saëns elected to abandon his personal effects and to bequeath them to a museum. He selected the city of Dieppe, and on June 18, 1890, a small Musée Saint-Saëns was established there. From 1890 until his death in 1921, Saint-Saëns regularly sent to his own museum many new items—paintings, engravings, sketches, autograph manuscripts, and all the letters he received.

The archives at Dieppe may well house as many as twenty-thousand of these letters. Saint-Saëns seems to have saved all the letters he received, and not every one of them—to be sure—is of great interest. Among them, however, we find documents relevant to virtually every aspect of his life and career. Some deal with his private or professional life and would provide Saint-Saëns’ biographer with a wealth of valuable information. Another class of correspondence consists of letters from composers and performers who wrote to Saint-Saëns about artistic matters. The roster of these correspondents includes such notables as Gounod, Bizet, Dukas, Liszt, Wagner, Berlioz, and Tchaikowsky. Finally, a third group of letters—by far the most interesting—reflects the influences of those who played a truly great part in the life of Saint-Saëns: publishers such as Durand, librettists such as Louis Gallet, writers such as Victorien Sardou.

For the most part, the museum at Dieppe has only the letters written to Saint-Saëns. For the other side of the correspondence, one must search among the collections of many unknown private owners. Fortunately, during the course of classifying all the letters and personal documents at Dieppe which once belonged to Saint-Saëns, we have been able to reunite the letters of Saint-Saëns with those of three of his most important correspondents: the literary scholar Jean Bonnerot, the composer Charles Lecocq, and the historian of music Charles Mayer. Number three sets of documents shed new light on Saint-Saëns’ literary tastes, on many other aspects of his career, and on the performance of his works, and on his relationships with his contemporaries.

Our paper attempts to synthesize some fundamental positions of Saint-Saëns and art in general. In so doing, we will reveal some of the Saint-Saëns’ musical personality, his admiration for the art of the past, his “passion” for Berlioz and Liszt and their contemporaries.

Special attention will be devoted to the influence of these correspondents on the development of Saint-Saëns’ art. We will try to create a French opera pattern that will improve the quality of French ins.
those of three of his most important correspondents, the poet and literary scholar Jean Bonnerot, the publisher Durand, and the composer Charles Lecocq. Numbering more than 6000 letters, these three sets of documents shed much light, respectively, on Saint-Saëns' literary tastes, on many aspects of the publication and performance of his works, and on the musical life of Paris between 1883 and 1918.

Our paper attempts to synthesize from this mass of correspondence some fundamental positions of Saint-Saëns regarding music and art in general. In so doing, it touches upon many aspects of Saint-Saëns’ musical personality: his thorough knowledge of classical music, his admiration for certain Romantic composers, his “passion” for Berlioz and Liszt when they were still scorned by their contemporaries.

Special attention will be devoted to the efforts of Saint-Saëns to revive and maintain a real “Ecole française,” particularly his attempt to create a French opera patterned after Gounod, his efforts to improve the quality of French instrumental music, and his choice of Fauré—as opposed to Debussy—as the model “French composer.”

La Famille Mendès: A Literary Link between Wagner and Debussy

By ELAINE BRODY

Catulle Mendès was born into a Portuguese Jewish family of Bordeaux in 1841. While still in his teens, he made his way to Paris, where he became friendly with Baudelaire, Villiers de l’Isle-Adam, and other young poets known as Les Parnassiens. After the Tannhäuser debacle at the Opéra in 1861, Mendès offered Wagner the opportunity to reply to his critics in La Revue fantaisiste, the Parnassians’s journal.

Judith Gautier-Mendès, born in Paris in 1845, inherited the literary talent of her father, Théophile Gautier, as well as the musical gifts of the well-known Grisi family through her mother, Ernesta Grisi. During her youth, Judith associated regularly with Dumas
fils, Baudelaire, the Goncourts, Flaubert, Meyerbeer, and Remenyi. At sixteen, she was already a confirmed Wagnerite, having also attended that first performance of Tannhäuser, where, during intermission, she strongly rebuked Berlioz for his obvious delight in Wagner's humiliation. At seventeen, Judith Gautier published a collection of Chinese poems in translation. She became the only Parnassienne, and met Catulle Mendès at the salon of Leconte de Lisle. After a stormy courtship, they married. A highlight of their few years together was their visit to Wagner and Cosima in 1869, after which Judith wrote Wagner, chez lui, offering the public a glimpse of the menage at Tribschen. Although Wagner resented the invasion of privacy that resulted from the publication of her essay, it did not inhibit his developing friendship with Judith, who, after her separation from Catulle, visited Tribschen several times and became intimate with Wagner in 1877. Their relationship ended abruptly in 1881, before the production of Parsifal, for which Judith had prepared the French verse translation.

In 1873, with the French still smarting from their defeat of 1870, Wagner wrote Eine Kapitulation, a crude parody that caused the defection of a number of his French followers, Mendès among them. Replacements were soon found, however, among the members of the French delegation to Bayreuth in 1876, where, besides Judith and Catulle (now separated), Ernest Guiraud, Debussy's future composition teacher, had been dispatched as critic for the Moniteur Universel. Meanwhile, both Judith and Catulle continued to publish considerable material about Wagner. Mendès, recognizing his historical significance, put aside personal prejudice and wrote the first full-length biography of the composer in 1886. The following year, Mendès and several friends founded the famous Revue Wagnerienne. Cautioning French musicians against imitation of Wagner's music, he urged them, instead, to find their musical inspiration within their own historical tradition. Seeking to support a truly French composer, Mendès paid for the engraving of Debussy's early Fantaisie, promising him even greater favors should they work together on Mendès' Rodrigue et Chimène. In the story of their collaboration, the mysterious disappearance of the manuscript, and its rediscovery by Cortot after Debussy's death, we can trace the persistence of Wagner's influence on the young Debussy.

The Paris Exposition of 1889 activity for Debussy and led to Gautier, now a recognized Oriental preoccupation of both Catulle and with Debussy establishes a significant link between the two composers.

Mahler's Rübezahlfable

By DIKAE

For a long time, the libretto of Rübezahlfable was thought to be lost. Recently, the manuscript has been confirmed. Its discovery and of some important connection with the libretto will be discussed, principally in the context of the annual Meeting takes place.

My paper deals with various aspects of this libretto, including the owners of Rübezahlfable legends (in various versions). Earlier material will be discussed, principally Weber (1804-05), Würfel (1814-15), and Mendelssohn, Hans Sommer (1904), and others.

A number of specific questions need to be explored, such as how it comes to be associated to the myth, the contest with the libretto of work on Rübezahlfable.

After outlining the contents of the incomplete state and the question of the Rübezahlfable story, we will be in a position to continue with the study of work on Rübezahlfable.

Finally, we shall look into the other early works of Mahler, weaving into the story Mahler's dramatic and poetic tendencies and the reasons for the non-completion...
The Paris Exposition of 1889 sparked a different kind of creative activity for Debussy and led to his inevitable meeting with Judith Gautier, now a recognized Orientalist. Indeed, the extraordinary preoccupation of both Catulle and Judith first with Wagner and later with Debussy establishes a significant literary link between the two composers.

Mahler's Rübezahl: An Historical Introduction

By DIKA NEWLIN

For a long time, the libretto of Mahler's unfinished opera Rübezahl was thought to be lost. Recently, however, the survival of this manuscript has been confirmed. The official announcement of this discovery and of some important work that has been done in connection with the libretto will have been made by the time the Annual Meeting takes place.

My paper deals with various aspects of the newly recovered libretto, including the owners of the manuscript and the several Rübezahl legends (in various versions, including those of the brothers Grimm and others). Earlier musical settings of the Rübezahl story will be discussed, principally those of Joseph Schuster (1789), Weber (1804-05), Würfel (1824), Flotow (1853), Erik Meyer-Helmund, Hans Sommer (1904), among others.

A number of specific questions concerning Mahler's libretto are to be explored, such as how it came to be written, Mahler's attraction to the myth, the contest with Hugo Wolf, and the probable chronology of work on Rübezahl.

After outlining the contents of the libretto, the problem of its incomplete state and the question of Mahler's contribution to the Rübezahl story will be taken up.

Finally, we shall look into the relation between Rübezahl and other early works of Mahler, we shall attempt an evaluation of Mahler's dramatic and poetic technique and propose some possible reasons for the non-completion of the work.
Czech Renaissance Music: Some Indigenous Aspects

By JAROSLAV MRÁČEK

The history of Czechoslovak music has indisputably been overshadowed by the broad developments that have occurred in the mainstream of Western music. Whether the musical and historical events in the Czech Lands that were brought to an end by the Thirty Years' War might have had a greater influence on the course of music in general is a matter for mere speculation. Nevertheless, up to the beginning of the 17th century, Czech and Slovak music exhibited certain traits indigenous to the Kingdom of Bohemia.

The sacred song (píseň or cantio), whose existence is documented as early as the 11th century, is undoubtedly the foundation for the establishment of a native musical tradition. In the 14th century, sequences and liturgical plays frequently employed Czech texts in place of the Latin. The sacred song received further development during the Pre-Reformation movement of Jan Hus.

In the early years of the 16th century, the Czech Lands quickly embraced some of the intellectual, artistic, and religious currents of the time, namely, Humanism, the Renaissance, and the Reformation. The Hussite era had produced a strong, nationalistic church. Consequently, at the turn of the 16th century in addition to the Roman Catholics, the predominant religious groups were the Utraquists, who made up the conservative branch of the Hussite movement, and the Unity of the Czech Brethren or Unitas Fratrum. The Czech Brethren, founded in 1458, encouraged the composition of Czech sacred songs. By 1620, the Brethren had published over 500 collections.

After the Reformation of Martin Luther, many German-speaking Catholics embraced Lutheranism which also made increasing inroads into the Utraquist Church as the century advanced. By 1550, over two-thirds of the population of Bohemia was either Utraquist or Lutheran, and one-tenth belonged to the Czech Brethren. The Counter-Reformation reversed the trend. Under the Hapsburgs,
rulers of Bohemia from 1526, the Catholics gained in numbers.

During the Czech Renaissance, a native school of composers emerged influenced by several factors: the accession of the Hapsburgs, the activities of the Czech Brethren with their manuscript and printed collections, the Literary Brotherhoods (Societies) whose members compiled song-book (Kancionál) collections, and the Catholic and Utraquist Churches which required music for their services.

Czech music is to be found in the Kancionáls of the 16th century which contain a wide variety of settings of Latin and Czech texts: motets, sacred and secular songs, Czech song-tropes, and chants of the Mass and Office. The Utraquist Church retained the essentials of the Catholic Liturgy. In the Officium, consisting of musical settings of the Ordinary and Proper, the Latin is frequently replaced or alternated with the vernacular.

A special class of chants known as Rorate chants was sung by the Czech Brethren, Utraquists, and Literary Societies. The Rorate chants were performed during Advent and received their name from the Introit, "Rorate coeli," for the fourth Sunday of that season. The chants of the Mass were troped with Czech texts and eventually a repertory of Rorate songs was developed.

The study of Czech Renaissance music opens a neglected area of European musicology, and reveals numerous problems for investigation: sacred and secular song, the liturgy and ritual of the Utraquist Church, the Rorate chants and hymns of the Czech Brethren, and the literary society movement, to mention only a few.
The Contribution of 18th-Century Czech Composers to European Classical Music

BY EDITH Vogl Garrett

Charles Burney, the 18th-Century English music historian, called Bohemia “The Music Conservatory of Europe.” Despite its widespread musical culture, which astonished such knowledgeable travelers, Prague was fast losing its position of musical ascendancy. For, with wealth, patronage, and power vested almost exclusively in Teutonic hands and the seat of government shifted to Vienna, the noblemen, who as patrons of the arts had helped to make Prague the center of European music, followed the court to the Austrian capital. The musicians chose prosperity rather than the inevitable poverty they would face by remaining in their homeland. There could be little thought of patriotism. The best chances for success lay in exchanging nationality for universal citizenship. In the 18th-century composers whose names took on the etymological coloring of the countries in which they settled, we shall see a solid array of musical talent and industry, great executive ability, pedagogic gifts of the highest order, and occasional flashes of inspiration which, under happier conditions, might have developed into an even more potent musical force.

The chief centers of this Czech musical migration were Germany, France, Italy, and Vienna.

From the musical point of view, the two most important cities in 18th-century Germany were Mannheim and Berlin. The principal Bohemian composer at Mannheim was Johann Stamitz who inaugurated there a novel style of orchestral music and performance which in turn, helped to lay the foundation for the Viennese classical school. Among the other Czech composers in Mannheim were Franz Xavier Richter and Anton Filtz. The musical scene in Berlin furnishes us with an example of an entire family from Bohemia which became absorbed into the ranks of German musicians: the Benda family might be called the Bach family of Bohemia.

Vienna attracted most of the steady employment, such as Hermann, Johann Vanhal, Leopold, and Kramár. One of the splendid creative land was František Václav, musician and valet to Count Q.

The influence of Czech composers on Haydn, and Mozart persisted in the need only cite the influence of young Beethoven and Schubert.

Identity and Acculturation during the Period and the East

BY ZDENKA}

One of the aims of contemporary effort to fill the gaps or lacunas in neglected areas, such as 19th-century Czechoslovakia in particular. Thus, the processes of acculturation conceptual means of orientation in the so-called historical Slovakia.

The interplay between the cultural identity (ethnocentrically oriented)
The outstanding composers who went to Paris were Anton Reicha, the successor of Cherubini at the Paris Conservatory (his numerous woodwind ensemble works are as popular today as then), the piano virtuoso Jan Ladislav Dussek, and Johann Wenzel Stich, known as Giovanni Punto, a virtuoso horn player and a prolific composer. Only one Czech composer made a success writing operas in Italy: Josef Mysliveček, a friend of the Mozart family who greatly influenced young Wolfgang.

Vienna attracted most of the Czech composers who were seeking steady employment, such as Frantěk Tůma, Florian Leopold Gassmann, Johann Vanhal, Leopold Koželuh, and František Krommer-Kramár. One of the splendid composers who did not leave his native land was František Václav Míča, who held the position of both musician and valet to Count Questenberg in Jaroměřice (Moravia).

The influence of Czech composers on the classical style of Gluck, Haydn, and Mozart persisted in later generations. As an example, we need only cite the influence of Tomaschek and Worschischek on the young Beethoven and Schubert.

Identity and Acculturation in Czech Music during the Period of National Revival and the First Republic

By ZDENKA E. FISCHMANN

One of the aims of contemporary musicology seems to be the effort to fill the gaps or lacunae in our knowledge of certain rather neglected areas, such as 19th-century music in general or music of Czechoslovakia in particular. To treat summarily a time-span of over a century undoubtedly requires some degree of generalization. Thus, the processes of acculturation in Czech music will be our conceptual means of orientation in tracing trends of musical development in the so-called historical lands (Bohemia, Moravia) and in Slovakia.

The interplay between the efforts to find one's own musical identity (ethnocentrically oriented nationalism) and the forces of
divergent acculturations (internationally oriented universalism) appears to constitute the inner dynamism of the period under consideration.

The discovery and study of folk music were the obvious bases for nationalistic tendencies, having provided some rough material for art music. Various esthetic and creative attitudes toward folk music were formulated, to be reflected then in the music of particular composers. Even though nationalism had been the most decisive and generally preferred ideological trend, acculturation of many types played a major role throughout the development of Czech music. For partly non-musical reasons, some of this acculturation was at times rejected or even denied (especially Germanic influences) while other types were intentionally sought (e.g., Pan-slavism, French influences, etc., at different times). Such acculturation found expression in the techniques of composition chosen as well as in the subject matter of musical works, and in esthetic and theoretical writings.

If the 18th century had brought with it the emigration of many Bohemian and Moravian musicians and their integration into the stylistic trends of Vienna, Berlin, Paris, or other centers, the first half of the 19th century marked the beginning of the so-called “awakening” or Renaissance of Czech and Slovak nationalism. It is not necessary to point out the role of romanticism in the general shaping of nationalistic movements. In the specific countries under study, the “awakening” signified the revival of a “slumbering” nation: the re-creation of the language and literature, the organization of all kinds of cultural institutions, and a strengthening of the national self-respect and self-consciousness. Music had played an important part in this process, but several decades had to pass before Czech music became strong enough to be able to compete efficiently with the influences from outside. The date of ca. 1860 is usually chosen to mark the inception of a fully developed Bohemian national school headed by well-known composers and theorists.

However, the earlier transitional period is also very interesting if studied in some detail, as are the various controversies which arose among Smetana, Dvořák, Janáček, and Novák, among others. Similarly, the flourishing of music after the creation of the Czechoslovak Republic in 1918 offers currents between different forms of cut internationalism.

The Present State of Polish Musicology

By KARMEN

The first part of this paper deals with the character of Polish musicology.

Interest in old native music of the 19th century. In this preliminary study of research (ca. 1835-1911) many first time. These investigations the forgotten works of the 16th and 17th century.

Between 1902 and 1914, degrees in musicology at several institutions. This first generation of Polish scholars, influenced by German methodology, construction in two academic centers: 1) 1911 by Jachimecki; the other by 1912. These institutions extended, for instance, work on the history of music history emerged, some of these scholars and their students, created modern musical scholarship in this field.

In comparison with the period after the war showed considerable interest in the history of Polish music before this period, manuscripts throughout the country, and catalogued, and the result...
The Present State of Research in the History of Polish Music

BY KAROL BERGER

The first part of this paper deals with the development and character of Polish musicology.

Interest in old native music began in Poland in the first half of the 19th century. In this preliminary "pre-musicological" period of research (ca. 1835-1911) many archives were explored for the first time. These investigations resulted in new editions of some forgotten works of the 16th and 17th centuries.

Between 1902 and 1914, ten Polish scholars received Ph.D. degrees in musicology at several Austrian and German universities. This first generation of Polish musicologists, a generation strongly influenced by German methodology, organized research and instruction in two academic centers: one in Cracow established in 1911 by Jachimecki; the other in Lvov, set up by Chybiński, in 1912. These institutions extended the scope of research, including, for instance, work on the Middle Ages, which had, theretofore, been unexplored by musicologists in Poland. The same centers established several periodicals, published old music, and stated the problems, methods, and specific language of musicology—in a word, created modern musical scholarship in Poland. From the works of these scholars and their students a comprehensive picture of Polish music history emerged, some elements of which are still valuable today.

In comparison with the period ending in 1939, the first decade after the war showed considerable regress. Revival of research in the history of Polish music began only after 1956. During the last period, manuscripts throughout the whole country were located and catalogued, and the results of this work have enriched the
picture of several centuries, especially the Middle Ages. They have, moreover, enabled scholars to investigate systematically every era of Polish music history. At the same time an ambitious publishing program was started, which included the first critical editions of many sources.

The second part of the paper surveys topics which are presently of interest to historians of Polish music and summarizes the most important results of research.

The best known music of the Polish Middle Ages is Gregorian chant, which is generally similar to the chant cultivated in Western Europe, but which also shows certain original traits. Less numerous than the examples of chant in Poland are the vernacular religious songs of the 13th-15th centuries as well as secular songs from that time.

Before 1400, polyphonic liturgical music in organum style was known in Poland. From the 15th century nine manuscripts have been preserved which contain nearly ninety polyphonic works, foreign and Polish, some of which show that contemporary Italian and Burgundian techniques were known to the Polish composers. The heyday of polyphonic music, however, came in the 16th century. Extant sources exemplify large a cappella forms (Mass and motet), as well as smaller genres, such as the polyphonic song, and music for organ and lute.

During the Baroque era we encounter genres such as Italian opera introduced to the royal court in 1628; we also find vocal-instrumental genres in concerto style and music for instrumental ensemble and for organ. The conservative style of religious music (a cappella) and the monophonic song were also popular at this time.

Opera in the Polish language was the most important genre introduced in the second half of the 18th century and continued through the next century. Solo songs (romances), piano and symphonic music were also composed during the same period.

Vladimir Stasov
Influence on 19th Century Polish Music

By Boris Koltakov

A volume of "Selected Essays" was published in London and New York. It contains many essays of musicologists in the person of the Russian scholar and critic. It is a book of the political, artistic, and intellectual life of Russia during the later 19th century. An impassioned advocate of proper Russian music, Stasov is usually called "the so-called "Mighty Handful.""

During his lifetime, full-length discussion of the diverse manifold activities, of his role in the development of the arts, his excellent, though necessarily mentioned publication of Stasov's works.

Although Stasov is best known as an impassioned protagonist of Russian music, Stasov did not write his comprehensive work on music, a „Credo centered on realism and belief to the artists around him and others. But music was his life-
VLADIMIR STASOV (1824–1906): His Influence on Russian and Soviet Musical Thought

BY BORIS SCHWARZ

A volume of “Selected Essays on Music” by Vladimir Stasov, in an English translation by Florence Jonas, was recently published in London and New York. It will undoubtedly revive the interest of musicologists in the personality and activities of that eminent Russian scholar and critic. It might also lead to a study in depth of the political, artistic, and intellectual ferment in Tsarist Russia during the later 19th century. As a disciple of Belinsky, Stasov was an impassioned advocate of progressive ideas. In the history of Russian music, Stasov is usually mentioned as the “godfather” of the so-called “Mighty Handful”; but while hundreds of volumes have been written about the five composers involved, there is no full-length discussion of the dominant influence of Stasov, of his manifold activities, of his role as a molder of artistic thought. A step toward filling this gap has been made by Gerald Abraham in his excellent, though necessarily brief, introduction to the above-mentioned publication of Stasov’s essays.

Although Stasov is best known to us as a writer on musical subjects, he cannot be called a “historian”; as Vladimir Födorov once said, “Stasov did not write history, he made it.” In fact, music comprises only one-sixth of his voluminous literary output. Stasov’s topics included archeology, architecture, painting, sculpture, the theatre; he was an ardent student of history, literature, Russian folk poetry, and folk art. Though his foreign travels gave him an intimate knowledge of European (particularly Italian) art, he was an impassioned protagonist of Russianism in the arts. His esthetic credo centered on realism and nationalism, and he imparted this belief to the artists around him—musicians, painters, and all the others. But music was his life-long passion. He wrote his first mu-
sic review in 1847, at the age of twenty-three. His musical writings comprise altogether about 180 articles and essays, some very brief, others almost book-length. Stasov’s eyewitness accounts of the activities of Liszt, Berlioz, and Schumann in Russia enrich our biographical knowledge of these artists and should be read by anyone interested in 19th-century music history. Illuminating also is Stasov’s essay on the music of the 19th century from Beethoven to Richard Strauss, which he wrote in 1901; thirty-eight of a total of eighty-two pages are devoted to Russian music.

Of even greater importance are the essays dealing exclusively with Russian music. Here, again, the “eyewitness” quality is of prime interest. Stasov wrote lengthy biographical studies of Glinka, Mussorgsky, Borodin, Rimski-Korsakov, and Cui. Strangely, there is no full-length study of Balakirev, the head of Stasov’s “Five,” though much material on Balakirev can be found in the article “25 years of the Free Music School,” and particularly in “Twenty-five years of Russian Art: Our Music,” one of Stasov’s major contributions, published in 1883. Reaching from Glinka to Glazunov, this latter essay reveals Stasov’s partisanship: he extols the “national” school at the expense of academism, of Anton Rubinstein, and of Tchaikovsky.

Stasov died in 1906, at the age of 82. His outspoken liberalism had not endeared him to Tsarist circles, though he was treated with respect. His ideals, however, often belittled by extremists of the 1920’s, came into full recognition in the early 1930’s when they were made to serve the regimentation of the arts through “Socialist Realism.”

Economic and Ad
the Soviet Mus

BY STAN

The Soviet musical establishment is that—an establishment. It is defined internally and externally derived, by ideological governance aside non-establishment practice, and...

The most powerful principles especially of the Composers Union and all composers and musicologists, and Marxist-Leninist ideology of...

Among these principles are the authority, popular feeling, religious-inventive anti-bourgeois (i.e.,...

The Soviet musical establishment have authority to reprimand in these areas, but they prefer to through organized, continuous...

The massive bureaucracy exists, develops and non-musical matters. The difference between the Western observer and the Soviet...

The fruits and tenets of collectivism so different from the other European peoples’ de...

The doctrine reserves the right of members of the establishment; the barriers protect this preserve...

barrier peculiar to music alone of techniques of musical creativity.
Economic and Administrative Facets of the Soviet Musical Establishment

BY STANLEY D. KREBS

The Soviet musical establishment has grown ever more fixedly that—an establishment. It is defined by tacit and written rule, internally and externally derived, by mode and scope of operation by ideological governance aside from rules, by attitudes toward non-establishment practice, and, indeed, by success and failure.

The most powerful principles of the establishment, and especially of the Composers Union of the Soviet Union, which gathers all composers and musicologists, are found where Russian tradition and Marxist-Leninist ideology coincide or are thought to coincide. Among these principles are the doctrines of original creative authority, popular feeling, religio-party devotion, and energetic and inventive anti-bourgeois (i.e., anti-Western) attitudes. The patriotic commitment of the Soviet musical establishment is deep and pervasive. Social awareness, public activity, and political militancy are expected of the musician. The components of the establishment have authority to reprimand or punish members for laxness in these areas, but they prefer to avoid exercising that authority through organized, continuous instruction and indoctrination. A massive bureaucracy exists, devoting equal energy to both musical and non-musical matters. The distinction is often blurred by both the Western observer and the Soviet participant.

The fruits and tenets of collectivism create a typical Soviet musical profile so different from that of the West (including most of the other European peoples' democracies) that the difference, for its largeness, is often missed. Perhaps most remarkable, though least remarked, is the notion held of the creative preserve. This doctrine reserves the right of musicianship and musical practice for members of the establishment. Though social, legal, and political barriers protect this preserve, heavy reliance is placed on that barrier peculiar to music alone of the arts—the remoteness of the techniques of musical creativity. Professional mastery ranks, in
slogan and in practice, with popular and party feeling as essential to creative legitimacy. This is at odds with the 19th-century Russian tradition of dilettantism, and a greater contradiction exists: that between the Marxist ideal of democratic distribution of superstructural wealth (e.g., creativity) and the doctrine of the creative preserve.

Recent eruptions of non-establishment practice have caused the establishment to react in such a way as to provide evidence and clarification of these things—evidence available otherwise only through day to day observation and analysis of the minutiae of Soviet musical practice.

The Soviet musical establishment, whose output is prodigious, insists that any judgment be of the whole. The vast bulk of the product, musicological or in new music, is unexportable, solely domestic. As such, the judgment must be that it passes muster. But, on a broader stage, through a historical accretion of impertinences, it fails. This should be unexpected, given the Soviet predilection for philosophical and social thinking about music. The mode of thinking, however, ruinously confuses ethics and aesthetics on one level, and time and sound on another.

The Transformation of American Psalmody

By RICHARD CRAWFORD

Psalm singing in America developed over the better part of two centuries before a real break in the tradition occurred; but, when change came, it was rapid and profound. Within two decades psalmody was transformed. The agent of transformation was the musical reform movement, which began in the 1790’s, and the change it effected was to remove psalmody from its traditional practical stance and to place it in the realm of art.

In a sense, the appearance of James Lyon’s Urania (Philadelphia, 1761) marks a watershed in American psalmody. If the first century and a half of the Colonies’ settlement had seen the establishment of psalmody modeled after British repertory, during the years following, usually to add to that repertory by publishing their own compositions, the American contributions rested in an already established tradition. The growing popularity of psalmody not accompanied by the exclusions which is no evidence that the change in American psalmody was Influenced.

During the last decade of the century, the establishment against the American composers’ complaints grew in number until by the 1850’s it was unusual for an American tune to be composed by an American composer. The reformers into which American psalmody was transformed by adopting a standard of which was not in evidence during the previous century. British psalm tunes were set forth in a style, a peripheral issue at best in the assumed paramount importance. The standard proposed by the reformers would be more accurate to say that psalmody should be subject to a critical standard.

Psalm singing in America developed over the better part of two centuries before a real break in the tradition occurred; but, when change came, it was rapid and profound. Within two decades psalmody was transformed. The agent of transformation was the musical reform movement, which began in the 1790’s, and the change it effected was to remove psalmody from its traditional practical stance and to place it in the realm of art.

In a sense, the appearance of James Lyon’s Urania (Philadelphia, 1761) marks a watershed in American psalmody. If the first century and a half of the Colonies’ settlement had seen the establishment of psalmody modeled after British repertory, during the years following, usually to add to that repertory by publishing their own compositions, the American contributions rested in an already established tradition. The growing popularity of psalmody not accompanied by the exclusions which is no evidence that the change in American psalmody was Influenced.

During the last decade of the century, the establishment against the American composers’ complaints grew in number until by the 1850’s it was unusual for an American tune to be composed by an American composer. The reformers into which American psalmody was transformed by adopting a standard of which was not in evidence during the previous century. British psalm tunes were set forth in a style, a peripheral issue at best in the assumed paramount importance. The standard proposed by the reformers would be more accurate to say that psalmody should be subject to a critical standard.

Psalm singing in America developed over the better part of two centuries before a real break in the tradition occurred; but, when change came, it was rapid and profound. Within two decades psalmody was transformed. The agent of transformation was the musical reform movement, which began in the 1790’s, and the change it effected was to remove psalmody from its traditional practical stance and to place it in the realm of art.

In a sense, the appearance of James Lyon’s Urania (Philadelphia, 1761) marks a watershed in American psalmody. If the first century and a half of the Colonies’ settlement had seen the establishment of psalmody modeled after British repertory, during the years following, usually to add to that repertory by publishing their own compositions, the American contributions rested in an already established tradition. The growing popularity of psalmody not accompanied by the exclusions which is no evidence that the change in American psalmody was Influenced.

During the last decade of the century, the establishment against the American composers’ complaints grew in number until by the 1850’s it was unusual for an American tune to be composed by an American composer. The reformers into which American psalmody was transformed by adopting a standard of which was not in evidence during the previous century. British psalm tunes were set forth in a style, a peripheral issue at best in the assumed paramount importance. The standard proposed by the reformers would be more accurate to say that psalmody should be subject to a critical standard.
of psalmody modeled after British practice and based on a British repertory, during the years following *Urania* Americans began gradually to add to that repertory by printing their own tunebooks and publishing their own compositions. It should be emphasized that these American contributions represented a natural development in an already established tradition—not a departure in a new direction. The growing popularity of American composed music was not accompanied by the exclusion of European music, and there is no evidence that the change in the repertory of late 18th-century American psalmody was influenced by musical nationalism.

During the last decade of the century voices began to be raised against the American composer's supposed lack of skill. The complaints grew in number until by the early 19th century it was not unusual for an American tunebook to carry a denunciation of American composers. The reformers proposed that the *malaise* into which American psalmody had supposedly sunk could be combated by adopting a standard of musical taste, something surely not in evidence during the previous century. Accordingly, certain British psalm tunes were set forth as stylistic models, and musical style, a peripheral issue at best in earlier Anglo-American psalmody, assumed paramount importance. With the support of the clergy the standard proposed by the reformers came to be accepted—or it would be more accurate to say that ministers and most of the urban population and some musicians came to accept the idea that psalmody *should* be subject to a critical standard.

The American musical reformers of the early 19th century have been praised for their efforts to improve the country's musical taste and condemned because through their efforts an indigenous American music was supplanted by a repertory of British music which seems inferior to it in vitality. It now appears that the style of music the reformers chose to advocate was of secondary importance. To be sure, they did succeed in their avowed goal, which was to bring about a change in the repertory of psalmody. But, more important, their application of a standard of taste brought about a change in the American attitude toward psalmody. By being made subject to a critical standard where there had been none before, psalmody was transformed in the minds of Americans who practiced it from a pastime into an art.
The Lesser Wyeth

By IRVING LOWENS

In the history of American music, John Wyeth (1770-1858) is best known as the printer-publisher of Wyeth's Repository of Sacred Music, Part Second (Harrisburg, 1813), an important Northern source of Southern folk hymnody. This paper deals with Wyeth's Repository of Sacred Music (Harrisburg, 1810), a tunebook basically unrelated to Part Second despite the similarity in title.

While the 1810 Repository did not approach Part Second in either influence or originality, it is by no means entirely devoid of interest. The "lesser Wyeth" is a characteristic example of a bookman's anthology of singing-school music, a subspecies of the genus tunebook which appears to have been originated by John Norman of Boston with his Massachusetts Harmony of 1784. Characteristic of the bookman's anthology was the reason for its publication—to make a profit. In their attempt to turn an honest penny, the bookmen of the late 18th and early 19th centuries tried to mirror the ephemeral popular taste of the day, a difficult undertaking in which some of these non-musicians were phenomenally successful.

Norman's Massachusetts Harmony went into a second edition in 1785, but his most successful effort was The Federal Harmony (Boston, 1788), which went through at least eight editions by 1794. Other printer-publishers active in the field were Isaiah Thomas of Worcester (The Worcester Collection; Worcester, 1786; seven subsequent editions), William Young of Philadelphia (A Selection of Sacred Harmony; Philadelphia, 1788; four subsequent editions), Henry Ranlet of Exeter (The Village Harmony; Exeter, 1795; at least 18 subsequent editions), and most notably the brothers Webster and Daniel Steele of Albany (The Easy Instructor; Albany, 1805; at least 33 subsequent editions).

Although the primary source for this Repository was clearly The Federal Harmony, it demonstrates that he also drew from Wolfe's Maine (Boston, 1794), the second edition of The Village Harmony (Exeter, 1796), The Federal Harmony with appended edition of A Selection of Sacred Tunes, Hill's Vermont Harmony, Vol. I (Bennington, 1787), French's Harmony of Harmony (Boston, 1796), and Thaddeus Seymour's New Harmony (Boston, 1802).

Gottschalkiana II: The Piano Works and Orchestral Music

By W. THOMAS BOTHWELL

As the title implies, the first section of this bio-bibliographical data pertains to Gottschalk and his immediate family, who were of French Huguenot descent and were found in New Orleans. The second part of his repertory and some observations were found in 1968 in a private archives.

An examination of Gottschalk's Piano Works: Ballade, Mazurka, Polka, Capricho, and vendor of promptu, reveals his preference for his orchestral works.

2 No copy of the first edition has been located; the earliest extant edition is the 2nd of 1796.
1805; at least 33 subsequent editions).\footnote{Cf. "The Easy Instructor (1798-1831): A History and Bibliography of the First Shape-Note Tune-Book" in Irving Lowens, \textit{Music and Musicians in Early America} (New York, 1964), pp. 115-137, 292-310.} Although the primary source of the tunes Wyeth used in the 1810 \textit{Repository} was clearly \textit{The Easy Instructor},\footnote{Lowens-Britton Editions B (1805) and C (1806) specifically.} content analysis demonstrates that he also drew from Supply Belcher's \textit{Harmony of Maine} (Boston, 1794), the second (1796) and fourth (1798) editions of \textit{The Village Harmony} (Exeter), the fourth (1792) edition of \textit{The Worcester Collection} (Boston), the 1790, 1792 or 1793 edition of \textit{The Federal Harmony with appendix} (Boston), the fifth (1797) edition of \textit{A Selection of Sacred Harmony} (Philadelphia), Uri K. Hill's \textit{Vermont Harmony, Vol. 1} (Northampton, 1801), Jacob French's \textit{Harmony of Harmony} (Northampton, 1802) and Lewis and Thaddeus Seymour's \textit{New York Selection} (New York, 1809).

Gottschalkiana II: Miscellanea (Biography and Orchestral Works)

\textbf{BY W. THOMAS MARROCCO}

As the title implies, the first half of this paper deals with new bio-bibliographical data pertaining to Louis Moreau Gottschalk and his immediate family, which this writer uncovered in the St. Louis Cathedral and New Orleans Archives and St. Mary's Church also in New Orleans. The second half contains a word or two on his repertory and some observations on his orchestral works which were found in 1968 in a private collection in Brazil. Through the generosity of Eugene List, the music was bought by the Lincoln Center Library of the Performing Arts in New York City for its archives.

An examination of Gottschalk's piano pieces whether titled Ballade, Mazurka, Polka, Caprice, Scherzo, Waltz, Etude, or Impromptu, reveals his preference for the ternary, binary, and rondo forms. For his orchestral works, Gottschalk selected the large tern-
nary form. Although in his letters he gives the impression that he had composed many orchestral and operatic works, only seven orchestral compositions have been found, two of which, Grand Tarantelle and Night in the Tropics are already well-known and will not be discussed. Four others, Escenas Campestres, Montevideo Symphony, Concert Variations on the Portuguese National Hymn, and Marcha Triunfal, made their North American debut in New Orleans on February 25, 1969 with the New Orleans Philharmonic Orchestra. The seventh work, Marcha Solennelle, was unavailable for study due to the fact that its sparse instrumentation is in the process of reconstruction.

Gottschalk’s claim to fame as a creative artist rests on one merit—originality—a talent often denied to other composers whose music possesses greater durability. In the opinion of this writer, Louis Moreau Gottschalk was the Glinka of America, but where Glinka’s leadership found enthusiastic followers in the Russian “five,” America’s hopes rested on the New Englanders, headed by John Knowles Paine, grass-roots Americans in all save their penchant for German music.

The Keyboard Works of Charles Ives

By ALAN R. MANDEL

The major portion of Ives’ piano music is unpublished and is, therefore, unknown to most musicologists. Composed mostly in the period between 1892 and 1924, Ives’ keyboard works, both unpublished and published, form an important body of music that is of great significance to the history of American music. The First Piano Sonata, the Second Piano Sonata (“Concord, Massachusetts, 1840-1860”), the Three-Page Sonata, Some Southpaw Pitching, Anti-Abolitionist Riots, and Three Protests have all appeared in print. However, The Celestial Railroad, Five Takeoffs, Eleven Studies, Three Quarter-tone Pieces, Waltz-Rondo, Anthem-Processional, and Varied Air and Variations are among the many works that have never been published.

A study of the extensive body of manuscript sources offers insights into the creative process. At first glance, Ives’ music gives the illusion of being hardly structured. Intensive examination, however, reveals that his work as a unity, achieved through an abundance of interrelationships between main ideas recur in either similar or almost identical drafts, and completed versions of the work may be performed in many positional process is not necessary for the printed edition. It is in this sense the published compositions are so relatively small.

Variants and alterations in the music. In the second main movement of the First Piano Sonata, for example, in the third movement of the First Piano Sonata, Ives altered the melody to make it work may be performed in many positional process is not necessary for the printed edition. It is in this sense the published compositions are so relatively small.

Variants and alterations in the music. In the second main movement of the First Piano Sonata, for example, in the third movement of the First Piano Sonata, Ives altered the melody to make it more difficult to decipher. Frequently, he used symbols and shorthand to express ideas that were often probably decided upon in ink. In addition, ideas that have been notated, appear in a different position in the printed edition. It is in this sense the published compositions are so relatively small.

The calligraphy of most of the manuscript sources is practically illegible—more so, for example, in the calligraphy of Beethoven autographs. Frequently, he used symbols and shorthand to express ideas that were notated, appear in a different position in the printed edition. It is in this sense the published compositions are so relatively small.

An example of Ivesian variation is found in several of the off-beat chords,” found in several of the manuscript sources.
sights into the creative process of this important composer. At first glance, Ives' music gives the illusion of being chaotically or haphazardly structured. Intensive examination of the manuscripts, however, reveals that his work as a whole has a strongly defined inner unity, achieved through an abundance of melodic and harmonic interrelationships between many of the works. Strands of musical ideas recur in either similar or altered form throughout the sketches, drafts, and completed versions of his compositions. For example, Ives used material from the "Hawthorne" movement of the Second Piano Sonata in *The Celestial Railroad* and from the "Emerson" movement in the *Second Study*.

It is assumed that the second published edition of the "Concord" Sonata is the only final version of the work. It is not generally known, however, that there are several other versions by Ives that are equally valid. This is entirely consistent with Ives' philosophy that a single work may be performed in many different ways and that the compositional process is not necessarily curtailed by the engraving of a printed edition. It is in this sense that the manuscript sources of the published compositions are so revealing.

Variants and alterations in the manuscripts often shed new light on the music. In the second manuscript version of Piano Sonata No. 1, brought to light after the publication of the first version, Ives not only changed the original dynamics but also the notes. For example, in the third movement of the second manuscript version, Ives altered the melody to make of it an exact quotation of the hymn "What a Friend We Have in Jesus."

The calligraphy of most of the manuscripts is, at first glance, practically illegible—more so, for example, than that of many Beethoven autographs. Furthermore, Ives' notation often seems difficult to decipher. Frequently, he used imaginative, freshly invented symbols and shorthand to express his ideas. The symbols, which were often probably decided upon after the actual composition had been notated, appear in a different type of pencil marking than the rest of the score. Ives used various symbols to indicate repetition of phrases and sections, since he sometimes wrote repeats within repeats. An example of Ivesian shorthand is his notation of "whip-chords," found in several of the *Studies*, indicated by short, jagged lines.
Ives is one of the greatest composers of the 20th century and probably the most important composer in the history of American music. His keyboard works constitute a major portion of his compositions. Since most of them are unpublished, the manuscripts are of extraordinary interest to musicologists.
# Index of Authors

<table>
<thead>
<tr>
<th>Author</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Berger, Karol</td>
<td>53</td>
</tr>
<tr>
<td>Bridges, Thomas</td>
<td>15</td>
</tr>
<tr>
<td>Brockett, Clyde W., Jr.</td>
<td>9</td>
</tr>
<tr>
<td>Brody, Elaine</td>
<td>45</td>
</tr>
<tr>
<td>Brook, Barry S.</td>
<td>30</td>
</tr>
<tr>
<td>Cohen, Albert</td>
<td>40</td>
</tr>
<tr>
<td>Cole, Malcolm S.</td>
<td>28</td>
</tr>
<tr>
<td>Crawford, Richard</td>
<td>58</td>
</tr>
<tr>
<td>DeVoto, Mark</td>
<td>19</td>
</tr>
<tr>
<td>Fischmann, Zdenka E.</td>
<td>51</td>
</tr>
<tr>
<td>Friedheim, Philip</td>
<td>23</td>
</tr>
<tr>
<td>Garrett, Edith Vogl</td>
<td>50</td>
</tr>
<tr>
<td>Geiringer, Karl</td>
<td>3</td>
</tr>
<tr>
<td>Gérard, Yves</td>
<td>44</td>
</tr>
<tr>
<td>Gollner, Theodor</td>
<td>35</td>
</tr>
<tr>
<td>Gossett, Philip</td>
<td>2</td>
</tr>
<tr>
<td>Gushee, Lawrence A.</td>
<td>6</td>
</tr>
<tr>
<td>Jacobs, Charles</td>
<td>33</td>
</tr>
<tr>
<td>Kirkendale, Ursula</td>
<td>27</td>
</tr>
<tr>
<td>Krebs, Stanley D.</td>
<td>57</td>
</tr>
<tr>
<td>LaRue, Jan</td>
<td>11</td>
</tr>
<tr>
<td>Lazarevich, Gordana</td>
<td>1</td>
</tr>
<tr>
<td>Lowens, Irving</td>
<td>60</td>
</tr>
<tr>
<td>Mandel, Alan R.</td>
<td>62</td>
</tr>
<tr>
<td>Marrocco, W. Thomas</td>
<td>61</td>
</tr>
<tr>
<td>Meyer, Leonard B.</td>
<td>12</td>
</tr>
<tr>
<td>Mráček, Jaroslav</td>
<td>48</td>
</tr>
<tr>
<td>Newcomb, Anthony</td>
<td>17</td>
</tr>
<tr>
<td>Newlin, Dika</td>
<td>47</td>
</tr>
<tr>
<td>Odegard, Peter S.</td>
<td>21</td>
</tr>
<tr>
<td>Orrego-Salas, Juan A.</td>
<td>24</td>
</tr>
<tr>
<td>Peake, Luise Eitel</td>
<td>43</td>
</tr>
<tr>
<td>Rowen, Ruth Halle</td>
<td>38</td>
</tr>
<tr>
<td>Schwarz, Boris</td>
<td>55</td>
</tr>
<tr>
<td>Smither, Howard</td>
<td>36</td>
</tr>
<tr>
<td>Stanford, E. Thomas</td>
<td>31</td>
</tr>
<tr>
<td>Stevens, Denis</td>
<td>18</td>
</tr>
<tr>
<td>Stevenson, Robert</td>
<td>34</td>
</tr>
<tr>
<td>Velimirović, Miloš</td>
<td>5</td>
</tr>
<tr>
<td>Vos, Marie Ann Heiberg</td>
<td>26</td>
</tr>
<tr>
<td>Walker, Thomas</td>
<td>14</td>
</tr>
<tr>
<td>Williams, Edward V.</td>
<td>7</td>
</tr>
<tr>
<td>Zaslaw, Neal</td>
<td>41</td>
</tr>
</tbody>
</table>