

**AMERICAN MUSICOLOGICAL SOCIETY CAPITAL CHAPTER
SPRING MEETING**

**SATURDAY, OCTOBER 16, 2010
UNIVERSITY OF MARYLAND, COLLEGE PARK**

PROGRAM

9:30 am Coffee and Tea

Session I

10:00 am Sterling Murray (Williamsburg, VA): "Transcending the Ordinary: Creative Alternatives to Conventional Form in the Symphonies of Antonio Rosetti (c1750-1792)"

10:35 am Valerio Morucci: (University of California, Davis): "Behind the Emblem of the Golden Oak: Politics and Patronage of Sacred Music Under the Della Rovere (1540-1578)"

11:10 am John Tibbetts (University of Kansas): "Hidden Voices and Lost Romances"

Lunch

Session II:

1:30 pm Russell E. Murray, Jr. (University of Delaware): "*Con viva voce*: Hearing the Renaissance Musical Dialogue"

2:05 pm Lars Helgert (Shenandoah University): "The Songs of Leonard Bernstein and Charles Stern (1942)"

Session III:

2:50 pm Paul Sommerfeld (Penn State University): "Straussian Allusions in Béla Bartók's *Kossuth*"

3:25 pm Sean M. Parr (Dickinson College): "Of Nightingales, Laughter, and Lapdogs: The Origins of the Nineteenth-Century Coloratura Soprano"

4:00 pm **Business Meeting**

ABSTRACTS
(in program order)

Sterling Murray (Williamsburg, VA): “Transcending the Ordinary: Creative Alternatives to Conventional Form in the Symphonies of Antonio Rosetti (c1750-1792)”

The symphony was a mainstay of eighteenth-century concert life—the meat and potatoes of most musical diets. Hundreds of such works were composed in the period between about 1730 and 1810. Much of this repertory was contributed by court composers working in conditions that demanded a steady flow of symphonies, concertos, and chamber music designed specifically to cater to the tastes of their musical patrons.

The need to meet these obligations strongly influenced the creative aspirations of both composer and genre. Few court composers tested these boundaries, and, perhaps not surprisingly, much of the symphonic repertory of this period is marked by certain routine and predictable patterns of form, style, and expression.

Some patrons held a special interest in music and encouraged the creative experimentation of their house composers, which resulted in a select body of works that transcended the predictability of entertainment music and eased into the more rarified realm of artistic achievement. Such was the case with the Bohemian composer, Antonio Rosetti, who from 1773 until 1789 served the music-loving Prince of Oettingen-Wallerstein.

The symphonies that Rosetti wrote for his patron in the 1770s were models of conventional style, but in the next decade, he began to produce works in which he clearly was attempting to transcend the regularity of these earlier works and push the bounds of conventional notions of form and style. This presentation focuses on specific ways in which Rosetti employs techniques of cohesion, surprise, and ambiguity to challenge conventional principles of long-range structure and breathe fresh and invigorating originality into a genre often marked by pattern and predictability. Alternatives to conventional choices, if used repeatedly become themselves conventions. Thus, the notion of stylistic evolution in the eighteenth-century symphony can easily be viewed as a checkered progression of innovation over convention.

Valerio Morucci (University of California, Davis): “Behind the Emblem of the Golden Oak: Politics and Patronage of Sacred Music Under the Della Rovere (1540-1578)”

The role of the Della Rovere family, in particular of Guidobaldo II and his brother Giulio Feltrio, in the patronage of sacred music during the sixteenth century, has eluded scholars. This paper considers the organization of the *cappelle musicali* established by the Della Rovere for the performance and creation of polyphonic music, along with their direct involvement as sponsors of printed music, and their patronage of various composers. Based on a comprehensive archival investigation and a careful scrutiny of musical sources, this study illuminates the importance of the Marche-Umbria region for the composition of sacred music and reveals the Della Rovere as significant patrons of the religious arts.

John Tibbetts (University of Kansas): “Hidden Voices and Lost Romances”

Two recent films, *The Schumann Encounter* (2009) and *Schumann’s Lost Romance* (1996) investigate the “hidden voices” and “lost romances” of Robert Schumann. What these two films have in common is their search for something we can neither see, touch, nor hear—what Schumann called in much of his music the “Innere Stimme,” interior voices. My purpose in this talk is to examine the audio-visual tools that these filmmakers have deployed to investigate these interior realities. Film clips and discussions will show how *The Schumann Encounter*, in its own whimsical way, invites us to enter into the very wellsprings of artistic creation. *Schumann’s Lost Romance* reflects a growing attitude today that Schumann’s late music has been badly misunderstood and undervalued. How successful they both realize their ambitions is part of the larger question involving any art form, i.e., how best to transcend its own materials and forms in the service of larger meanings.

Russell E. Murray, Jr. (University of Delaware): “Con viva voce: Hearing the Renaissance Musical Dialogue”

The dialogue as a genre played an important role in intellectual discourse from ancient times through the Renaissance. While the nature of this literary form has been discussed in general terms, little regard has been taken of its specific role in writings dealing with music. The central idea of the dialogue is that of the fictional witnessing of a conversation, which comes to the reader *con viva voce*; in a way that transcends the act of reading. In musical dialogues, as Cristle Collins Judd has noted, that illusion can be heightened by the introduction of musical examples which allow us, ideally, to hear these aural elements of the conversation. But at the same time, a dialogue is a book, and both its physical presence and its conventions of format create a specific relationship between reader and word—one that seems at odds with the concept of hearing.

In this paper, I will survey the studies on the dialogue as a literary and intellectual genre, focusing on the varying stances taken by authors, ranging from the pedagogical to the polemical. I will explore how authors used the form as a tool to make specific arguments and to contextualize learning, as well as to create a seemingly neutral space for laudatory self-citation and criticism of others. I will also examine the more common aspects of the genre, such as the dichotomy of leisure and work (*otio* and *negotio*) and the use of private spaces and nature to create an Arcadian atmosphere for the dialogue. Finally, I will explore some of the ways that writers of musical dialogues reconcile these seemingly dichotomous elements of the read and the heard, using a wide range of strategies that create the verisimilitude that allows a space for this tenuous relationship. Special attention will be paid to three late works in the genre: Girolamo Diruta’s *Il transilvano*, published in two parts in 1593 and 1609, and Scipione Cerreto’s two *Dialogi harmonici* of 1626 and 1631. In these works, the diagetic conceit of the dialogue is pushed to an almost mannerist extreme. In a departure from the rules of verisimilitude, the participants in these dialogues make explicit reference to the printed dialogue in which they themselves are actors, causing a rupture between what is read and what is heard. Here the actual creation of the dialogue becomes part of the act of reading, with the reader and other figures outside of the actual dialogue becoming part of a fascinating paradox—at the same time observers and actors of an unfolding conversation.

Lars Helgert (Shenandoah University): “The Songs of Leonard Bernstein and Charles Stern (1942)”

Leonard Bernstein's collaboration with lyricist Charles Stern (b. 1919) is one of his earliest experiences as a composer of songs suitable for musical theatre works but is almost completely unknown to Bernstein's many biographers and has never been examined by scholars. This collaboration yielded at least four songs credited to Bernstein and Stern, which were purchased in manuscript by the Library of Congress from Stern in 1998. These songs (“Now I Know”; “I Wanna Grow Up To Be Yours”; “It's Not So Hotsy Totsy Being a Nazi”; and “There Had To Be a Revolution”) have probably not been heard since 1942. In this paper the brief performing career of Bernstein and Stern is reconstructed and their songs are discussed. Numerous primary sources are used, including the author's interviews with Stern, World War II-era newspaper articles, and copies of the manuscripts themselves. The songs show many characteristics of Bernstein's compositional style in the areas of melody, harmony, form, rhythm, and dramatic function, and provide a window into his development as a composer. The collaboration with Stern also shows Bernstein's early proximity to progressive politics. The breadth of his activities during this “Boston year,” which also included concert music composition and performance, reflect the musical theatre/concert hall dichotomy that was to characterize his entire career. Bernstein was known to recycle unused music, but it does not appear that melodies from the Bernstein/Stern songs ever reappeared in his later compositions.

Paul Sommerfeld (Penn State University): “Straussian Allusions in Béla Bartók’s *Kossuth*”

Attending the Budapest premiere of Richard Strauss’s tone poem *Also sprach Zarathustra* (1896) in February 1902 profoundly influenced the subsequent trajectory of the young Béla Bartók’s musical career. Afterward, the budding composer immersed himself in Strauss’s orchestral works—*Ein Heldenleben* (1898) in particular—and resumed his compositional studies. Paradoxically, however, this “Strausschwärmerei” accompanied Bartók’s positive reception of a decidedly chauvinistic nationalist ideology that eschewed all things non-Hungarian, mirroring the broader polarities between the government and the modernist movement. Nevertheless, in the Austro-German modernism of Strauss, Bartók witnessed “the seeds of a new life,” a means with which he could create complex, serious music that he would synthesize with Hungarian characteristics—at least those elements that he associated with the Hungarian ethos at the time.

Epitomized in his symphonic poem *Kossuth* (1904), this compositional technique has remained largely overlooked beyond identifying its blatantly nationalist overtones. Scholars such as Judit Frigyesi examine broad similarities to Strauss in a few instances of melodic contour, while others point out isolated Strauss-isms but misattribute them to Liszt. Further analysis demonstrates, however, a plethora of previously unidentified Straussian quotations and compositional techniques embedded in *Kossuth*. Discernible in a range of musical categories—orchestration, melody, and texture—these cases demonstrate Strauss’s pervasive influence upon the young composer.

Strauss’s characteristic orchestrational practices saturate *Kossuth*, with several prominent examples of the Straussian *Steigerung* (an intensification of musical energy through harmonic, rhythmic, and dynamic processes) closely mirroring those in *Ein Heldenleben* and *Don Juan*. Abrupt harmonic or textural shifts and the layering of melodies all derived from the same chord—both quintessential Straussian techniques—also permeate the tone poem. Bartók likewise borrows numerous melodic figures; his own hero theme maintains the same orchestral doubling, melodic contour, and undergoes many of the thematic manipulations as those in *Ein*

Heldenleben. Other direct allusions to this tone poem include a pair of meandering, chromatic figures from the opening section, and a strident ascending leap followed by scalar motion. Bartók, moreover, does not limit himself to appropriations solely from *Ein Heldenleben*. He includes melodies from *Also sprach Zarathustra*, *Don Juan*, and *Till Eulenspiegel*: Strauss's famous ending in *Zarathustra*, the juxtaposition of C \sharp and B \sharp , appears midway through *Kossuth*, as does the seduction melody from *Don Juan*, itself quoted by Strauss in *Ein Heldenleben*. He even inserts the opening horn melody obviously derived from *Till Eulenspiegel* in a section depicting an epic battle, maintaining the same instrumental color.

As my paper will demonstrate, Bartók's adaptation of Strauss's idiom in *Kossuth* presages a fundamental characteristic of his mature compositional aesthetic: a methodology of appropriation familiar from his use of peasant music but operative far earlier and more systematically than has been previously recognized. Strauss's continued presence in the works that followed *Kossuth*—even as Bartók's ideology definitively shifted—underscores his importance, adding nuance to contemporary readings of Bartók's early chauvinistic temperament as well as complicating our account of his relationship to one of the defining elements in his musical oeuvre: rural peasant music.

Sean M. Parr (Dickinson College): "Of Nightingales, Laughter, and Lapdogs: The Origins of the Nineteenth-Century Coloratura Soprano"

Coloratura became a peculiarity in operatic vocal music over the course of the nineteenth century. The common perception is that this was a shift in compositional practice that resulted from an increasing desire for dramaturgical realism, a priority mostly associated with Wagner, but also linked to Verdi. However, such an explanation does not take into account other important elements and actors in this change. This paper begins to address those elements and actors, focusing on the end of the process in mid nineteenth-century Franco-Italian vocal practice. In recasting a portion of nineteenth-century opera history from a performance-centered perspective, this paper explores shifts in vocal practice and pedagogy with particular regard to coloratura and its codification as a set of styles with particular expressive connotations.

In fact, at mid-century, coloratura became an increasingly marked musical gesture with a correspondingly more specific dramaturgical function and, simultaneously, became gendered almost exclusively as the domain of the female singer. A consideration of contemporary treatises on the voice suggests a bifurcation between singing styles, one that transfers from vocal pedagogy to the operatic stage. This division—between agile, florid singing and declamatory, sustained singing—is a precursor to more familiar vocal categories. I argue that the world of mid-century opera, comprised of trumpeting tenors, stratospheric sopranos, pedagogical institutionalization, and diminishing numbers of castrati, is most characterized by changing *vocal* practices—this in spite of emergent ideas of composer authority and the work-concept.

Although one of the underlying premises of this paper is that artistic lineages of historical figures crucially inform our understanding of performance practice, I hope also to show that the lineages have in this case a single institutional origin—that of the Paris Conservatoire, established in 1795. The paper reveals how the Conservatoire endorsed certain teacher-singer lineages and sought to merge French and Italian traditions into a new school of singing led by three pedagogues: Laure Cinti-Damoreau (1801-1863), Gilbert-Louis Duprez (1806-1896), and Manuel Garcia II (1805-1906). Singing styles associated with this school, particularly coloratura, indelibly impacted the history of vocal practice, a history that also contributes to our understanding of nineteenth-century Europe's perception of gender, expression, and character.