

SESSION 1: OPERA NARRATIVES AND ORIGINS

THE ORIGINAL SCENARIO OF VERDI'S *I DUE FOSCARI*

Andreas Giger, Louisiana State University

On 9 July 1843 Giuseppe Verdi submitted to the Teatro La Fenice a scenario of *I due Foscari* for approval by the censors. The scenario was rejected but eventually revised for Rome (1844). Its original version, presumed lost, has now been recovered in the archive of the Teatro La Fenice. It dates from a period prior to Verdi's collaboration with Francesco Maria Piave, the eventual librettist, and raises questions regarding its literary source and authorship.

Unlike the opera we know, the recovered scenario is based, often word for word, on Carlo Marengo's play *La famiglia Foscari* (1834) and not, as has been presumed, Byron's *The Two Foscari* (1821). Marengo, a poet from the region between Turin and Savona, is unlikely to have been the author of the scenario, however, because Verdi indicated that he had in mind a librettist from Milan, a "poet ... of some distinction, [who] does not want to be known." Scholarship has thus believed this poet to be Andrea Maffei, one of Verdi's close friends and the eventual collaborator on *Attila*, *I masnadieri*, and *Macbeth*.

Both practical and stylistic characteristics of the scenario suggest, however, that Maffei is not the author. It is especially unlikely that, as an authority on Byron, he would have introduced a substantial new character, renamed another, and departed from Byron in favor of historical accuracy. This paper suggests as a more likely author Giulio Carcano, a close friend of Verdi's and founding member of the "Salotto Maffei" in Milan.

ISABELLA D'ASPEÑO OR GUSTAV'S DISGUISES: AN UNKNOWN PROTOTYPE OF *UN BALLO IN MASCHERA*

Avra Xepapadakou, University of Crete

The proposed paper focuses on an opera forgotten today, but popular in its time: *Isabella d'Aspeno*, a work by the Ionian composer Paolo Carrer and the unknown Italian librettist hidden behind the initials R.G.S. The opera *Isabella d'Aspeno* opened in April 1855 at the Milanese theatre 'Carcano' and was considered one of the *grands succès* of the year, a fact confirmed by the numerous repetitions of the production during that year and the next. The particularity of this work lies in its obvious thematic similarity to the celebrated Italian opera *Un Ballo in Maschera* by Giuseppe Verdi and Antonio Somma. Both works dramatize the assassination of a sovereign by his political and erotic rival, which takes place during an official masquerade ball.

Taking into consideration that Carrer's *Isabella* (composed in 1853 and first presented in Italy in 1855) is anterior to Verdi's *Ballo* (1859), it would be reasonable to wonder whether the work of the young composer from Zante was one of the prototypes for one of the major operatic creations of the incontestable king of the Italian opera. Was Verdi or his librettist Somma aware of *Isabella d'Aspeno*, a big operatic hit at that time in Milano, when they started working on the dramatic plot of *Un Ballo in Maschera*? This paper will attempt to answer this question by offering a comparative examination of the two operas, supplemented by a scrutiny of the other known prototypes of *Un Ballo in Maschera*, such as the works of Auber (*Bal Masquéé*), Gabussi (*Clemenza di Valois*) and Mercadante (*Il Reggente*).

“WUNDER MUSS ICH EUCH MELDEN”: SIEGFRIED’S DEATH SONG IN ACT III OF
GÖTTERDÄMMERUNG

Joseph E. Jones, Chinese University of Hong Kong

Numerous scholars have noted that the protracted genesis of Wagner’s monumental *Der Ring des Nibelungen* left the work vulnerable to musical and dramatic inconsistencies. One such inconsistency is Siegfried’s inexact recapitulation of the Woodbird’s song from Act II of *Siegfried* in the moments before his death in *Götterdämmerung*, where both the text and music are transformed in subtle, yet significant ways. While seeming to be a minor paradox, Siegfried’s altered reprise of the Woodbird’s song is in fact part of a deliberate strategy by Wagner, bound up with a series of musical and dramatic recapitulations in *Götterdämmerung* that draw on materials from the preceding operas. This strategy is revealed in part by Wagner’s manuscripts dating from 1848 to 1851; the revisions therein point to deliberate choices (rather than oversights) in his shaping of the drama.

Wagner’s control of the expanding text for the *Ring* through its many revisions show him crafting a large web of dramatic associations, many of which bear musical implications. What is involved is not only the recurrence of associative themes, but also a sophisticated treatment of musical representation and forms. Instead of duplicating the original, Wagner reinterprets his own earlier music and text, reflecting both his own maturation and that of his characters. Through Siegfried’s narration and other examples in *Götterdämmerung*, this paper makes the case that Wagner paid increasing attention to creating meaningful recapitulatory gestures as he progressed to the end of the cycle.

RICHARD WAGNER’S OVERTURE TO *TANNHÄUSER*: IN SEARCH OF THE “WILDE JAGD”

Kirsten S. Paige, University of Cambridge

“The sleeping devil... a monstrous giant... who may seek him, but Wotan... and thus the *wilde Jagd* commences...”¹ With these words, Jakob Grimm ignited the imagination of Richard Wagner who, by the time he had read Grimm’s *Deutsche Mythologie* in 1842, was already conceptualizing his setting of the popular German myth, *Tannhäuser*. Wagner’s *Tannhäuser* is unusual in that Wagner wrote a program for the opera’s overture. Providing a program for the overture to one of his operas was uncharacteristic of Wagner, who wrote a similarly vivid and involved program for *Der Fliegende Holländer* in 1840 and for *Lohengrin* in 1850, but for no other opera before or after. Wagner makes a brief mention of the *wilde Jagd* (“wild hunt”) in his program for the Overture to *Tannhäuser*, a mention that is so fleeting that it might go by unnoticed. While Wagner’s setting of the myth in the context of the overture is all of a dozen rather thinly orchestrated measures, the musical structures he uses to depict the *wilde Jagd* in the overture gallop through the entirety of the opera, leaving footprints in unexpected places. My paper provides a carefully directed reading of the opera that involves extracting each of these musical structures and analyzing its surprising and revealing connection with the moment in the opera in which it is found, moments that are often in direct opposition to one another. This analysis illuminates a new depth and complexity to *Tannhäuser*’s story and to his relationships with Venus and Elizabeth.

¹ Jakob Grimm, *Deutsche Mythologie: Volume 1* (1835), 517.

SESSION 2: GENRES AND TOPICS

(DE)CONSTRUCTING GENRE: SCHUBERT'S ENGAGEMENT WITH THE FANTASIA TRADITION

Barbara Strahan, NUI Maynooth

The process of uncovering the operative functions of any given generic group provokes several layers of questioning: How does a category become established? Indeed, does a category establish itself or do we impose taxonomical distinctions upon certain groups of works? Such questioning critiques the classification methodologies of Dahlhaus, whose approach is still apparent in the most recent musicological discourses regarding Schubert and genre. The assessment of these methods of cataloguing music relates to two separate but associated aspects of this paper: the classification of both the piano duet and the fantasia genre. Indeed, Schubert's production of fantasies for multiple mediums: piano solo, piano duet and one for violin and piano bring into question the role of an instrumental medium in creating generic meaning. This paper shall therefore commence with one fundamental question: do the piano duets of Schubert comprise a distinct category?

The second part of this paper shall investigate Schubert's engagement with the fantasia genre as evidence in the debate of whether four-hand music operates as a taxonomical type. The tradition of the fantasia as virtuosic and improvisatory yet personal and esoteric withholds profound meaning for works such as the F minor fantasy D940 (1828) for piano duet. Indeed, how did the chosen four-hand medium of D940 relate to Schubert's other fantasies for piano (solo and duet) as well as to other contemporary works of this type? The theoretical framework in which such explorations shall be considered owes homage to the seminal work done by Jeffrey Kallberg who has embraced the importance of response, tradition, cross-generic referencing and the contemporary/contextual significance of genre.

ISSUES OF GENRE IN STANFORD'S PIANO PRELUDES OP.163 AND OP.179

Adèle Commins, Dundalk Institute of Technology

Difficulties with the classification of genres have dominated musicological studies. The emergence of the unattached or independent prelude with an abandonment of its prefatory role in the nineteenth century resulted in a change of function and differing perceptions of the genre. Kramer believed that the unattached preludes of the nineteenth and twentieth centuries could be considered a Romantic composition separate from its Baroque predecessor. This, however, does not fully apply to Stanford's forty-eight preludes which were composed in the early twentieth century due to his fusion of both Baroque and Romantic practices.

One 'problem' which emerges with the composition of a prelude, however, is that there is no clear structural or formal model for the composer to follow. Samson noted Chopin's 'persistent allusion to genres outside the main controlling genre of the work', a trend followed by Stanford. Although this infusion can create tension between the 'host' and 'guest' genre, the integration of and allusion to the popular genre within that of the prelude adds an extra dimension to the expected presentation of the prelude.

At the forefront of this paper will be an examination of Stanford's preludes which include both explicit and implicit reference to popular genres and styles within the controlling genre. This examination will demonstrate that Stanford, while choosing to follow a Baroque tonal model, saw the prelude genre as an evolving genre, not completely fixed in its presentation or function, a theme recognised by writers such as Citron and Hernstein Smith. This paper will also explore Stanford's exploitation of both Baroque and Romantic trends within his unique approach to this genre as he explored the expressive possibilities of the prelude genre through

his comprehensive cycle of miniatures. Acknowledging Stanford as the first Irish or English composer to produce such a collection, coupled with his imaginative approach to the genre through the inclusion of a range of popular genres which offer a snapshot of his favoured styles, deems the works worthy of reappraisal in the course of prelude studies.

LISZT'S MUSICAL TOPICS
Andrew Haringer, Dartmouth College

One of the great achievements of the late Raymond Monelle's work on topics theory is his importation to nineteenth-century music of an interpretative model typically associated with the music of the preceding era. Building upon Kofi Agawu's work in this regard, Monelle writes in his 2006 work *The Musical Topic*, "you can still hear topics in Romantic music, but they do not mean the same thing" (8). Specifically, Romantic composers are more inclined to inflect topics in some way, to comment on conventions in ways that conform to their own particular subjectivity. This is especially true in programmatic instances, despite Monelle's warning that "program music and topical reference are poor bedfellows" (246). While the peculiarities of Romantic program music may divest topics of their conventional potency, skillful manipulation of these conventions can often serve powerful expressive ends.

Nowhere is this maxim truer than in Liszt's music, for Liszt understood better than anyone the musical conventions of his era, and how they could be both invoked and developed throughout the course of a piece. His pieces frequently reintroduce themes in a variety of topical guises to further the narrative. To give just one example, Liszt presents the gondolier's song in *Tasso* as a minuet to evoke the historical court of Ferrara, alluding to the Classical era in particular to reference the past in general. In this paper, I will explore this and other instances of Liszt's unique approach to musical topics, rooting them in the improvisatory practices that constitute the basis of his style.

"LAUGHTER AND FORGETTING": THE SOCIO-CULTURAL DYNAMICS OF MARCH AND
DANCE IN MAHLER'S MUSIC
Jeremy Barham, University of Surrey

While the musical topics of march and dance are fundamental to Mahler's idiolect, they are rarely used straightforwardly or unproblematically. Surprisingly, exploration of the deeper cultural significance of his manipulation and re-contextualizing of such musical material has barely begun. Calling on the socio-political characterizations of this cultural duality in the works of exiled Czech writer Milan Kundera (especially *The Book of Laughter and Forgetting* (1978)), this paper aims to develop a line of inquiry within Mahler studies. A double paradox can be identified: on the one hand, the dance carries with it connotations of the magical, play, ritual unity, and the innocence of childhood, while the march suggests *Realpolitik*, duty, false unity and an imposed or knowing sense of control; on the other hand, the circle of the dance is vulnerable to excessive and disturbing insularity, and is a closed form, escape from which risks permanent exclusion and alienation, while the row of the march is an open form which allows comparatively easy departure and return, at the risk of unthinking conformity and facile prejudice. This paper argues that Mahler aestheticizes these conflicting cultural tendencies in a variety of structural and idiomatic ways across the range of his output, to such an extent that historical and socio-political meanings may be usefully inferred. The post-Seventh-Symphony decrease in structural recourse to the militaristic march topic is also assessed in the light of that work's unusually disintegrative strategies and the persistence of dance forms in the same period.

SESSION 3: URBAN IDENTITIES

THE THEATRE OF WAR: PATRIOTIC SINGING AT BERLIN'S NATIONALTHEATER, 1805-6 Katherine Hambridge, University of Cambridge

In Willibald Alexis's 1852 historical novel *Ruhe ist die erste Bürgerpflicht*, three chapters are devoted to real events on the evening of 17 October 1805 at Berlin's Nationaltheater. In both Alexis's re-imagining and in contemporary accounts, the performances of Joseph Marius Babo's *Der Puls* and Friedrich Schiller's *Wallensteins Lager* were overshadowed by what followed: after Schiller's Reiterlied, which concludes *Wallensteins Lager*, a new war song was distributed to the audience, who joined in with its rendition by the actors onstage. The sensation that this caused – in a city awaiting its troops' departure for war – appears to have established Schiller's play as an occasion for singing; its popularity until Prussia's defeat in October 1806, according to some critics, rested purely on the expectation of singing after it: it functioned as a kind of dramatic prelude to musical expressions of community.

In my paper, I use these occasions and repertoires to trace the emergence of a culture of communal singing in the early nineteenth century. With reference to contemporary and local discussions about the power of singing to unite people, I suggest that Berliners were responding both to concerns about the unity of Prussia in the face of Napoleonic invasion, and to reports of the role that song and singing had played in uniting the masses in republican France. The resonance that this one night had for the next 50 years is highly suggestive of the perceived importance of developing patriotic musical repertoires and activities at this time.

THE SOUND OF PORTO IN THE 19TH CENTURY: IMPORTING MUSIC FROM EUROPE Ana Liberal, CITAR, Portuguese Catholic University Rui Pereira, Casa da Música

The geographical location of Porto, a major city situated at the western edge of Europe, remote from both the exclusive circle of royalty based in Lisbon and the cultural life of other European capitals was the cause of a considerable delay in the introduction of major works from the Romantic period. Opera dominated 19th century musical life in Porto, involving the importation not only of the Italian operatic repertoire but also of Italian performers. In addition, all kinds of musical theatre took place in the town, from operettas, comic operas to zarzuelas, feeding a network of theatres. Nonetheless, and due to the efforts of some local musicians, several attempts were done to introduce orchestral and chamber music and to promote its regular programming in the city. These initiatives included the founding of the Porto Philharmonic Society (1840), the contracting of Charles Marie Widor as Organist and Composer in Residence at the Crystal Palace (1865) and the consequent introduction of Popular Concerts, the debut of the Quartet Society (1874), which marked a definitive change in repertoire performed in Porto, and the formation of the choral society Orpheon Portuense (1881) which would make Porto a new destination in the virtuosi tour.

This paper describes music-making in Porto in the 19th century focusing upon the various places where music could be played, the repertoire performed by both local and visiting artists, including international renowned virtuosi, and draws conclusions from the consequences of importing European models of performance without building the bases of a local community with musical education.

THE ROLE OF PROFESSIONALS AND DILETTANTES IN PUBLIC MUSICAL LIFE IN STOCKHOLM DURING THE MID-19TH CENTURY

Anne Reese Willén, University of Uppsala

The public musical life in Stockholm in the late 1800s came out of a structural transformation. This included an institutionalization and professionalization which was the results of more general social changes, and individual driving forces amongst the professional musicians. This was a long process, but here I will focus on the mid-19th century. In the early 1800s, musical life was mostly controlled by the royal power, but towards the middle of the century, the bourgeoisie gained increasing amount of control. Non-professional musicians had important roles throughout this process, and were a central part of the musical life in the city. At the same time several musicians, professionally educated abroad, saw the dependence on amateur or dilettante musicians and singers as a great problem in the state of the musical life. The most articulated of these were Albert Rubenson and Ludvig Norman, both having studied in Leipzig and later on reaching top positions in the musical life of Stockholm. Their aim was to reach, in their minds, an international standard of public musical life, firmly rooted musical institutions and professionals, supported by a musically well-informed public. These musicians carefully analyzed the situation and articulated themselves on the best way to reach the goal. I wish to argue that there was a great deal of awareness on possibilities and obstacles in the way to their vision and musical entrepreneurship was an individual driving force.

THE ORIGINS OF IDENTITIES: MUSIC SOCIETIES IN EARLY VICTORIAN DUBLIN AND THEIR LONDON NAMESAKES

Catherine Ferris, Dublin Institute of Technology

Throughout the nineteenth century, Dublin's music societies presented a microcosm of the city's changing social backdrop and mirrored similar developments within the wider music scene. This paper is based on the conclusions of my doctoral research which, through a study of music societies, established and demonstrated a framework for use of newspapers as a source for musicological research. The newspapers examined provide such detailed information into the everyday activities of the fourteen music societies active in Dublin during the period 1840 to 1844, that for the first time significant conclusions can be drawn regarding their identities. Due to the paucity of detail previously available, it was impossible to draw correlations between Dublin societies and their London namesakes, despite published research stating that the Dublin Philharmonic Society, for example, modelled itself on its London counterpart. While similarities in their unusual names (e.g. the Anacreontic Society, the Antient Concerts Society) foster such assumptions, this paper will examine the area in detail. It will trace the origins of the individual Dublin societies' nomenclature and examine their stated aims and everyday activities, comparing them with their namesakes. It will demonstrate that correlations were superficial and rarely aligned either ideological or practically, thereby contributing significantly to the received understanding of the influence which the London music scene exerted on that of Dublin.

SESSION 4: APPROPRIATING EUROPE FOR THE NEW WORLD

CREATING A SYMPHONY IN OPERA'S IMAGE: WILLIAM HENRY FRY AND THE FUTURE OF AMERICAN MUSIC AT MID-CENTURY

Douglas Shadle, University of Louisville

European symphonic composition reached an impasse at mid-century. The final symphonies of Berlioz, Spohr, and Schumann marked the end of a contentious era, and Liszt had recently begun his renovation project, the symphonic poem. The symphony seemed to be dying in Europe but received a breath of new life from an unlikely source: William Henry Fry of Philadelphia, a music critic and aspiring opera composer.

Fry (1813–64) esteemed the Italian *bel canto* style over all others and argued that instrumental music should aspire to operatic beauty, a drastic reversal of prevailing aesthetic thought privileging instrumental music's wordless freedom. His seven symphonies, composed between 1852 and 1863, manifested this unusual philosophy. Like Liszt, Fry reconceived the symphony as a single-movement work unified primarily by an external narrative plot, set free from the artificial confines of sonata-allegro form and the conventional series of four movements. Unlike Liszt's symphonic poems, which borrow thematic transformation and motivic development from classical Germanic models, Fry's works instead present a series of vignettes—arias and recitatives—that tell dramatic stories in instrumental song. His unorthodox approach, epitomized in a work called *Santa Claus: Christmas Symphony* (1853), became the subject of fierce debates in the U.S. musical press about the very definition of the genre, including its national identity. Could a symphony rightfully sound “non-symphonic,” and if so, did that make it “American”? Indeed, as this paper demonstrates, Fry's works and the controversy surrounding them laid the foundation for the symphony's continued development in the United States.

“GEMS OF EXQUISITE BEAUTY”: BAKER AND SOUTHARD'S 1850 *HAYDN COLLECTION* AND AMERICAN HYMNODY'S PATH TOWARD A CLASSICAL AESTHETIC

Peter Mercer-Taylor, University of Minnesota

Antebellum hymn tune editors gave a substantial fraction of Americans their first glimpse of the tradition of Haydn, Mozart, and Beethoven, drawing on melodic material culled from great swaths of European art music. Yet from their time to ours, critics have proven prepared to charge such adaptations with trivializing their sources, affording melodic snippets, but nothing of the textural and harmonic subtlety or sustained musical arguments that gave European art music its significance.

Though Mason's 1822 *Boston Handel and Haydn Society Collection* formed an influential cornerstone, volumes like Baker and Southard's 1850 *Haydn Collection* spearheaded a dramatic expansion in the scope of this creative enterprise at midcentury. Where Haydn, Mozart, and Beethoven aggregately would typically be credited with no more than a dozen hymn tunes in an earlier volume, they contribute 33 to *The Haydn Collection*. And the obscure art of adaptation had never been taken more seriously.

Drawing on *The Haydn Collection*'s most seemingly eccentric adaptations, this study challenges the notion that higher-order compositional concerns were beyond this genre's reach. A remarkably free interpretation of the *Allegretto* of Beethoven's 7th Symphony, for instance, offers a multi-faceted encounter with the harmonic implications of an inner voice's 6-note chromatic descent. The *Theresienmesse*'s “Gratias agimus” yields a tune whose internal cadences seem bent on encapsulating Haydn's large-scale tonal trajectory. The final cadence of another tune apparently combines features of *both* of Sarastro's arias in an effort to encapsulate

the dramatic sound world Mozart's *Zauberflöte* weaves around the bass voice. Such moments evince a vibrant, generally unexamined dimension of the United States' nascent art-music culture.

FRÉDÉRIC LOUIS RITTER (1832?-1891): A COMPOSER BETWEEN "ABSOLUTE" AND
"PROGRAM MUSIC"

Brian Mann, Vassar College

Frédéric Louis Ritter (1832?-1891), Alsatian-born conductor, historian, bibliophile, and, from 1867 to 1891, Professor of Music at Vassar College (Poughkeepsie, N. Y.), was also an ambitious composer of symphonies, concertos, and other orchestral works. Among these is *Stella: Poème Symphonique d'après Victor Hugo*, a curious *Doppelgänger* that proves to be closely related in content to another manuscript entitled *Symphony no. 3 in one movement*. As a symphonic poem *Stella* betrays its obvious kinship with Liszt's efforts in this genre; as a one-movement symphony it is highly anomalous for its time. And yet in 1873, Carl Bergmann conducted the Brooklyn Philharmonic in the premiere of some version of this work—presented as the composer's *Symphony No. 3 in c*.

Ritter's shifting characterization of this piece can be taken as evidence of the generally unfavorable reception of Liszt's symphonic works in the US during these years. This reception in turn reflects more broadly the controversy surrounding the opposing claims of program music and absolute music. Ritter's historical writings offer evidence of his support for Lisztian ideals: in his *History of Music* (1874) he vigorously defends program music and chastises "narrow-minded critics and fossilized artists, walking knee-deep in antediluvian soil, [who] still gossip about the purely musical laws that should exclusively govern the composer in his efforts."

This paper examines the controversy between absolute and program music in the US in the years around 1870; places Ritter's orchestral efforts in that context; and offers a closer look at *Stella* and its Lisztian elements.

SESSION 5: CONCERTO FORMS

MUTUAL DEFORMITY: MOSCHELES' SEVENTH AND BENNETT'S FOURTH PIANO
CONCERTOS

Benedict Taylor, University of Oxford

While neither the music of Ignaz Moscheles nor that of William Sterndale Bennett feature in the modern repertory, the piano concertos of both composers form part of a significant repertory of concertated works dating from the early nineteenth century that offers models for concerto form at variance with conventional twentieth- and twenty-first-century accounts of the genre. Moscheles' Concerto No. 7 in C minor (*Concerto Pathétique*, dating from 1835-6) and Bennett's Concerto No. 4 in F minor (1838) are perhaps two of the best examples for continuing the recent scholarly revision of our understanding of nineteenth-century form and how we may best theorise it. The opening movements of both works are cast in single exposition concerto form, but have further features that complicate and problematise their relationship with all five types of Sonata Form set out by Hepokoski and Darcy in *Elements of Sonata Theory*. Both are similarly unusual in that they return to the tonic minor for the second ritornello statement that by convention signifies the closure of the 'larger exposition', and, probably as a consequence of this pre-emptory reappearance of Primary material in the tonic, their recapitulations are drastically excised, complicating the post-expositional stages of the form. Of the two, Bennett's concerto is the more radically 'deformed', but appears to take its bearings substantially from

that of Moscheles (to whom it is dedicated). These two works thus provide a rich theoretical and hermeneutical challenge to the historiography of nineteenth-century instrumental form.

METRE, FORM AND SYMPHONISM IN THE SCHERZO OF BRAHMS' PIANO CONCERTO
NO. 2, OP. 83

Julian Horton, University College Dublin

Reviewing the Viennese premiere of Brahms' Piano Concerto No. 2, given on 26th December 1881, Eduard Hanslick identified the work as 'a great symphony with obbligato piano', thereby introducing a view that has since become a commonplace of the work's reception. And yet, reflecting the paucity of Anglophone scholarly responses to Op. 83, analysts have been slow to investigate the technical basis of its apparent symphonism. In particular, although the Scherzo second movement plays a pivotal role in establishing a symphonic identity, the movement's formal processes and their impact on Op. 83's overall design have received scant attention.

Drawing on recent studies of Brahmsian metre undertaken by Richard Cohn, Scott Murphy and Ryan McClelland (Cohn 2001; Murphy 2007; McClelland 2010, which addresses the Scherzo of Op. 83 directly), this paper investigates the relationship between the metrical complexities engendered in the Scherzo's primary and subordinate material and the formal ambiguities arising in its conflation of sonata and compound-ternary forms, paying special attention to the threefold interaction of metrical dissonance, irregular hypermetre and form-functional segmentation. I argue from this analysis towards a conception of the Scherzo as the fulcrum of the Concerto's symphonic aspiration. Brahms exploits the movement's extra-generic status to generate a design, which in its marriage of teleological and sectional forms confronts directly the dichotomy between concertante and symphonic compositional attitudes. The result, however, is a cyclical formal distortion, which denudes the Finale of any potential summative function, and so cleaves the work into symphonic and quasi-chamber-musical halves.

RACHMANINOFF'S BRANCH ON THE RUSSIAN OAK: ROTATIONAL FORM AND
SYMMETRICAL HARMONY IN *THE ISLE OF THE DEAD* AND THE 'INTERMEZZO' OF THE
THIRD PIANO CONCERTO

Stephen Gosden, Oberlin Conservatory of Music

The year 1909 is often characterized as a turning point in the development of Rachmaninoff's compositional style. Numerous theorists and biographers observe a substantial rise in the harmonic, rhythmic, textural, and formal complexity of his music starting at this time. However, like many of his compositions, the two works written that year – *The Isle of the Dead* (composed January-March) and the Third Piano Concerto (composed that summer) – have received insufficient analytical scrutiny. In this paper, I argue that the formal, tonal, and thematic organization of the symphonic poem served as a catalyst for the stylistic developments mentioned above in ways that have not been fully addressed, and I demonstrate that this is especially evident in the piano concerto's second movement ("Intermezzo").

To begin, I discuss how Rachmaninoff employs what Hepokoski and Darcy call the "rotational principle" as a way of deliberately eschewing conventional formal models in *The Isle of the Dead*, and how this relates to David Cannata's observation that its tonal structure is based on the equal division of the octave. I then show how the Intermezzo combines the formal and tonal logic of the symphonic poem with the more schematic aspects of Rachmaninoff's earlier instrumental works, and as a result sometimes gets labeled (misleadingly) "theme and variations." Furthermore, Viktor Tsukkerman describes this movement as illustrative of the so-called "*Kamarinskaya* principle." Therefore, I address Richard Taruskin's problematization of

Tchaikovsky's dictum that the whole Russian symphonic school was in Glinka's Fantasia, "just as the whole oak is in the acorn."

SESSION 6: MUSIC PEDAGOGY

A REMARKABLY ATTENTIVE AUDIENCE: LISTENING AND LEARNING AT THE PARIS CONSERVATOIRE STUDENT CONCERTS

Diane Tisdall, King's College London

Parents, teachers and amateurs: initial audiences of the Paris Conservatoire *exercices* (student concerts) were an eclectic mix, with one common interest – to provide a supportive environment for student public performance. State-funded and organised by Conservatoire staff, the *exercices* had the dual function of training pupils and educating audiences. The concert series was one of few to feature mainly orchestral programmes, proving significant in the governance and evolution of musical taste in early nineteenth-century Paris (Weber, 2008).

Opera reception from the French Revolution to the Napoleonic Empire has undergone thorough investigation (Johnson, 1995). What, then, were the reactions of the Conservatoire audience to a predominantly instrumental repertoire, played by non-professional musicians? Who chose this repertoire and why? How successfully was it performed? My paper will attempt to answer these questions, based on hitherto unexplored press reviews of the *exercices*.

Descriptions of performances peppered with trembling voices and timid execution are a reminder that these were inexperienced performers. Yet youth breeds exuberance, a willingness to learn and embrace new musical styles. Conservatoire audiences took great pleasure in spotting future talent, noting the progress of students such as violinist-conductors François-Antoine Habeneck and Jacques Féréol Mazas.

Johnson's interpretation of wordless audiences could be perceived as overly positivist. The premise that 'silent listening' was an act of selfish introspection (Smart, 1997), however, requires challenging. Despite a lack of understanding of the music being performed – difficult, unmelodic – the process of learning engaged audiences to the extent that they too were willing to listen and be educated.

"NB: L'UT ME PARAÎT UN PEU BOURGEOIS LÀ": WHEN LISZT TAUGHT COMPOSITION

Nicolas Dufetel, Institut für Musikwissenschaft Weimar-Jena

Liszt is well known to have been a very sought-after teacher as far as the piano is concerned. Testimonies and scholarship have continuously shown interest in the study of his teaching at the keyboard, but his achievements as a professor of composition have been barely mentioned, and are even less an object of study in themselves. While his piano teaching was not limited to a certain period of his life, his composition teaching seems to have started only after his settlement in Weimar in 1848. It is well known that there, Liszt took on a new dimension as a musician, and teaching composition was part of that. It is also useful to question what it meant to be a "Liszt pupil," a description that could mean a lot in some instances, and nothing in others.

This lecture aims to give insight into Liszt's compositional teaching, using little-known, unpublished sources, including manuscripts and printed scores belonging to his students which he carefully corrected, today spread throughout various archives and libraries. For instance, the Weimar period will be examined using works by Joachim Raff; the "Vie trifurquée" will be illustrated with compositions by an unidentified composer who wrote a folk suite for cello and piano – that was heavily modified by Liszt –, Gottschalg, Maréchal, and Massenet; and the

other French “pensionnaires” at the Villa Médicis, whose works Liszt is said to have often corrected when he was in Rome. What do these sources tell us about his teaching in this field? What kind of approach did he have? And which parallels can be drawn, if there are such, to what we know about his piano teaching?

**“A MUSIC SCHOOL FOR SCOTLAND”: MUSIC EDUCATION AND NATIONAL IDENTITY IN
LATE-NINETEENTH-CENTURY EDINBURGH**

Rosemary Golding, Open University

The Reid Chair of Music, and the place of Music within the curriculum at the University of Edinburgh, caused almost constant tension throughout the nineteenth century. Many of the early debates concerned the appropriate type of music to be taught, and the provision of apparatus and teaching space. Towards the end of the century attention turned to the Chair’s contribution to national music. As a civic institution, the University had an obligation to the public. To some extent, the annual Reid concerts, together with academic lectures, had satisfied this demand. However, Edinburgh could not award music degrees, and Scottish students travelled abroad for both academic accreditation and professional training. With musical culture becoming increasingly serious, the demands made on the University and Chair multiplied. Yet the professor responsible for music provision found it impossible to square the pressures for practical, professional training with the formal academic identity of music suitable within the university. Furthermore, ‘Scottish’ music sat uneasily within the canon built up as a teaching base. The correspondence through which arguments were set out and developed demonstrates the complex relationships between Scottish institutions and national identity, as well as the difficulties in fixing music within a matrix of professional, academic and national needs.

**SESSION 7: WHAT MIGHT THE LANDS WITH MUSIC LEARN FROM THE ONE
WITHOUT?**

Nicholas Temperley, University of Illinois (Keynote)

Stephen Banfield, Bristol University

Christina Bashford, University of Illinois

Bennett Zon, Durham University

For some three decades, work in nineteenth-century music has been enriched by methods from other humanities, especially literature, cultural theory, sociology and gender studies. Witness the studies of institutions, repertoires, tastes, socio-economic infrastructures, performers and audiences that have appeared since the late 1990s, giving voice to many peoples and musics hitherto sidelined or silenced in the wider historiography. This panel explores the influence these methodologies have on nineteenth-century British music studies, and the possible benefits they can bring to the international musicological community. It asks critical questions about its history and current approaches, and its potential role in mapping new musicological territories. Stephen Banfield opens the panel with ‘The music itself’, extending his ‘Perspective’ essay reviewing the state of nineteenth-century British music studies (*Journal of Victorian Culture*, 2010). Banfield’s conclusion urged scholars to return to the music itself. The proprietors of canonic, largely Continental fields, focus on the music, dealing primarily with major composers, only one of whom is British – Elgar. The music itself in Britain has therefore not been considered a scholarly force, with research focussed on social and cultural history. Banfield reiterates the question, asking whether we can reconcile the achievements of the exceptional few with the products of the many where music in nineteenth-century Britain is concerned.

Christina Bashford follows with ‘Thoughts on history and geography’. Beginning with comments on why socio-cultural history should have become so prevalent in this field, Bashford considers the nature and significance of work done in both the USA and UK, addressing the value and limitations inherent in having cultural identification with the topic of research. The paper argues for research to move beyond the local and engage in a true comparative history. Accordingly, only then will we know whether the generalized conclusions we draw about nineteenth-century Britain are unique, or part of a broader cultural phenomenon; and if unique, ‘why?’

The first part of the panel concludes with Bennett Zon’s ‘Britain the progressive: originality in nineteenth-century British music studies’. Zon trace the influence of originality in nineteenth-century British musicology to illustrate just how progressive it was – to prove that it was not The Land Without Music. Zon suggests that nineteenth-century British music studies is just as progressive today, benefiting widely from changes in current musicological thinking. Viewed as a study of world music rather than national music, nineteenth-century British music studies may have the potential to provide insight into the development of the discipline as a whole.

Nicholas Temperley rounds off the panel with his keynote ‘TITLE’. Despite the great advance in our knowledge of the period, certain questions remain unanswered, and even unasked. Why did the British eagerly adopt the latest developments in Continental instrumental music around 1800, but become profoundly conservative by 1850, largely rejecting the music of Berlioz, Chopin, Liszt, Schumann and Wagner? Was there any real link between this conservatism and the growing interest in recovering forgotten music from past centuries? Why did most critics and other leaders of opinion actively discourage the most promising native composers? Why, later on, did the scholarly world continue to disparage or ignore even the most successful of them, Arthur Sullivan? How does this fact square with the pronounced growth of British nationalism after 1870? Why, in a period of unparalleled British economic and political power and considerable influence in the other arts, did British music fail to make a significant impression on other European societies? Although Temperley does not claim to answer these questions in a definitive way, he offers certain parallels with other societies and other situations which may suggest some of the underlying causes.

SESSION 8: OPERA AND POLITICS

**CENSORSHIP AND NATIONAL DISCOURSE IN RISORGIMENTO ITALY: FILIPPO MEUCCI
AND ANTONIO BUZZI’S *LA LEGA LOMBARDA* (1846)
Francesco Izzo, University of Southampton**

La lega lombarda, a *dramma lirico* by Filippo Meucci set to music by Antonio Buzzi, was submitted to the authorities in Rome in 1846 and met with outright rejection. In order to be performed in the papal city the libretto had to be rewritten, its subject removed from 12th-century Lombardy and its title changed to *Gusmano di Medina*. The tale of this opera resembles that of many other works whose libretto had to be overhauled under censorial pressure, and it could be archived if it weren’t for three reasons: first, *La lega lombarda* draws on the historical events described three years later in Verdi’s *La battaglia di Legnano*; second, the libretto was published in Paris in 1846, with a preface by the author explaining the circumstances under which the opera had been prohibited; third, *La lega lombarda* was ‘rescued’ and performed in key locations and moments during the Risorgimento.

This paper examines *La lega lombarda* in the context of censorial practices in pre-1848 Italy; first, it explores the intersection of political and religious interests that led to its ban in Rome; secondly, it shows how the efforts of the Roman censors only transformed this opera into

an emblem of Risorgimento ideals, which became explicit in productions in the Kingdom of Sardinia before the unification of Italy and in Milan immediately following the city's liberation in 1859; finally, it considers the relation of *La lega lombarda* to *La battaglia di Legnano*, for which it may have served as a source.

MASSENET'S "MASTERPIECE" MEETS ITALIAN NATIONALISM:
MANON IN MILAN, 1893

Matthew Franke, University of North Carolina, Chapel Hill

When Giacomo Puccini's *Manon Lescaut* premiered in Turin in February, 1893, it was widely hailed as a worthy successor to Verdi and the Italian operatic tradition. Given Puccini's success, 1893 would have seemed to be an unfortunate time for another opera about Manon Lescaut to make its first appearance on the Italian stage. Yet Jules Massenet's *Manon* was a success when it reached Italy in October. The critics acclaimed it as a "masterpiece," and it rivaled Puccini's opera in popularity.

Some of Puccini's more nationalist supporters labelled *Manon* a threat to "Italian art," questioning the patriotism of Massenet's Italian publisher, Sonzogno, and calling for the opera's production to be suspended until Puccini's opera had its Milanese premiere (which was to occur in February, 1894). The furor of this response was partly a result of political tensions between France and Italy, especially the recent massacre of Italian migrant workers at Aigues-Mortes in France.

Supporters of Massenet's opera fashioned a novel response to such attacks, blaming the staunch nationalism of the Ricordi firm (Puccini's publishers) for the recent "decline" of Italian opera. Rather, they argued, to hear and enjoy Massenet's *Manon* was a valid expression of the Italian national character: cosmopolitan willingness to experience foreign art was more truly "Italian" than jingoistic opposition to foreign art. Massenet's opera was thus transformed from a dangerous competitor with Italian art into an alternate expression of a culturally inclusive construction of Italian nationalism.

"LA MUSIQUE COMMUNARDE"? CARMEN AND THE PARIS COMMUNE OF 1871
Delphine Mordey, University of Cambridge

In March 1871 the Parisian workers revolted and established a municipal government, the Paris Commune; it was brought to a close after seventy-three days, when the Republican army recaptured the city. *Carmen* intersects with the themes of the Commune in a number of ways, not least through the provocative qualities of its central protagonist. Women had played a particularly active role in the uprising and were widely depicted as vulgar, cigarette-smoking viragos – the mythic *pétroleuses*. Carmen herself embodies many Communarde traits, a reading supported by contemporary reviews of the opera that employed rhetorical tropes associated with the Commune. The plot lines, highlighting class tensions and working-class violence, also arguably acted as unsettling reminders of recent events. That the Commune would have continued to be an important context for the opera's reception in 1875 is reinforced by the fact that the city still bore the wounds of the uprising's final violent week.

Despite these topographical reminders, the shocking brutality used to end the Commune was something that many French preferred to forget; the early Third Republic operated a policy of historical amnesia, enforced by strict censorship. Yet, as recent scholarship has shown, many French artworks continued, often covertly, to engage with the memory of the Commune. I argue that *Carmen* was one such work. Drawing on primary sources, including press reviews, Bizet's letters, and Halévy's 1871 writings, this paper argues that the Commune, and the perception of it

in 1875, provide important contexts for understanding the genesis, and contemporary reception, of *Carmen*.

THE POLITICS OF SCOTTISH-FRENCH OPERA (IN 1870S MONTRÉAL)
Brian C. Thompson, Chinese University of Hong Kong

This paper explores the politics behind the enormously successful 1878 Montréal production of Adrien Boieldieu's *La dame blanche*. This once-widely performed opera only fell from the repertoire a century after its 1825 premiere, and yet most of the scholarly literature barely touches on it. Its popularity in the nineteenth century resulted from the composer's imaginative score and a general interest in things Scottish. Drawing on two of Sir Walter Scott's historical novels, *Guy Mannering* (1815) and *The Monastery* (1820), librettist Eugène Scribe fashioned a comic opera that retained the Scottish setting while dropping the gypsies, smugglers and other menacing figures. The protagonist, George Brown (or, really, Julien Avenel), returns unwittingly to prevent the family's estate from falling into the hands of the sly caretaker Gaveston. Inspired, Boieldieu produced his most original score and one of the finest works in the opéra comique literature.

Despite the opera's success in Paris, it was not staged in Montréal until fifty years after its premiere. The musical director and producer in 1878 was Calixa Lavallée, who had returned to Canada in 1875 after two years in Paris. In his biography of Lavallée, Eugène Lapierre discusses Lavallée's attempt to secure provincial government funding for a 'national conservatory' for French-Canada. Relying on published performance reviews and unpublished letters, I shall argue that in choosing to stage this opera Lavallée demonstrated a pragmatic openness to participation from the federal government and business – both dominated by Scots. The opera was a lynchpin of his drive for conservatory funding and in *La dame blanche* Lavallée found an inspired choice. I shall argue that in the Scribe/Boieldieu adaptation of Scot, French-Canadians could reflect with nostalgia on their own agricultural past and the decline of the seigniorial system of New France, while the Scottish-Canadian elite could see realised their place as masters in the new world.

SESSION 9: MUSIC, RELIGION AND THE SUPERNATURAL

THE SACRALIZATION OF MUSIC IN NINETEENTH-CENTURY FRANCE
Noel Verzosa Jr, Hood College

Romantic composers often spoke of music using the language of religion. Liszt wrote that "when the altar is cracked and tumbling... art must emerge from the temple [and] say, 'Let there be light'." Wagner claimed "where Religion becomes artificial, it is reserved for Art to save the spirit of religion..." Both composers imply that aesthetic truth had supplanted divine truth in the nineteenth century.

While similar trends can be observed in France, "sacralized art" was for the French part of a broader political debate that was specific to French culture. In this paper I argue that the sacralization of music in France was the result not only of general tendencies in Romantic aesthetics but also of the rift between ideological factions in the Second Empire and Third Republic.

I begin by surveying discourses of spirituality in French intellectual culture, starting with the rivalry between Victor Cousin and Auguste Comte and continuing with later writers like Émile de Littré, Ferdinand Brunetière, and Étienne Vacherot. I then document parallel developments in music criticism, in both the specialized musical press of the 1830s (especially François-

Joseph Fétis) as well as the musico-literary criticism of the 1880s (Édouard Dujardin, Charles Morice, etc.). I discuss how the “sacralized” language of music criticism was not only drawn from the spiritualist vocabulary of philosophical debate but was also an extension of it, to such an extent that the two fields were effectively episodes in the same politicized polemic over the direction of French culture in the nineteenth century.

MENDELSSOHN BARTHOLDY’S AESTHETIC VIEWS ON MUSICAL *KUNSTRELIGION* – A
NEW APPROACH TO THE COMPOSER’S RELIGIOUS MINDSET

Sabine Koch, University of Edinburgh

Mendelssohn’s religious background has received considerable scholarly attention – there has been a concerted effort to investigate his religious upbringing (Geck, 1993; Dinglinger, 1999) as well as the importance of his Jewish heritage and Christian beliefs for his life and works (Werner, 1963/1980; Sposato, 1998; Botstein, 1998). Another component of Mendelssohn’s religious mindset, however, has rarely been discussed: *Kunstreligion* – the religion of art, which came to characterise the romantic age (Adorno, 1945).

Engaging in a close examination of Mendelssohn’s correspondence and adhering to recent etymological approaches towards *Kunstreligion* (Kramer, 2005; de la Motte-Haber, 1995), this paper explores the composer’s religious understandings of musical listening, works and musicians. As his writings suggest, Mendelssohn had an ambivalent relationship towards contemporary beliefs in the divine essence, powers and effects of music. Whilst, for example, Spohr’s oratorio *Die letzten Dinge* represented “unholy music” in his eyes, Carl Maria von Weber’s Oberon Overture demanded “holy respect”.

Addressing viewpoints like these is a worthwhile endeavour not only for redressing the relative dearth of research on Mendelssohn’s notions of *Kunstreligion*. It also promotes an understanding of a composer who was highly reluctant to articulating his religious and aesthetic views in writing and represents one of the most widely read and well-connected composers in history (Taylor, 2008). Addressing Mendelssohn’s acquaintance with major writers on *Kunstreligion*, such as Hegel and Schleiermacher, the paper will close with a brief overview of possible sources inspiring his aesthetic views.

LISTENING IN HELL: EXOTICISM, IMPERIALISM, AND THE BERLIOZIAN INFERNO
Francesca Brittan, Case Western Reserve University

In the Pandaemonium scene of his *Damnation de Faust* (the passage depicting Faust’s descent to hell) Berlioz incorporated a language of his own invention—an infernal idiom choked with consonants, awkward punctuation, and lurching rhythms. This language had been foreshadowed in a much earlier piece, *Le Retour à la vie* (the sequel to the *Symphonie fantastique*), where it was sung by a choir of shades and derived, so Berlioz claimed, from “an ancient dialect of the North.” A similar idiom appeared later in *Les Troyens*, now given to Nubian slaves. Elements of it also inflected a fanciful “South Sea Island” dialect sketched on an album leaf. The connections between these languages provide the starting point for this paper, which examines the otherworldly, mythological, and quasi-anthropological impulses that shaped Berlioz’s musical hells. The critical anxiety and public fascination surrounding his infernal evocations was rooted, I suggest, in their proximity to the real, which extended to their music as well as their texts. They allowed the fantasized voices of demons to intermingle with the ‘actual’ sounds of foreign places and people, legible music with the cacophony of the ‘uncivilized’ world—that of an expanding French empire. Together, they open a window onto the wider meanings and uses of the nineteenth-century inferno, revealing it as a locus not just for biblical imagery but for the projection of exotic desire and imperialist disquiet.

A MEDIEVAL MODEL FOR THE 1920S: ON ANTON BRUCKNER AS MYSTIC
Nicholas Attfield, University of Edinburgh

The early 1920s present a high watermark in the reception of Anton Bruckner. A century after his birth, and 25 years on from his death, innumerable groups were rapidly formed all over German-speaking countries, dedicated to the revision of his biography and ‘authentic’ editions and performances of his scores. Simultaneously, a new emphasis fell on a group of related biographical tropes: Bruckner as a medieval German mystic akin to Meister Eckhart and Jakob Böhme, and as an anthroposophist after the model of Rudolf Steiner.

This paper investigates these tropes by reference to three prominent monographs from this Bruckner renaissance, by Karl Grunsky, Oskar Lang, and Erich Schwebsch. It argues that, while these authors borrowed from sources on mysticism more usually associated with the practitioners of contemporary musical modernism, they sought to establish a German community opposed to the modern age – one built around Bruckner as mystic, and channelling through him and his music a higher sense of nationalistic feeling and timeless essence over and above the desires of the individual. Moreover, these critics strongly advocated a complementary performance practice: of Bruckner’s symphonies played in a pitch-dark concert hall (a practice that became known later as the *Dunkelkonzerte*).

Thus Bruckner, the avant-gardist of *fin-de-siècle* Vienna, here assumed a role for which he had long been marked: a staunch neo-conservative, looking backwards into the distant past and forwards to a new Germany – a role on which, as is much better known, the cultural ideologues of National Socialism were quick to capitalize.

SESSION 10: HISTORICAL PERFORMANCE ISSUES

ORNAMENTAL *GOÛT* FROM ROUSSEAU TO 1830S PARIS
Stephanie Frakes, Ohio State University

In a favorable review of an 1833 concert by Ferdinand Hiller, an anonymous writer in *Le Pianiste* qualified his praise with the desire for “several ornaments of good taste.” This nineteenth-century expectation was actually the result of eighteenth-century practice. Articles in Rousseau’s *Dictionnaire* of 1768, followed by Nicolas Framery’s responses in his *Encyclopédie* of 1791, form an exceptionally lively dialogue surrounding the character of ornamental flourishes defined as *notes de goût*, within the context of *goût de chant*, and within the broadest parameters of pleasing *goût* in music. Their explanations reveal a golden mean of desirable, spontaneous ornamentation that was easily recognizable when heard, but difficult to articulate. (In fact, *mauvais goût* would become a catch-phrase for equally recognizable, excessive embellishment). Furthermore, two distinct but related dimensions of practical *goût* emerge: the ornamental notes as audible expressions of taste operated on one level, and the sophistication required to evaluate them existed on another. Pierre Baillot’s *Méthode de violon* (1803) and the Conservatoire’s *Méthode de chant* (1804) and provide helpful distinctions between “natural” taste, or the instinctual and perfunctory addition of embellishments, and “refined” taste, or the discernment that equips the performer to select the quantity and variety of ornamentation appropriate in a given context. As we understand the complexity of French *goût* in relation to eighteenth-century embellishment, aspects of moderation in social taste discussed by Lionel de La Laurencie and William Weber are illustrated, and early nineteenth-century practice is illuminated as a natural, even inevitable outgrowth.

“VIBRATION” IN FLUTE PERFORMANCE PRACTICES IN EARLY NINETEENTH-CENTURY ENGLAND

Martyn Shaw, Leeds College of Music/University of Birmingham

Following a decline in the popularity of vibrato in England towards the end of the eighteenth century, when it was reintroduced in the second decade of the nineteenth century, it was considered by London’s audiences to be something new. The flautist Charles Nicholson (1796-1837) was credited with the introduction of ‘vibration’, and the subsequent developments in flute design, pedagogy and performance may be considered significant contributors to the evolution of vibrato. Whilst nineteenth-century vocal tutors include some references to vibrato, often referring to it as an ornament added only for special effect, English didactic flute works devote entire chapters to it, outlining four distinct types of ‘vibration’. The main research question addressed in this paper is: how does an understanding of the various types of ‘vibration’ used in early nineteenth-century England contribute to the performance practice of early nineteenth-century flute music? I will first outline issues of terminology, and provide the contextual framework for the use of vibrato in the late-eighteenth and early nineteenth-century. The various types of ‘vibration’ will be discussed (namely breath, finger, key and ‘roll’) and their execution considered and demonstrated on an original ‘Nicholson’s “Improved” Flute’ (c.1839). I will examine issues concerning ‘vibration’ notation before finally considering appropriate contexts for its application. Research methodologies used are reception history, study of contemporary theory, organology, and analysis of the music.

GUT STRING MAKERS IN 19TH-CENTURY LONDON

Jenny Nex, Royal College of Music

The history of violin making is well-rehearsed with on-going debates and new interpretations often featuring in both the academic and popular press. Bow making too receives attention since it is recognised that the bow plays a highly important role in the complex acoustical system employed by string players in generating their ideal sound. Violin and bow makers are researched and indexed, with details of their biographies and works appended.

Gut string making itself is seeing something of a renaissance in parallel with the movement for historically informed performance. A handful of individuals are exploring techniques for producing gut strings which also conform to historical practices as described by Diderot and others. However, there has been relatively little published to date concerning the string makers themselves and their businesses, particularly those working in England.

Research concerning musical instrument making in London during the 18th and early 19th centuries has shown that many such firms were family businesses, based at or near the home, and that women were often involved in one way or another. As will become apparent in this paper, this is particularly true for string-making firms and indeed a number of companies were run by women. The names of 116 makers have been found working in 19th-century London. The firms of Dodd, Moffatt, Fossey, Weisbart and Link as well as others are discussed, demonstrating that London-made strings, available alongside their more expensive counterparts imported mainly from Italy, were vital to the continuity of string playing in the 19th century.

“UNCOMFORTABLE, BUT POSSIBLE TO BRING OUT”:
COMPOSER AND PERFORMER’S VOICES AND THE GESTATION OF BRAHMS VIOLIN
CONCERTO OP. 77
Feng-Shu Lee, University of Chicago

Brahms’s Violin Concerto Op. 77 involved a serious collaboration between the composer and the violinist Joseph Joachim. At Brahms’s earnest request, Joachim offered extensive commentary on the concerto in its gestation. With two handwritings juxtaposed on the page, the earliest manuscript of this concerto presents a dynamic negotiation between the two artists speaking on equal footing. While Joachim appeared to prioritize the playability of certain passages, his alternatives enhanced the structural significance of them. In turn, Brahms’s responses to Joachim’s suggestions showed his striving for the virtuosic and his genuine respect for Joachim as a violinist and a fellow composer.

My paper starts with an examination of a solo violin part in Brahms and Joachim’s handwritings, a holograph score, and a solo violin part by a French copyist. Using Joachim’s comment, “uncomfortable, but possible to bring out” as my starting point, I will demonstrate how Joachim inspired Brahms to reconsider the relationship between technical facility and the work’s structure, how Brahms’s resistance to some of Joachim’s suggestions reflected his give-and-take between the two aspects, and how this eventually led to the work’s definitive form. I will continue with an analysis of Joachim’s cadenza, complemented by his discussion of the concerto in *Violinschule*. This case study reconsiders Goehr’s definition of *Werktreue*, as a performer stands on a par with a composer, resisting his role as the composer’s medium. It also reevaluates technical virtuosity in relation to musical substance, viewing the two aspects in dialogue rather than direct competition with each other.

SESSION 11: MUSIC IN FRANCE

EDITING HENRI DUPARC’S LETTERS TO ERNEST CHAUSSON
Marie-Hélène Benoit-Otis, University of North Carolina, Chapel Hill

This paper examines the goals and challenges of a work in progress: the edition of the correspondence between Henri Duparc and Ernest Chausson (January 1883–April 1899). In spite of early partial publications (Oulmont 1935, Gérard 1956), this correspondence remains mostly unpublished. Duparc’s letters to Chausson are held in the private collection of the Chausson archives in Paris and in the Bibliothèque nationale de France; Chausson’s letters to Duparc were probably destroyed in 1935 in a fire at the Duparc family castle.

Despite its fragmentary character, the correspondence of Duparc and Chausson brings to light new information about music in France in the late 19th century. Duparc’s letters document not only his own biography, but also his views on the Parisian musical life of the time; moreover, it contains detailed comments on some of Chausson’s works, such as the opera *Le Roi Arthur*, the symphonic poem *Solitude dans les bois* and the melody *Poème de l’amour et de la mer* – comments which, in turn, give rise to a better understanding of Duparc’s musical aesthetics.

Making this information accessible implies two main challenges. The first one is a consequence of the fact that only Duparc’s letters have survived: it can prove problematic to establish the context in which some of the letters were written. Dating the letters is a second challenge, since Duparc almost never indicated complete dates. This paper addresses both issues, and gives examples of research strategies that were used to enhance the value of Duparc’s letters as a source on 19th-century music.

NEWLY DISCOVERED "PORTRAITS AND SOUVENIRS": SELECTED UNPUBLISHED
LETTERS OF CAMILLE SAINT-SAËNS

Timothy S. Flynn, Olivet College

Like other composers of his time, Camille Saint-Saëns was a prolific essayist. His topics were vast and varied including appreciations of other composers and their music, musicological issues, and even philosophical matters. While the majority of Saint-Saëns' essays were gathered into collections during his lifetime, including *Portraits et Souvenirs*, *École buissonnière*, and *Problèmes et mystères*, many additional and similarly provocative thoughts are contained in his unedited and unpublished letters held in the Northwestern University Music Library (Evanston, IL). In these unexplored letters the composer more fully defines his own musical aesthetic by offering his opinions and views on colleagues, specific musical compositions, and even musical and social trends.

This proposed paper will investigate selected letters of Saint-Saëns in the Northwestern University collection, which have not been examined before, in order to further reveal the composer's artistic views. Particular letters which will be explored in this study date from the last two decades of Saint-Saëns' life and will include those in which he offers his sometimes controversial opinions of other well-known composers, famous contemporary opera singers, opera in general, and musical trends during the late nineteenth and early 20th centuries. In these unique letters addressed to various recipients, the composer shares insights with his friends which are not otherwise found in any of his published essays or articles, thus making these primary sources an extremely valuable addition to the ever growing research pertaining to Saint-Saëns.

AN "ENVELOPING ATMOSPHERE": *LOHENGRIN* AND ART NOUVEAU IN FIN-DE-SIÈCLE
FRANCE

Kelly Maynard, Grinnell College

When Charles Baudelaire heard the overture, prelude and various fragments from *Tannhäuser* and *Lohengrin*, conducted by Wagner and performed in Paris early in 1860, he was so struck by the novelty of the experience that he took immediately to writing about it. His response has become legendary in the literatures of Wagner reception in France, Symbolism, and synaesthesia. This paper takes as its starting point Baudelaire's perceptions of disorientation, penetration, and a vertiginous dream-state caused by hearing Wagner's music. I use the prelude to *Lohengrin* to demonstrate that not only more familiar technical characteristics like orchestration, registration, harmonic stasis and melodic contour but also *rhythmic variation* create the kinds of effects in the listener which Baudelaire so poetically articulated.

The rest of the paper considers the career of Louis de Fourcaud, an art historian who taught at the École des Beaux Arts in Paris at the fin-de-siècle. Like Baudelaire and many others, Fourcaud had heard the music of Wagner and experienced his own versions of disorientation and penetration. His strategy for trying to understand them was to explore the interior world - the world inside his head - to which Wagner's music had attuned him. In his capacity as a lecturer on art and aesthetics and as a prolific journalist, Fourcaud became an active proponent of art nouveau, a style which emerged in the 1890s as a visual representation of organicism and the interior world of the nerves. Through this example I am able to demonstrate one thread of a larger project that seeks radically to expand our understanding of Wagner's impact on French culture and society.

THE SYMBOLIST AESTHETIC OF GABRIEL FAURÉ'S MUSIC
James Sobaskie, Mississippi State University

Born during the Romantic era, Gabriel Fauré (1845–1924) has been associated with its aesthetic. Always drawn to contemporary poets, Fauré's first *mélodies* set verses of Hugo, yet after the Franco-Prussian War, he turned to Parnassians, and later Symbolists, whose poetry would inspire his greatest song cycles. Indeed, after 1870 his art came to reflect Symbolist traits so much so that it should be characterized not as Romantic, nor Impressionist—whatever value that word has for music—and not merely Modern, but Symbolist.

While the period of Symbolism's greatest flourish is debatable, Fauré's coming-of-age in the 1860s and 1870s, when its essence emerged in the poetry of Baudelaire, Verlaine, Rimbaud and Mallarmé, proved crucial to his development. Later, his encounters with Maeterlinck's and van Lerberghe's work assured his success. Recognizing Symbolism's essential contribution to be its multifarious exploitation of the principle of indirect reference toward maximum engagement of a reader's imagination, Fauré sought to pursue allusion in a great range of ways, corresponding to the 'musical' and rhythmic effects so beloved by the Symbolists.

Using *Le secret*, set to verses of Verlaine, *Mélisande's Song*, whose lines by Maeterlinck were translated by Scottish poet John William Mackail for the London *première* of the playwright's *Pelléas et Mélisande*, plus selections from van Lerberghe's *La chanson d'Eve*, this presentation will reveal the Symbolist aesthetic of Gabriel Fauré's music, demonstrating how the composer elicits expectation, inspires imagination, and intimates transcendence. Most remarkably, Fauré's instrumental music sustains the same principles, as this presentation will show.

SESSION 12: IDENTITY AND IMAGINING THE OTHER

"COME OUT OF THE GHETTO!": THE *GOLDMARK-BILD* OF LUDWIG SPEIDEL
David Brodbeck, University of California, Irvine

Carl Goldmark once held a significant place within the musical milieu of Liberal Vienna. Yet the two works on which his initial popularity was founded—the programmatic overture *Sakuntala* (1865) and the opera *Die Königin von Saba* (1875)—met little favor with the city's two leading critics, Eduard Hanslick and Ludwig Speidel. Both knew that Goldmark was the son of a Jewish cantor from West Hungary and on that basis assumed that the oriental(ist) local color used in these works was not a strategic choice on the composer's part but an embodiment of his presumed Eastern self. Goldmark—who later lucidly opined that what had drawn the critics' disapproval was not the music, but rather what they imagined to be his very intellectual and mental being—was perturbed to see his German credentials thereby called into question.

Both sides in this imaginary colloquy are best understood within Austrian liberal-nationalist ideology, which treated Germanness as a matter of assumed cultural superiority (theoretically available to anyone, including Jews, through *Bildung*), not of race or ethnicity (and so necessarily exclusionary of Jews). Even more than Hanslick, Speidel explicitly associated Goldmark's earlier music with *ungebildet* ghetto life. Later, with works such as the opera *Merlin* (1886) and the Second Symphony (1887), his attitude changed, and he thereafter accorded Goldmark status as an unmarked *German* composer. This transformation reflects the liberal (and anti-Wagnerian) ideological position Speidel had taken in several *feuilletons* in which he extolled Jewish writers such as Moses Mendelssohn for having escaped the ghetto and learned "to speak German, even to think German." These non-musical essays, then, provide an especially sensitive lens through which to view the critic's evolving *Goldmark-Bild*.

“LIKE THE TYROLERS OR THE SWEDES, THEY, TOO, BRING THE SONGS OF THEIR PEOPLE”: RACE, MUSICAL APPROPRIATION, AND THE FISK JUBILEE SINGERS IN GERMANY, 1877-1878

Kira Thurman, University of Rochester

Before the Fisk Jubilee Singers embarked on their transatlantic tour to Europe to raise money for their university, they were not entirely sure what to expect. They had performed domestically throughout the United States, but the promise of new European sponsors had led to their new international travel plans. But as the African American ensemble sang spirituals such as “Steal Away To Jesus,” the Fisk Jubilee Singers soon realized that they had enchanted a new musical audience. Royalty wept during their performance of “Swing Low, Sweet Chariot,” audiences gave them standing ovations, and countless newspapers applauded the work of these “former slaves.”

This conference paper is about 19th-century black musicians and African American music-making in an unlikely place: the land of Bach, Beethoven, and Brahms. The Jubilee Singers’ tour to Germany provided Germans with one of their first encounters with African Americans and, more importantly, African American music. I will argue in my conference paper that when German audiences first listened to African American music, they arrived to some fascinating conclusions about what African American music was, and how German musicians could use it. In spite of its exotic differences, and in spite of (or because of) its perceived simplicity, I will argue that German musical audiences believed that the music of the Jubilee Singers could be appropriated into a larger German musical tradition and used for German cultural purposes.

I’LL TAKE YOU HOME THROUGH TARA’S HALLS: IRELAND IN NINETEENTH-CENTURY AMERICAN PARLOR SONG

Sarah Gerk, Oberlin College and Conservatory

In the nineteenth century, socio-political events in Ireland spurred dramatic demographic shifts in the United States. The subsequent introduction of Irishness to American society engendered diverse and fluid ideas about the Irish and their homeland. Music, so central to concepts of Irishness, was a vital site for the negotiation of Irishness. This paper examines changing methods of referencing Ireland in parlor songs popular in the United States, beginning with Thomas Moore in 1808 and ending with Thomas Westendorf’s 1875 “I’ll Take you Home Again Kathleen.” I suggest that as the century progressed, the concept of Ireland shifted from a land defined by Otherness to one more included within a larger framework of whiteness or Americanness. Moore’s lyrics, written for tunes heard at the overtly Irish-nationalist 1792 Belfast Harp festival, address the political situation on the island and grieve for the independence lost. The Ireland conceived is ancient, idealized, and filled with easily identified and longstanding markers of Irishness. Irish landscapes, harps, and textual references to Ireland abound. Thomas Westendorf’s song also addresses loss of homeland, though here it stems from physical displacement, a common experience in the United States. The Ireland longed for by Kathleen represents an idealized though ambiguous homeland, with the capacity to stand in for any western European country of origin. Diachronic examination reveals that this shift also occurred musically. As the century progressed and American popular styles coalesced, song forms representative of Old World balladry waned and songs that reference Ireland increasingly adopted verse-chorus forms.

SESSION 13: RECONSIDERING SCHUMANN

“HÜTE-DICH!”: SCHUMANN’S PROPHET-BIRD AS HARBINGER OF A NEW POLITICAL ORDER

Marc Wieser, McGill University

Two of the pieces in Robert Schumann’s *Waldszenen* Opus 82, “Verrufene Stelle” and “Vogel als Prophet,” do not meet the criteria of conviviality and political indifference by which John Daverio characterizes the production of conventional *Biedermeier Hausmusik* (1997). Some scholars, including Daverio, have responded to the difficult musical language and obscure titles of these pieces by dismissing them as “bizarre,” “inexplicable,” “weird,” and even “naïve” (Daverio, 1997; Jensen, 1984).

Through a new reading of selected sources for Schumann’s *Waldszenen*, I challenge received notions of *Biedermeier* domestic space as unassuming, apolitical ground. Adding to the voices of Susan Youens (2011) and Roe-Min Kok (2006), I suggest that a musically-literate and historically-aware German middle class constituted the prime audience for mythology-infused sound images of cultural nationalism emergent in Schumann’s late *Hausmusik*.

A nineteenth-century literary trope of the forest as metaphor for the mythical birthplace of a German nation serves as my rationale for a nationalistic-allegorical interpretation of the title page to the first edition of Opus 82. Further validating my reading, sketches from a manuscript in the Bibliothèque nationale de France bring to light evidence of Schumann’s compositional procedures, as well as discarded poetic mottos that implicate “Verrufene Stelle” and “Vogel als Prophet” in a patriotic narrative. The manuscript also establishes a remarkable network of connections between these pieces and “Zwielicht” from Schumann’s *Liederkreis* Opus 39, making possible compelling fresh interpretations for the significance of the two most problematic pieces in *Waldszenen*.

SCHUMANN’S *FANTASIE* OP. 17: PREMATURE PEAKS AND PEAKS THAT FAIL TO FORM

Adriana Ponce, Illinois Wesleyan University

Described as “the monument that commemorates the death of the classical style”, Schumann’s *Fantasie* Op.17 has been studied from a variety of viewpoints. Most intriguing among them, the question of its first movement’s form has invited much interpretation and would certainly seem enough to warrant Rosen’s statement. Equally idiosyncratic, however, is the general pathos of the same--with its shifts between despair and dolefulness.

In this paper, I will discuss a formal/analytical element, which has a significant bearing on the question of its expressive meaning: melodic peaks. As I will argue, the prototypical “narrative/dynamic” curve (embodying a process of tension accumulation, peak, and resolution) is repeatedly denied throughout the movement. Melodic peaks are either premature or severely undermined by repetition--thus creating curves that either fail to sustain the tension building process or even “form” a peak. Against this background, the opening of the *Im Legendenton* brings about the one prototypical dynamic curve in which the peak, although subtle in intervallic content, is properly built and clearly supported by all other parameters. The moment of fulfillment is both significant and brief. When it comes back, it does so once and with the tension-building side of the curve cut short.

The movement’s “inability” to peak and its single, ephemeral--and unrecoverable--melodic climax lend the music a certain “lack-of-fulfillment quality”. In this context, it seems fitting that Schumann should have described it as a “deep lament” for Clara, written during their forced separation.

THE TRANSFORMATION OF THE *STIMMUNGSBRUCH* IN SCHUMANN'S LIEDER
Benjamin Binder, Duquesne University

In the last decade, musicologists have debunked the old canard that Schumann failed to respond to poetic irony in his Lieder (Hoeckner 2001, Perrey 2002, Synofzik 2006). I seek here to further this trend, beginning with a new observation about Schumann's treatment of the *Stimmungsbruch*, a sudden reversal or "breach of mood" toward the end of a poem that punctures its lyric beauty and apparent sincerity to reveal the poet's true feelings of anger, bitterness, or grief. Schumann was more than capable of musically reflecting an ironic tone (e.g. "Ich grolle nicht"), but if we examine Schumann's settings of poems that specifically feature a *Stimmungsbruch*, we notice that he almost always undercuts or transforms (but does not ignore) the wounding ironic twist. After a brief survey of Schumann's compositional approaches to the *Stimmungsbruch*, I offer a more searching examination of "Dein Angesicht" and "Stille Thränen", two songs that repeatedly leave us with the impression of having been in a minor key, even though the minor never actually materializes. In each case, the music thus submerges and transfigures the poem's disturbing *Stimmungsbruch*, smiling on the outside while weeping on the inside. I conclude with a biographical explanation for Schumann's peculiar take on the *Stimmungsbruch* derived from Schumann's correspondence with his beloved Clara Wieck. While Robert and Clara craved the open sharing of emotions in their letters, they recoiled at inconsistencies of tone or the betrayal of ironic subterfuge. Schumann thus recast the *Stimmungsbruch* so that it would reflect pain without inflicting it.

SESSION 14: ISSUES OF FORM

FORM AND *FORMUNG* IN THE C MAJOR MASS (KYRIE)
Nathan Martin, Harvard University

Despite valuable work by J. Merrill Knapp (1984), Jeremiah McGrann (1991), and Michelle Fillion (1999), the C Major Mass remains among Beethoven's least appreciated works. William Drabkin (1991), for one, speaks of the Mass's "artistic failure," and notes that its composition in 1806-7, in the midst of the composer's "heroic" period, makes that alleged failure "all the more disappointing." But if, as Scott Burnham (1995) has suggested, our received image of Beethoven is informed by a highly selective sampling of middle-period works, then perhaps the Mass's mood of contemplative restraint—that "gentleness" of which Beethoven wrote to Breitkopf and Härtel in 1811—is in part responsible for its marginalization. And perhaps, as our commitment to the heroic, nineteenth-century Beethoven recedes, the C Major Mass is now ripe for reevaluation.

The present paper offers a close analysis of the opening Kyrie's form and structure. I first present a formal analysis couched in William Caplin's (1998) terms and then turn to the movement's voice-leading structure—its *Formung*, in Felix Salzer's (1928) sense of the term. On the whole, the two approaches prove remarkably congruent (cf. Schamfeldt 1991). The analysis stands, in the first instance, as a case study in the relationship between Schenkerian and Caplinian concepts. But its dual perspective also helps to bring out a homology between the movement's micro- and macroscopic levels—namely the local and global use of III#—and in so doing aims to address the absence of "tonal drama," arguably the principal source of the movement's serenity.

DEVILISH DANCING:
PATTERNS AND PROCEDURES IN LISZT'S *FIRST MEPHISTO WALTZ*
David Larkin, University of Sydney

In keeping with his motto 'new forms for new ideas', Liszt actively opposed those for whom 'forms [become] formulas, even empty shells'. Only recently have analysts uncovered the extent to which his orchestral works continue to engage with traditional structural paradigms. The relevance of sonata form and fused multi-movement structures to individual Lisztian works has been established by scholars such as Dahlhaus, Kaplan, Hepokoski and Vande Moortele.

One work which still awaits reassessment is Liszt's ever-popular *First Mephisto Waltz*, in its orchestral version the second of the *Two Episodes from Lenau's Faust*. The piece traces a fast-slow-fast trajectory, with the sections clearly demarcated from each other. The first part has a particularly clear formal outline and may be parsed as a fusion of sonata and rondo elements. A rondo-like alternation of languorous cantabile passages and mischievous scherzando elements also defines the central portion, where thematic returns are subjected to considerable textural variation. The final quick portion is an extended set of variations on themes from both the earlier parts, becoming ever more frenetic as it progresses.

In the work as a whole there are distinct resemblances to the subcutaneous multi-movement design found in many of his symphonic poems, although the concomitant over-arching sonata-form is absent here. The tri-partite structure and constant transformation of thematic material also recall procedures found in Liszt's operatic paraphrases. This paper will also take into consideration the *Waltz's* programme and complicated generic affiliations in an attempt to come to an understanding of its structure.

SAINT-SAËNS'S CYCLIC FORMS
Andrew Deruchie, University of Otago

Many of Saint-Saëns's instrumental compositions evince cyclic designs by way of seamlessly linked movements and/or by reintroducing in a later movement thematic material from an earlier one. The existing literature, however, offers little insight into the formal and aesthetic purposes of these procedures, beyond that they bestow a nebulously defined element of unity. My paper seeks to remedy this lack by emphasizing form-functional and syntactic attributes of cyclic techniques in the Fourth Piano Concerto, the First Cello concerto, the First Violin Sonata, the B-flat Piano Quartet, and the Third Symphony.

Each work, I show, pursues one of two related strategies. One sees the reintroduction of thematic material in the finale provide belated syntactic completion to a fragmentary opening movement. In the Violin Sonata's first movement, for example, the subordinate theme's recapitulation occurs in the Neapolitan and segues directly into the slow movement without articulating a home-key cadence. This theme returns in the tonic near the conclusion of the finale to fulfill the resulting formal lack. In other works, Saint-Saëns adapts a formal plan (theorized by Steven Vande Moortele) pioneered by Liszt, whereby the cycle's individual movements together express the tonal and thematic processes of an overarching, single-movement form.

Both strategies make for emphatically end-weighted cycles, with the finale providing formal completion and resolution. This, I conclude, stylistically differentiates Saint-Saëns from Vincent d'Indy, the most vocal proponent of cyclicism in contemporary France. In contrast to Saint-Saëns's linear, teleological designs, d'Indy's cyclic compositions pursue a broadly additive method deriving from variation procedure. These divergent approaches, I suggest, reflect the composers' radically different cultural-political orientations.

SESSION 15: NATIONALISMS

“CZECHNESS” AND THE NEW GERMAN SCHOOL: SMETANA, LISZT, AND THE POLITICS OF THE SYMPHONIC POEM

Kelly St. Pierre, Case Western Reserve University

Particularly from the 1870s, audiences in Prague adopted Bedřich Smetana as a “lone creator” of Czech music, and the act of hearing his music as “Czech” became a prominent mode of listening among audiences by the 1880s. An 1882 review in *Dalibor* of the first complete performance of Smetana’s *Má vlast* illustrated this trend, describing the work as “a triumph of...national music” whose “purely national nature [could] not be contested.” More than liberally complimenting the composer, however, this critic’s perception of *Vlast*’s “Czechness” resulted in part from its organization into a cycle of symphonic poems.

Music critics including Smetana framed the symphonic poem as a space for negotiating deliberately political sounds when they introduced the genre to the Czech public during the 1870s. Somewhat paradoxically, however, they modeled their aesthetic arguments for its political functions on those of the so-called New German School. By shaping their own nationalistic movement from a German tradition—a tradition belonging to the cultural “others” from whom Czech nationalists wished distinguish themselves—UB members introduced a complex political charge into the discourse surrounding the symphonic poem and the inherent “Czechness” it embodied.

The aim of this talk is to explore the gradual process through which audiences in Prague adopted the “German” genre of the symphonic poem as “Czech.” This examination illuminates a unique moment for Czechs in which upholding Smetana as a “lone creator” metaphorically justified the Czechs’ desired political autonomy, while symphonic poem composition itself became a revolutionary act towards this goal.

“WITH FEELINGS OF DEEP GRATITUDE”: THE DEDICATION AND CRITICAL RECEPTION OF DVOŘÁK’S *HYMNUS*, OP. 30

Eva Branda, University of Toronto

Antonín Dvořák’s cantata for mixed chorus and orchestra *Hymnus: Dědicové Bílé Hory*, Op. 30 was premiered successfully in Prague in 1873. The references to Czech history in its text and the work’s overtly nationalistic tone resonated with Prague audiences at a time when Czech hopes for achieving greater independence within Austria had been crushed. Throughout Dvořák’s career, Czech critics referred to the premiere as the event that secured Dvořák’s position as a respected composer in Bohemia. Given the work’s significance in Dvořák’s early Czech reception, it is surprising that Dvořák ended up dedicating *Hymnus* “with feelings of deep gratitude” to the English people when it was published by Novello in 1885.

One explanation for the dedication is simply that *Hymnus* was Dvořák’s first English publication. Dvořák may have wanted to include a nod to the English people on the title page of his first printed Novello score, regardless of which piece was actually being published. Another possibility is that this gesture was orchestrated by someone else. David Beveridge suggests that the English dedication was publisher Alfred Littleton’s idea and Dvořák acceded to it without giving much thought to its appropriateness.

The present study examines the *Hymnus* dedication in light of Emily Green’s recent work on the role of dedications in self-promotion and public gift-giving. By dedicating it to the English people, Dvořák used *Hymnus* both as a vehicle to draw attention to his personal successes in England and as a means of raising awareness in Britain of the Czech cause.

LISZT, NATIONAL MUSIC, AND CRITICAL BACKLASH
Jonathan Bellman, University of North Colorado

Liszt's national music has had a complicated reception. His earliest Hungarian-tinged works used the familiar Hungarian-Gypsy style, but this evolved into a mature, uncompromising Hungarian *Zukunftsmusik*. Despite his stylistic development, many still considered both Liszt and his Hungarian music superficial—a view exacerbated by Liszt's error-ridden 1859 book about Gypsies and Hungarian music. Still, the problematic reception of this music may have more to do with actual style, and less with national concerns, than generally assumed.

The book demonstrated, among other things, that national compositions were hybrids, in which national elements from folk and popular contexts were recast for the more cultivated music for concert and theater. For Richard Wagner, though, musical hybridization was by definition corrupt, “proof” of Jewish influence that resulted in a facile, soulless style. Wagner's contempt for such stylistic heterogeneities was highly influential, even though his targets (e.g. Rossini, Brahms, Heinrich Dorn) were not necessarily Jewish; what mattered was stylistic purity, however inconsistently conceived. This soon-to-be-dominant view inevitably cast the cosmopolitan Liszt in a suspicious light. Because his national works (Spanish and Italian in addition to Hungarian) shared a variety of compositional approaches, he could evoke both his own national sympathies and a tourist's vivid impressions with equal command, and “purity” of any kind was irrelevant. The Wagnerian view, nonetheless, defined twentieth-century critical thought, and even now political considerations—not musical criteria—often define the criticism of national music. Liszt's reception demonstrates how this odd circumstance developed, and that a critical recalibration is long past due.

1834 AND ALL THAT: THE FIRST ENGLISH MUSICAL RENAISSANCE
Peter Horton, Royal College of Music

While the year 1934 is imprinted on the collective memory of British music as marking the deaths of Delius, Elgar and Holst, its counterpart a century earlier has long surrendered any comparable importance. In its own time, however, 1834 was also a significant year for native music and musicians. While the Handel Commemoration in Westminster Abbey celebrated an earlier, adopted Englishman, three other events were wholly contemporary: the foundation of the Society of British Musicians to promote the work of native composers, the re-opening of the English Opera House with important commissions from John Barnett and Edward Loder, and a notable Three Choirs Festival (under the baton of S.S. Wesley). But perhaps even more significant was the sense that, in the mid-1830s, British music was finally coming of age. Several composers educated at the Royal Academy of Music were beginning their careers and Schumann's comment on the most notable, William Sterndale Bennett, seemed to sum up the hopes of a new dawn: ‘... were there many artists like Sterndale Bennett, all fears for the future progress of our art would be silenced’. This paper will look at the work of British composers in the 1830s and early 1840s and attempt to understand the causes, scope, and ultimately unfulfilled nature of this early ‘English musical renaissance’.

SESSION 16: HAYDN AND REVERBERATIONS OF THE FRENCH REVOLUTION

The French Revolution, a period of radical social and political change that took place between 1789 and 1799, had considerable ramifications for composers lasting long into the nineteenth century. Many composers who had enjoyed successful careers before the Revolution, such as

Grétry, found it problematic maintaining success subsequently. Those who either imagined it expedient to espouse revolutionary ideals, or genuinely embraced them, like Cimarosa, often found themselves vulnerable to counter-revolutionary developments.

Haydn (d.1809) is one composer active throughout this period whose music enjoyed considerable celebrity under the *Ancien régime*, but whose popularity, in France and elsewhere, escalated throughout the revolutionary period and beyond. In a recent article Mark Evan Bonds points out Haydn's early willingness to compose a 'National Symphony' for France shortly after learning of the fall of the Bastille, a clear indication of how the composer sought to engage musically with political developments then taking place in France ('Symphonic Politics: Haydn's 'National Symphony' for France', *Eighteenth Century Music*, 8, 2011, pp.9-19). In a paper given at the symposium *Joseph Haydn and the "New World"* (Eisenstadt, September 2011), Bonds also drew attention to how most early accounts of the origins of the 'Farewell' Symphony, allegedly conceived as a protest in support of demands made by musicians concerning their working arrangements, provide evidence for perceptions of Haydn as a 'proto-revolutionary' composer.

This session provides a forum for exploration of Haydn as a composer engaging with revolutionary ideas. Was Haydn a revolutionary after all?

OCCASIONAL HAYDN AND MUSIC'S POLITICAL VOICE

Nicholas Mathew, University of California, Berkeley

This paper discusses Haydn's creation of a distinctively post-Revolutionary political music, which not only adorned state occasions or echoed ideological orthodoxies, but was understood by Haydn's contemporaries as possessing a voice of its own—a voice that contributed independently and actively to political discourse. Haydn produced a body of overtly political music after 1789 that, in addition to his famous song of Habsburg loyalty, 'Gott erhalte Franz den Kaiser', includes the *Missa in tempore belli*, the *Missa in angustiiis*, incidental music to the patriotic play *Alfred*, and the eulogy to Admiral Nelson, 'Lines from the Battle of the Nile'. One might add the 'Invocation of Neptune' (a jingoistic English cantata composed while Haydn was in London), the Te Deum for Empress Maria Theresa, and even a composition such as the 'Military' Symphony, whose militarism rapidly acquired more immediate political connotations in wartime Vienna.

Not only was this music continually absorbed and reabsorbed into changing political circumstances throughout the Napoleonic Wars, but the novelty of its tone and social function prompted much fraught debate over the ethics and aesthetics of the 'occasional work' (*Gelegenheitswerk*)—in both the popular press and the more arcane philosophy of Kantians such as J. C. A. Grohmann.

PIÙ MOTO: HAYDN, VELOCITY, AND REVOLUTION

Tom Tolley, University of Edinburgh

This paper investigates a little noticed feature of Haydn's later music, his instruction to alter the tempo of a movement by requiring performers either to speed up (denoted by such indications as *più allegro*, or *più moto*), or to slow down (denoted by, for instance, *più lento* or *più adagio*). Such manipulations of tempo are found in many works, including trios, quartets, Masses and the late oratorios. Particularly striking is Haydn's concern with heightening tension by hastening the basic pulse of the music. Progressive tempos had always had expressive potential for Haydn; however, after 1789, he regularly used the word *più* to exaggerate tempos progressively. His interest in responding musically to the initial events of the French Revolution, documented in

correspondence, suggests the possibility that his unanticipated concern with tempo exaggerations may have been part of an aesthetic response to radical times. An examination of the individual contexts of such instructions lends support to a view of Haydn as a composer who not only responded to key events of the period, but also one who consciously developed his compositions as a vehicle for social progress.

NOISE AND POWER: HAYDN, ROSSINI, AND INSTRUMENTAL RIOTS
Emily Dolan, University of Pennsylvania

When Joseph Haydn arrived in London in the 1791, he was hailed as a hero. The orchestral works he composed for his performances there were celebrated for his modern use of the orchestra, in particular his keen and sensitive ear for the subtleties of individual orchestral instruments. For some listeners, Haydn's orchestra offered a harmonious example of an ideal polity that respected the autonomy of the individual. Others, however, complained that "Germanic" music was weighed down by dense orchestration. Distain for Haydn music in the 1790s pointed to a burgeoning concern about abuses of the orchestra and of orchestration. Yet during the early 19th century, a remarkable change occurred: through Rossini's meteoric rise to fame, noisy, effect-laden orchestration gradually became seen as Italian. This paper explores the ways in which Rossini was positioned as heir to Haydn, the lively debates over orchestration and noise, and the far-reaching implications of this shift for the history of music.

ENCOUNTERING MONSTERS AND MUDMEN: JÜRGEN FLIMM'S STAGING OF HAYDN'S
ORPHEUS
Caryl Clark, University of Toronto

Astoundingly, Haydn's last opera, *L'anima del filosofo* (The soul of the philosopher), written for London in 1791, was never staged in the composer's lifetime. A rarity in Haydn's canon of large-scale vocal and orchestral compositions dating from the last decade of his career, this Orpheus opera fell into oblivion until its revival in 1950. This presentation analyzes recent stagings of the opera for Vienna (1995) and London (2001) by the controversial German director, Jürgen Flimm (conducted by Harnoncourt and Hogwood respectively), in an attempt to understand how the musical and narrative dimensions of this novel retelling of the Orpheus myth intersect with Flimm's strong directorial reading. In keeping with the opera's shocking and disturbing conclusion, Flimm's powerful production of this revolutionary opera provokes and unsettles.

SESSION 17: HARMONY AND TONALITY

SOME INSTANCES OF 'DOMINANTIZED TONICS' IN ROMANTIC GERMAN SONG
Michael Baker, University of Kentucky

Tonicization is a familiar concept to most musicians, usually brought about by the presence of 'applied' or 'secondary dominant' chords, chromatically altered to temporarily sound like the dominant of the chord to be tonicized. A particularly common use of this device involves the transformation of the overall, global tonic into an applied dominant of the subdominant harmony. However, in several examples of Romantic German Lieder the altered tonic is sounded directly at the outset of the composition, immediately casting doubt upon its role as the decisive signifier of tonality. Indeed, the subsequent tonicization of IV is only of passing interest

when compared to the destabilizing gesture of an unprompted chromatic alteration to the overall tonic harmony.

The 'dominantization' of the global tonic can be enlisted to depict any number of musical-poetic sentiments in a song setting of a given poem. While this technique can be employed in a multitude of ways, four particularly important compositional uses will be demonstrated in this paper: 1) beginning an entire song immediately on the dominantized tonic, 2) setting the first entrance of the vocal melody with the dominantized tonic, 3) ending the vocal melody on the dominantized tonic, and 4) ending an entire composition on the dominantized tonic. Examples of this device appear in several Romantic German songs, including works by Felix Mendelssohn (Opp. 86/4 and 99/6), Robert Franz (Op. 26/2), Clara Schumann (Op. 26/2), and Robert Schumann (Op. 39/1 and 39/5).

FORMAL/HARMONIC CONFLICTS IN CHOPIN'S MAZURKAS

David Damschroder, University of Minnesota

The form in most of Chopin's mazurkas results from an alternation between regular tonic pillars, ending in a perfect authentic cadence in the tonic key, and contrasting sections that may proceed along a range of tonal paths. After a brief review of this norm, I shall explore Chopin's mazurkas that contain an irregular tonic pillar, which concludes away from the tonic, highlighting discrepancies between the composition's formal and harmonic parameters. For example, in the Mazurka in B Major (op. 41/2) the cadence of A1 on the mediant amounts to the premature onset of the B section's downward trajectory to the subdominant:

B D= → G B → E F# B

I () IV V7 I

A¹ B

The contexts for pillars that end on the dominant, on the mediant, or on the supertonic will be assessed. The remainder of the talk will be devoted to two extraordinary mazurkas – op. 33/4 and op. 59/1 – containing a pillar that deviates from the dominant or the tonic by a half step.

The analytical examples will employ my innovative system of harmonic analysis, which diverges from conventional practice in important ways. Though Roman numerals are retained, alternative means of analyzing applied and augmented sixth chords and a more restricted application of Arabic numbers lead to a clearer, more artistic view of harmony's inner workings than is achieved via other methodologies.

The presentation will reveal Chopin's extraordinary creative capabilities, which refuse to bow to traditional formal constraints.

BRAHMS'S HALF-DIMINISHED SEVENTH CHORDS AS AGENTS OF TONAL MOTION

Ryan McClelland, University of Toronto

To my ears, no harmonic sonority is more Brahmsian than the half-diminished seventh chord; its sound has an aural impact similar to his intricate textures and fluid metric dissonances. Most often half-diminished sevenths operate within a single key, frequently as coloristic mixtures from the minor mode, but they can serve as agents of tonal motion in modulation. As is widely recognized with augmented sixths, half-diminished sevenths can perform a variety of tonal functions—plagal, predominant, and dominant—yet in most situations their function can be quickly deduced from their resolution. This combination of multivalency and characteristic usages enables half-diminished sevenths to serve both as pivot chords between adjacent keys

and as identifiers of key after periods of tonal flux. This paper will examine Brahms's deployments of half-diminished sevenths in these roles, highlighting the extent and variety of this aspect of his harmonic language and also the unusual presentational emphasis he sometimes accords them. In certain cases, occurrences of half-diminished sevenths in modulations appear in conjunction with larger-scale harmonic or melodic unfolding of this sonority. Although analysts have noted Brahms's propensity to linearize important harmonic sonorities and to confer motivic status to referential harmonic sonorities, the roles of half-diminished sevenths in Brahms's tonal language have not been systematically explored. Much has been written about half-diminished sevenths in the 'second practice' of nineteenth-century harmony (i.e., Wagner to early Schoenberg), while the favoured harmonic fingerprint in the Brahms literature has been the 'Neapolitan complex', and this paper seeks to redress this imbalance.

CADENTIAL EXPANSION AND PROGRAMME IN SCHOENBERG'S *VERKLÄRTE NACHT*,
OP. 4

Julie Pedneault-Deslauriers, University of Ottawa

Many early critics of Schoenberg's Op. 4 doubted whether the intricacies of Dehmel's poem "Verklärte Nacht" could lend themselves to musical treatment: when a woman confesses to her beloved that she carries another man's child, her companion vows that their love will transfigure the child into his own. There has been little consensus regarding the work's form and its relation to this story. Analysts alternatively describe Op. 4 as a rondo, a pair of sonata forms, or an overarching sonata design with an interpolated slow movement. My contribution to these two issues revolves around the formal and programmatic implications of a distinctive harmonic progression, an expanded cadential formula in which two dominants frame an ambiguous ninth chord in fourth inversion. I demonstrate how this "dominant tunnel" makes several modified reappearances at the conclusions of major formal sections. It thus articulates "closing parallelism," a technique whereby multiple sections conclude with the same materials in a kind of formal rhyming strategy. Drawing on Schoenberg's own programmatic comments, I demonstrate how these recurrent dominant tunnels musically articulate the transfiguration narrative of Dehmel's poem. I consider how the progression functions in the sextet's large-scale formal design, suggesting that closing parallelisms project two formal dimensions that operate simultaneously (if partially) in the work: an overarching sonata form and a multi-movement cycle. In sum, the close relationship between dominant tunnels and large-scale form suggest that dynamic process—and not only tectonic layout—must be considered to address questions of form in Op. 4.

SESSION 18: MUSICAL COMEDY IN LISBON AND RIO DE JANEIRO (1849-1890)

Musical comedy, a dominant phenomenon in Portuguese and Brazilian nineteenth-century urban life since the 1840s, has been virtually ignored in musicological study. We lack information regarding its agents, its institutions, repertoires, as well as concerning the convictions and the expressive habits that were once peculiar to it. The mid-nineteenth-century experience of comedy in Lisbon was retrospectively described by critic Zacharias d'Aranha in 1906 as a crucial element in a new "practice of freedom," a defining trait of portuguese-speaking liberal modernity. Following d'Aranha's notion, this session seeks to address the ethical and political value of comedic play, exploring the heterogeneous field of theatrical experience tying practices of hilarity, dramatic illusion and musical performance that was once central to

theatrical work and which fortified the development of a new ethics and aesthetics of sovereignty peculiar to Portuguese and Brazilian modernity.

The session aims at producing a cartography of musical comedy in the second half of the century centered on the theatrical activity of four main theaters: the Ginásio, Condes and Trindade in Lisbon, and the Fénix Dramática in Rio de Janeiro. The papers address local forms of theatrical work, modes of comedy, the relationship to opera, and the forms of labor and of collaboration (including musical performance and composition) which grounded the practice of musical comedy on nineteenth-century Portuguese-speaking stages. Particular attention is given to the centrality of theatrical experience in the consolidation of local discourses on sovereignty, and to the role of music in the forging of a modern sensibility marked by hilarity.

MUSICAL COMEDY AND SOVEREIGNTY: OPERATIC PARODIES AT THE TEATRO GINÁSIO IN THE 1850S

Gabriela Cruz, Universidade Nova de Lisboa

The paper considers the cultural nexus between musical comedy and the work of the actor. Musical comedy becomes a central element of the activity of Ginásio in 1848, following an actors' revolt against the authority of French director and impresario Emile Doux. Following this revolt, the troupe embarked on the new and risky project of producing musical comedies which led the theater to artistic prominence, attracting the patronage of the court and the royal family. The Ginásio was described in the beginning of the 1850s as a school of joy, a laboratory of modern feeling. The paper addresses the culture of comedy peculiar to Ginásio and the way it spoke to Lisbon's lyrical stage and to the cultural authority local intellectuals traditionally invested in *bel canto*. To this end, I discuss the development of a repertory and of a practice of operatic parody in the theater in the 1850s. This practice, notoriously, involved the habit of operatic performance by singers without lyrical training and in the context of spoken-theater. Thus, the paper addresses parody not in light of intertextual strategies but as a mode of theatrical labor considered here in relation to the work of actor Francisco Taborda, his recreation of lyrical enunciation and his refraction of operatic drama in the one-act piece *O Sr. José do Capote assiste ao Torrador [Mr. Joseph and his cloak attend a performance of the Roaster]* (1855), a parody of Verdi's *Il Trovatore*.

O SENHOR JOÃO E A SENHORA HELENA (1864), THE FIRST OPERETTA IN LISBON, OR MAYBE NOT:

MUSICAL COMEDY IN TEATRO DA RUA DOS CONDES BETWEEN 1855-1865

Isabel Novais Gonçalves, Universidade Nova de Lisboa

The term operetta is used for the first time in Lisbon in association of *O senhor João e a Senhora Helena*, a work by Luís de Araújo premiered 1864 in the theater of the Rua dos Condes. Why operetta? The work follows the conventions of theatrical comedy, continuing a venerable tradition in Lisbon nineteenth-century stage of bringing together music, singing and the spoken word in dramatic spectacle. The paper considers the work in the context of music-dramatic pieces brought to the Lisbon stages between 1855 and 1865, in order to determine the nature of the relationship between spoken word and song, to address the musical and theatrical procedures particular to them, to consider the uses of parody and of citation and to determine local music-theatrical approaches to hilarity and laughter. These key aspects will then be used to produce a new cartography of local generic denominations, one through which I will attempt to find the delimiting lines which once separated comedy, parody, comic opera and operetta in Lisbon theatrical practice.

THE THEATRE OF TRINDADE AND PORTUGUESE MODERNITY

Maria José Artiaga, Instituto Superior de Educação, Instituto Politécnico de Lisboa

The Theater of Trindade, inaugurated in 1867, was among the foremost Portuguese stages. The most Parisian-inspired of Lisbon theatrical institutions, it was built with the goal of presenting drama, comedy and comic opera. It was at the Trindade which the operettas of Offenbach gained immense popularity in the city, and Offenbach himself became a cult figure in Lisbon. Based on the theatrical productions of the Trindade, a group of Portuguese intellectuals came to understand the composer's songs and caricatures as "the literary idea of freedom and emancipation."

The paper addresses the "culture of the room" peculiar to the Trindade, reflecting upon the contradictory investments, values and interests which inhabited the theater, transforming it in a battleground for different local visions of modernity. The conflict of values and of ambitions that marked Portuguese society from the late 1860s to the 1880s is explored here in light of the figure and work of Francisco Palha. To this end, I consider in detail his role in the production of the portuguese operetta *The Guitar* by composer Augusto Machado.

"Ó ISTAMBUL! CABUL! LIVERPOOL! RIO GRANDE DO SUL!": OPERETTA AS A CROSS-CULTURAL SPACE IN THE RIO DE JANEIRO OF THE EARLY 1880'S

Luísa Cymbron, Universidade Nova De Lisboa

Since the late 1860's, following the success obtained by a French company with *Orphée aux enfers*, Rio de Janeiro witnessed several attempts to nationalize the operetta (both through the means of parody and by the creation of new librettos). By the hand of the actor and playwright Francisco Correa Vasques, the Fénix Dramática Theatre became the main stage for the genre, where from 1876, the playwright Artur de Azevedo asserted himself. In 1879-80 he was joined by the Portuguese composer Francisco de Sá Noronha and both obtained a significant success with *A princesa dos cajueiros*, followed by *Os noivos* and *O califa da Rua do Sabão*.

While *A princesa dos cajueiros* explores Offenbach's model of political and social satire, *Os noivos* e *O califa da Rua do Sabão* recapture the design of the "comedy of manners", presenting a caricature of different social groups of the city and its outskirts. Since this repertory was premiered in the years which preceded the abolition of slavery, the group which has naturally deserved more attention on the part of scholarship has been that of the negroes. Nevertheless, the cultural diversity which it reflects is much richer, mixing aspects of Portuguese culture with the cosmopolitanism of French fashions and the recent discovery of the Middle East, in the wake of the starting Syrian and Lebanese immigration. Focusing on the Azevedo/Noronha operettas, this paper will analyse the way in which this genre of musical theatre asserts itself as a cross-cultural space, mirroring the ambitions and contradictions of a society which was undergoing a profound change.

SESSION 19: MUSIC AND COMMERCE

MUSIC-MAKING AT ALEXANDRA PALACE IN THE LATE NINETEENTH CENTURY: COMPETITION AND COMMERCE

Alison Rabinovici, University of Melbourne
Paul Watt, Monash University

In his great work of architectural scholarship, *The Buildings of England: Middlesex* (1951), Nikolaus Pevsner noted that Alexandra Palace was 'one of the most extensive and most

prominently placed of London buildings' but 'there is not much else to be said about it'. This has been largely the view of scholars, too, for the cultural and musical life of the Palace has remained virtually unexplored. Opened in 1873, some fifteen years after the Crystal Palace, Alexandra Palace on Muswell Hill became a centerpiece of leisure for residents of greater London and beyond. Yet, despite its size, wide range of activities and varied musical programmes—and the destruction of 4,500 historical objects in a fire—a rich archive of business documents and music programs survive that shed light on music-making at the Palace in its early years. This paper examines the large-scale and eclectic musical activities of the Palace from 1873 to around 1900 and their positioning within the Palace's leisure program. How were organ recitals, orchestral and choral concerts and opera positioned within the ethos of the Palace's mission, and to what extent was music employed in the advertising rhetoric of the Palace? This paper argues that the motivating force behind the Palace's musical programming was a combination of marketing, commerce and popular and serious music-making. Collectively it aimed to compete with, and supplant, the musical successes of the Crystal Palace; an aim that was ultimately only partially realized.

MUSICAL STYLE AS COMMERCIAL STRATEGY IN VÁCLAV VEIT'S STRING CHAMBER MUSIC

Marie Sumner-Lott, Penn State University

Although studies of Romantic music have often suggested a stark decline in string chamber music composition and performance around 1830, new evidence demonstrates that a vibrant community of upper-middle-class music lovers played string music regularly at home. Archival print records show that nineteenth-century composers and publishers collaborated to create music appropriate for these domestic gatherings, producing a large body of works that reveal the expectations and preferences of sheet-music consumers. Analysis of this music opens a window into the everyday musical lives of the bourgeoisie, illuminating in particular the private musical activities of men.

The string chamber music of Czech composer Václav Jindřich Veit (1806-1864) provides one excellent example of this musical style and of the collaboration between composers and publishers that allowed it to flourish. Hofmeister published Veit's string quartets and quintets under his Germanized name (Wenzel Heinrich) in the 1830s, and they proved so popular that he reprinted them in later decades—in some cases nearly two dozen times over the next seventy years. These works possess an accessible playing style and a comfortable formal regularity, while featuring calculated harmonic and melodic surprises that provide freshness and novelty. By blending "Classical" and "progressive" elements—a balance that also characterizes chamber music by Mendelssohn, Schumann, and Brahms—Veit addressed the practical needs of his audience without compromising musical interest. A closer examination of music by composers like Veit offers a deeper understanding of the development of musical style and the important role that domestic performance played therein.

CREATING THE PERFECT ENDING: THE RETIREMENT BENEFIT CONCERT IN PARISIAN LYRIC THEATRES, 1830-1850

Kimberly White, McGill University

"If there were a place on Earth where old age should forever be banished, it is the theatre," roared a Parisian critic in 1835. In a *métier* that relied on body labour and the whim of public taste, a singer's career lasted only as long as her physical capacities, talents, and popularity allowed. Although pensions were abolished during the July Monarchy, primary singers were

often rewarded with a retirement benefit – a farewell concert and fundraiser – where the performer had one last chance to put her stamp on the roles she had created or shaped. In addition to selecting the repertoire and performers for the event, archival documents show that singers also created press releases and invitations. These concerts provide an exceptional opportunity to study singers' role in publicity and image-making during the final moments of their career in a theatrical milieu obsessed with youth and beauty. The first part of the paper provides a contextual overview on retirement according to theatre law and discusses the different opportunities for the ageing singer in the repertoire. I argue that genre, institution, and gender influenced the prospects of a long professional career. The second part focuses on the retirement benefit concerts of artists from the Opéra and the Opéra Comique. I situate the selected repertoire within the performers' oeuvre and interrogate how these career "highlights" affected public perception of their earlier artistic contributions. Finally, I show how the reasons for retirement (vocal deterioration, age, drop in popularity) impacted a singer's critical reception at the moment of her final adieu.

THE INTERSECTION OF PROFIT, COMPOSITION, PERFORMANCE, AND CRITICISM IN
1840S ITALY: VERDI'S *ATTILA*

Helen M. Greenwald, New England Conservatory

Using the example of Verdi's 1846 *Attila*, I will talk about the parallel and intersecting worlds of profit and artistry in 1840s Italy to show how deeply the non-artistic aspects of opera affected its composition, production, and reception. That intersection was frequently a target of critics and one that undoubtedly influenced Verdi's artistic life as he not only shed his youthful obligations to publishers, impresarios, and producers but also the compositional formulas that nurtured and sustained those entities. I present as examples, correspondence with publishers, approaches to marketing and sales, along with the important physical evidence of compositional method, scoring, rehearsal techniques, and acting. The system itself has been discussed in detail by John Rosselli and more recently Philip Gossett. *Attila* provides ample manifestation of exactly how these systems operated (and not least to the advantage of publishers and impresarios), while still producing a product that successfully captured dramatically and musically the fundamental human experience. One ancillary objective of the paper is to show how very "modern" these interactions were, that little has changed insofar as commercial goals influence artistic output.

SESSION 20: IMAGINING SCOTLAND

THE DECLINE OF OSSIAN IN THE REPRESENTATION OF SCOTLAND AND THE NORTH

Sarah Clemmens Waltz, University of the Pacific

Ossianism and its literary offshoots have been recognized as greatly responsible for the awakening of continental interest in Scotland. Less recognized is the early dominance of Ossianism over folksong in the continental (especially German) image of Scotland. Also less understood is the decline of Ossian generally: though many believe the pseudo-Celtic bard's death knell was signaled by the 1805 report of the Highland Society's Committee on the Authenticity of Ossian, Ossianism died off only much later in poetic and musical discourse.

The decline of Ossian had little to do with proofs against its authenticity, but much to do with arrivals of new literary and musical models that better satisfied the desire for the north. As Ossianism slowly surrendered the image of Scotland to folksong, Robert Burns, and Sir Walter Scott's novels, Scotland also lost its continental status as representative of the North. Rather,

Ossianic qualities were now appreciated in works such as the Finnish Kalevala, and northernness began to be redefined as Scandinavian (as seen in Wagner's eleventh-hour revision of *The Flying Dutchman* from a Scottish to a Scandinavian setting).

This paper will examine the details of this shift, comparing continuing German Ossianic interest with the rise of other manifestations of Scotland and the north, especially around 1840 when Robert Burns suddenly became available in German. Increased contact with folk poetry and music led Germans' image of Scotland to become more pastoral; the search for heroic northern wildness shifted to the Scandinavian nations, whose sudden appeal will also be addressed.

BEETHOVEN'S VIEW OF SCOTLAND Barry Cooper, University of Manchester

Although a whole book has been devoted to the subject of Beethoven and England (by Pamela Willetts, London, 1970), Beethoven's relationship with Scotland and the Scots needs a much fuller exploration than has been achieved hitherto. The connections are many and substantial, ranging from Czerny's suggestion that the initial inspiration for the *Eroica* Symphony was provided by the death of the Scottish General Abercromby in 1801, to an actual visit to Vienna in 1819 by John Smith of Glasgow, who met Beethoven and evidently brought back to Scotland five of his latest compositions. Between these dates Beethoven had expended much energy composing several dozen settings of Scottish melodies, and writing sets of variations on four of them – all at the request of George Thomson of Edinburgh. Beethoven's knowledge of Scottish musical life was informed by fascinating details mentioned in Thomson's letters. His understanding of Scottish music, however, derived directly from the melodies he was sent. These melodies much impressed him and he penetrated deep into the heart of their character in his settings. Instead of trying to amend the unconventionality of the melodies, he drew out their musical implications in his accompaniments, preludes, postludes and variations, using drones or modal elements where appropriate, as this paper demonstrates. Consequently he was able to evoke something of the spirit of Scotland and Scottish music in his settings, as was recognized by German reviewers of his collection of Scottish songs Op. 108.

THE VISUAL IMAGINATION OF A ROMANTIC SEASCAPE: MENDELSSOHN'S HEBRIDES OVERTURE REVISITED

Annett C. Richter, Minnesota State University Moorhead

The strong presence of a visual imagination in Felix Mendelssohn's orchestral music informs Thomas Grey's seminal scholarship on the programmatic content in the *Hebrides* (or *Fingal's Cave*) Overture. Grey connects the overture with Ossianic paintings from the Napoleonic era, however the relationship between the music and these images establishes itself at best in their titles and historical figures, and his exploration of the music's visual narrative remains limited to the overture's development, "a visionary, phantasmagoric battle scene." While the latter is a valuable conjecture, this paper suggests that not only the middle but also the outer sections of the overture can be understood in reference to nineteenth-century art, specifically to British seascape painting.

Grey interprets the exposition and recapitulation of the overture as an uninhabited landscape surrounded by water. Yet, the sea does not vanish once the central "battle scene" begins. It takes on different moods in the development section, representing a powerful, fickle force of nature to which humankind is exposed. Drawing upon pertinent works by J. M. W. Turner, this paper establishes parallels between British seascape paintings and Mendelssohn's

drawings and letters from his 1829 travels to Scotland, casting new light on the context in which we might reinterpret the “battle scene.” Through an iconographic reading of Mendelssohn’s drawings and Turner’s paintings in close reference to the overture, this study concludes that it is not the “Ossianic manner” but rather the realistic and precarious nineteenth-century sea voyage that is central to the musical narrative in the Hebrides Overture.

ONCE MORE TO MENDELSSOHN’S SCOTLAND: THE “LAWS OF MUSIC”, THE “DOUBLE TONIC”, AND THE SUBLIMATION OF MODALITY
Matthew Gelbart, Fordham University

Many of Mendelssohn’s letters demonstrate an aversion to any music, including the traditions he encountered on his travels in Scotland and other destinations, when it stood outside certain aesthetic and technical teachings that in his student years he took to heart as universal axioms. A strange friction becomes evident between something such as the composer’s unintentionally comical censure and ‘correction’ of parallel fifths in the harmonizations of peasant girls and his romantic desire to be connected to folk music, furthered by his visual and literary attraction to Scotland particularly. I argue that this cognitive dissonance spurred Mendelssohn to transform folk modality—real and imagined—into a very personal tool in his work. A striking example is the ‘double tonic’ effect associated with many Scottish modal melodies: the rapid alternation between outlined triads a whole step apart. After initially avoiding such melodies and their implications, the composer in fact later applied the feature to articulate all the main cadential passages of his Scottish Symphony’s first movement; but he found a way to rework the double tonic’s inherent melodic dynamism into harmonic stasis, thus preserving the artistic laws he valued while creating a special sound at the same time. Inflecting some theories by other scholars on Mendelssohn’s ‘Scottish’ style(s), I examine how this and his other altered evocations of modality temper or even displace functional harmonic tension, becoming a shaping force for a particular approach to sonata forms—not only in his ‘Scottish’ compositions, but also as a topos in some of his other works.

SESSION 21: CULTURAL DIVERSITY IN THE NEW WORLD: AUDIENCES, MUSIC, AND PERFORMERS IN NINETEENTH-CENTURY NEW YORK CITY

Nineteenth-century New York was not viewed by the rest of the Western world as a serious cultural center; however, evidence proves that serious music and polished performers, both European and American, attracted large audiences as early as the 1820s, and that performances of opera, symphonic, choral and solo music increased steadily as the century progressed, despite the turbulence of the Civil War and the economic upheavals of several recessions.

This panel examines various aspects of musical life and performance in New York from the late 1820s through the 1870s. Unlike the predominantly monocultural populations of cities in Western Europe, the multicultural citizenry of Gotham played a vital role in the introduction of Italian, French and German opera, and instrumental soloists from all over Europe, to the Anglo-American culture of the United States.

Newspapers of the time, in several languages, afford insight into the offerings, performers, and venues of musical events, as well as providing reports of both popular and critical reception of productions, concerts and artists. The four presentations document ways in which critics shaped and responded to public opinion about music and musicians. These include, among others, the New York debut of the New Orleans French Opera Company in 1827; the introduction of operas from France, Germany and Italy to New York and, from there, the rest of

America; the tremendous success of Offenbach in the 1860s; and the public's infatuation with virtuosos such as Louis Moreau Gottschalk and Ole Bull.

THE INTERSECTION OF THE ITALIAN AND NEW ORLEANS FRENCH OPERA COMPANIES IN NEW YORK CITY, 1825-1833

Jennifer CHJ Wilson, CUNY

One unexplored aspect of early Gotham history is the New Orleans French Opera Company's tours to New York from 1827 to 1833. In the years after Manuel Garcia's Company first performed operas in Italian in 1825, the resident French Opera Company from New Orleans's Théâtre d'Orléans occupied the Park Theatre producing operas, plays, and vaudevilles in their original language. The French Opera Company bewildered Italian opera advocates in New York. The continued success of the New Orleans troupe's popularity prompted librettist and entrepreneur Lorenzo Da Ponte to write a fervent letter in 1831 entreating opera impresario Giacomo Montresor to bring an Italian opera company to New York City. This presentation will examine the reception of the repertoire and performances of the New Orleans French Opera Company by New York's English-and French-language press. It will reveal burgeoning operatic activity in which audiences were exploring and grappling with foreign-language opera for the first time.

NOVELTIES PRESENTED BY MAX MARETZEK'S ITALIAN OPERA COMPANY

Ruth Henderson, CUNY

Moravian-born impresario Max Maretzek and his Italian opera company were a mainstay of New York musical life, touring other eastern American cities, Havana, and Mexico as well, during the third quarter of the nineteenth century. Novelties presented by this company played a major role in its success in a city where Italian opera had previously failed to thrive. Maretzek staged the United States premieres of some twenty-one operas, most within four and a half years of their European premieres, including nine operas by Verdi. This paper will examine the critical reception of these works by New York audiences and the role they played in sustaining the viability of this important company.

THE FRENCH PERSPECTIVE ON MUSIC IN 1860S NEW YORK

Roberta Graziano, CUNY

French culture and music (notably, but certainly not limited to, opera in all its forms) had a significant effect on audiences in nineteenth-century New York City. The *Courrier des Etats-Unis*, a well-established daily newspaper that reached Francophones from Canada to South America, reported regularly on musical events in Manhattan during the 1860s, with special attention to French works, performances, venues, and artists, and also commented on cultural differences among audiences; artistic foibles and fads; the successes and follies of impresarios; and performance styles, among other issues. This presentation examines ways in which the reviews and articles in the *Courrier* served to differentiate French music and culture from "mainstream" Anglo-American culture, for the French community; to acculturate the English-speaking, largely Protestant (and somewhat Puritanical) Americans to French opera, both serious and comic; and to provide insightful commentary on artists and performances, with comparisons to Paris and London as similar world cities.

ENCORES AND CURTAIN CALLS: THE EMOTIONAL IMPACT OF PERFORMERS ON MID-NINETEENTH CENTURY NEW YORK AUDIENCES

John Graziano, CUNY

Although presentations of opera and concerts today can be accessed through live performances, film, video, and other media, our knowledge of the power of emotions in the nineteenth century can only be gained through written descriptions of audience reactions to specific performers and productions. In this presentation, I examine, through written contemporary sources, how the artistry of certain singers and instrumentalists often prompted strong emotional responses from audiences, which were manifested by spectators' demands for encores and curtain calls. In particular, newspaper reviews document artists' ability to project a variety of intense feelings that was increasingly demanded by audiences—demonstrating that vocal ability and instrumental prowess alone was usually not sufficient to satisfy the listener.

SESSION 22: OPERA AND MAHLER

THE AUDIBLE INFLUENCE OF VERDI AND THE ITALIAN SCHOOL ON MAHLER'S MUSICAL IDIOM

David Hurwitz, Independent Scholar

One of the most intriguing and little remarked influences on Mahler's style was that of Italian opera, and Verdi in particular. The Verdi connection makes great sense, since Mahler spent much of his early career in provincial opera houses conducting such classic Italian works as *Rigoletto* and *La Traviata*. Most biographers and musicologists, however, have missed this audibly tangible connection, while having few problems remarking on the impact of Beethoven, Wagner, Weber, Schumann, and other members of the 19th century German school. The debt to Italian music certainly was not an aspect of his art that Mahler the composer wished to emphasize, while his later career as an operatic conductor specializing in Mozart, Beethoven, and Wagner further tends to obscure his musical roots. Nevertheless, stylistic elements borrowed from the Italian school contributed significantly to Mahler's mature compositional voice.

This essay, then, will investigate the audible influence of Verdi and the Bel Canto school on Mahler's music. These are the composers that sustained Mahler's early career at the time his musical personality was being formed. It is their music that he studied and conducted, and the evidence of his own scores accordingly reveals his style to be even more eclectic and wide-ranging than has hitherto been suspected. Mahler's supra-national voice also helps us to understand the source of some of the hostility he encountered as a symphonic composer in a time of intense nationalist feeling.

WHEREFORE THE HARP?: AN OPERATIC MODEL FOR MAHLER'S ADAGIETTO

David Kasunic, Occidental College

In 1901, while at work on what will become his Symphony No. 5, Gustav Mahler shares the following with his friend Natalie Bauer-Lechner: “[This symphony] is a human being in the full light of day, in the prime of his life. It is scored accordingly; no harp or English horn. The human voice would be absolutely out of place here [...] it will be a regularly constructed symphony in four movements.” By the time he completes this symphony, in 1902, Mahler has added what he calls a “love letter” to Alma, the famous *Adagietto* movement. While the *Adagietto* still preserves Mahler's earlier characterization of the symphony by not supplying any singing, the

harp plays throughout the movement. But if this is not the sound of Orpheus's nocturnal wailing (an association Mahler seems intent on avoiding), then wherefore the harp?

This paper answers this question by examining the influence of Mahler the opera conductor on Mahler the symphonic composer. In doing so, a likely inspiration for the *Adagietto* springs forth: the *Intermezzo* from Pietro Mascagni's *Cavalleria rusticana*. Mahler was the first to conduct this opera outside of Italy, and it was the second most performed opera during his directorship of the Vienna Hofoper. That Mascagni's *Intermezzo* has never been put forth as one of the possible inspirations for the *Adagietto* speaks, I will argue, to larger scholarly and musical-aesthetic dividing lines that this paper will attempt to soften.

SESSION 23: 'FORME SONATE QUE ME VEUX-TU'

THE NON-REPEATED EXPOSITION AND THE OPEN CLOSING SECTION IN SYMPHONIC
SONATA FORMS, CA. 1820-1850
Steven Vande Moortele, University of Toronto

One of the characteristics distinguishing romantic sonata form from its classical predecessor is the increased fluidity of boundaries between large formal sections. This paper focuses on one such blurred boundary, namely that between exposition and development, in orchestral sonata forms (i.e., overtures and symphony movements) with non-repeated expositions, thereby introducing the new form-functional category of the "open closing section." I begin by briefly surveying the increased significance of sonata forms with non-repeated expositions – an essential precondition for the open closing section – between 1820 and 1850. Then I offer a catalogue of different ways in which the exposition's closing section can be left open in order to smoothen the transition into the development. Drawing on examples from Weber, Berlioz, Mendelssohn, Schumann, and Wagner, I distinguish between four categories: the closing group that "becomes" a transition to the development; the retrospective reinterpretation of the final module of the exposition's closing section as the opening module of the development; the retrospective reinterpretation of the entire expositional closing section as the opening module of the development and, therefore, the elision of the exposition's final PAC with the beginning of the development; and the absence of cadential closure from the exposition. I conclude by discussing the broader implications of the prominence of the open closing section in this repertoire for its relation to classical norms and conventions and for a *Formenlehre*-based approach to nineteenth-century music in general.

THE FORMAL SYNTAX OF SCHUBERT'S PIANO TRIO IN E-FLAT MAJOR D929/I AS AN
INTERROGATION OF MUSICAL TIME
Anne M. Hyland, Dundalk Institute of Technology

The critical reception history of Schubert's E-flat major Piano Trio, D929, offers a remarkable case study for understanding how Schubert's 'heavenly lengths' have been understood historically. This work suffered none of the performance difficulties which surrounded Schubert's other ostensibly prolix works (notably the 'Great' C-major Symphony) in the nineteenth century, and was enthusiastically received by contemporaries such as Robert Schumann and Gottfried Wilhelm Fink, who praised the work's treatment of time past, present, and future. Analytical engagements with the work have been less optimistic, however, and continue to criticise its unwarranted length and repetitions without taking into account the extent to which Schubert's methods of expansion are representative of their specific historical time.

This paper offers a predominantly form-functional analysis of the E-flat Trio's first movement which aims to identify Schubert's methods of expansion, and elucidate their role in the interrogation of musical time. To this end, the paper focuses on the two most prominent expansive devices in evidence in this movement: Schubert's large modulating second group in the three-key exposition, and the block-like sequential design of the development section. Both of these devices involve the amalgamation of sonata and variation principles at the level of formal syntax, a point which explains the work's uneasy relationship with current paradigms of musical form which maintain a strict distinction between the two. Ultimately, by demonstrating the manipulation of time inherent in this first movement, this paper places Schubert's expansive techniques within the broader development of cyclicism and variation in nineteenth-century musical language.

SESSION 24: BEYOND THE OPERA HOUSE: PERCEPTION OF THE NINETEENTH-CENTURY PRIMA DONNA IN MULTIPLE CONTEXTS

The prima donna held a position of special importance in the nineteenth-century public mind. But, as is increasingly recognized, this pre-eminence was driven by a range of elements that was far from limited to performances on stage. Thus the theme of this session concerns the issues underlying the presence established by the prima donna both in and beyond the opera house: its varying configurations and the processes by which it was promulgated.

The session aims to interrogate these matters from a variety of perspectives. It will incorporate studies of individual cases, including Abbott, Lind, Patti, Viardot, and Tadolini, and as seen through the lenses of differing national contexts: American, British, French, and Italian. The four papers will seek to identify strategies employed by singers, other members of the music profession, and associated cultural intermediaries in negotiating particular musical, commercial, social, and cultural circumstances, thereby exposing key elements in the broader impact of the prima donna.

OPERA AS POPULAR CULTURE: THE CREATION OF A MIDDLE-CLASS OPERA AUDIENCE IN 1880S AMERICA

Katherine K. Preston, University of William and Mary

The late 19th-century American audience for Italian opera was increasingly identified with the wealthy, especially as the *nouveau riche* of the 1870s and 1880s embraced opera as an opportunity for the ostentatious display of wealth. Middle-class Americans—who had strongly patronized opera performances from the 1840s through the 1860s—were increasingly alienated by these 'aristocratic' pretensions. The American prima donna Emma Abbott recognized this when she returned from Europe in 1876. Thoroughly trained in the Italian school in Milan and Paris, Abbott realized that Americans yearned for opera in English, and she determined to meet that need. She created a public persona that resonated with the American public: a moral and upstanding Christian woman, an apple-pie and unpretentious American woman from the heartland (with roots in Yankee New England), and a singer who gave her audiences what they wanted: the Italian repertory in translation. The astonishing success of her company (1879-1891) is a little-known but important story of Italian-opera reception in late-century America.

SHEET MUSIC ILLUSTRATION AND POPULAR SONG AS PROMOTIONAL VEHICLES FOR
NINETEENTH-CENTURY FEMALE OPERA SINGERS

George Biddlecombe, Royal Academy of Music

This paper investigates the means by which nineteenth-century female opera singers sought to remould the way they were perceived by the broader public through exploiting non-operatic genres and publicity. Focusing on sheet music illustrations and popular song, I wish to consider the extent to which the illustrations projected images of female singers that were manipulated to accord with desiderata concerning physical appearance and moral character. I shall also consider how, by means of choice of repertoire, the vocalists aligned themselves with contemporary cultural reverence for domesticity, nationalism, and nostalgia as expressed in song, predominantly in the vernacular. Using examples relating to Jenny Lind, Adelina Patti, and others, the paper will propose links between such promotional appeals to middle-class hegemony and other aspects of a leading singer's career, involving, synergetically, impresarios, publishers, composers, and, notably in Patti's case, photography, commodity advertising, and the recording industry.

PAULINE VIARDOT AND *LE PROPHÈTE*

Hilary Poriss, Northeastern University

In his biographical remarks about Pauline Viardot, Henry Chorley commented that 'when the story of M. Meyerbeer's operas is finally written it may prove that he was as much indebted to Madame Viardot for suggestion in *Le Prophète* [1849] as he was to Nourrit in *Les Huguenots*' (*Thirty Years' Musical Recollections*). Indeed, scholars of nineteenth-century French opera have long suspected that Viardot participated in the composition of the role of Fidès. Despite the fact that many histories of the opera have now been written, still very little is known about how much and what she contributed to the musical fabric of Meyerbeer's opera. Viardot's autograph manuscript of the role of Fidès has recently been acquired by Houghton Library, Harvard University, however, offering a fresh glimpse into Viardot's influence. This paper will explore this document with the aim of shedding new light onto the compositional history of *Le Prophète* and of expanding our knowledge of the authorial roles prima donnas played during the nineteenth century.

STAGING THE PRIMA DONNA: CHRISTOPH LOY, EDITA GRUBEROVA, AND DONIZETTI'S
ROBERTO DEVEREUX

Claudio Vellutini, University of Chicago

This paper explores the burgeoning influence of *Regietheater* on *bel canto* operas by focusing on Christoph Loy's 2005 production of Donizetti's *Roberto Devereux*. Relying on the distinctive personality of the prima donna Edita Gruberova and setting the opera in Thatcherite Britain, Loy creates a staging that blurs the boundaries between the role of Elizabeth I and Gruberova herself. This impression is heightened by references to Gruberova's fame in Central Europe. Indeed, her designation as the "Queen of *bel canto*" was exploited in the promotion of this staging, mapping the elderly Queen's political power onto the vocal authority of the ageing soprano. Marketing strategies, thus, allowed Loy to re-inscribe the expectations of the audience onto the concept of his production—expectations directed at Gruberova's performance and, ultimately, toward her status as a diva. By establishing Gruberova as the pivotal element in this production, Loy invites a reading of Donizetti's work in which the centrality of the singer is recognized as a potential source of creativity rather than as a limitation.

SESSION 25: FACETS OF LISZT

LISZT THE KAPPELLMEISTER

Joanne Cormac, University of Birmingham

In 1848 Liszt made the controversial decision to give up a highly successful and lucrative career as a touring virtuoso to take up full-time the role of Kapellmeister of the small Weimar court orchestra. He was about to embark on arguably the most fruitful period of creativity of his entire life, completing the *B minor sonata*, twelve of the symphonic poems, the *Dante* and *Faust* symphonies and numerous Lieder during the ten years spent in Weimar. Many of these works are well-known, but the duties performed by Liszt in his capacity as Kapellmeister have so far been largely ignored by Liszt scholars, as indeed has the theatrical and court contexts in which much of his best known music was first performed. In fact, Liszt's music from this period is more intimately related to his duties with the court orchestra than might be supposed from the grandiose and poetic prefaces to the Symphonic Poems.

This paper draws on a wealth of previously unexamined primary source documents relating to the running of the Weimar theatre. It puts forward an unfamiliar image of Liszt that is neither the cosmopolitan Romantic artist, nor the venerable abbé, but rather a paid court official, mired in bureaucracy, sometimes wearing a uniform, and conducting a rather mediocre orchestra for court birthdays and other anniversaries. It emerges that there was a considerable gap between Liszt's actual role, how he presented it to others, and indeed how later scholars have routinely described it.

LISZT AS CRITIC: "ON JOHN FIELD'S NOCTURNES" AND THE WAR OF THE ROMANTICS

Elizabeth Perten, Brandeis University

Musicological scholarship tends to approach Liszt in one of three ways, as composer, performer or conductor, almost entirely ignoring his significance as an author and music critic. With a literary output rivaling those of other great composer-critics such as Berlioz, Schumann and Wagner, however, Liszt's writings have the power to provide a first-hand perspective of 19th century European cultural and musical life from one of its most prominent figures. This paper will examine Liszt's essay "On John Field's Nocturnes" (1859), published alongside the first collected edition of Field's Nocturnes for which Liszt served as editor. As Liszt wrote this work during the War of the Romantics, the opportunity to have his prose read throughout Germany – its publisher J. Schuberth & Co. had branches in both New York and Leipzig – provided Liszt with an ideal platform to promote his ideas on music to new audiences in conservative musical centers.

In this paper I will offer suggestions on the musico-historical significance of this essay through analysis of the content of Liszt's prose and the rhetorical strategies he uses to promote his ideas on musical form, "natural" genius, and contemporary compositional practices. I argue that by nostalgically highlighting Field's "natural" genius and the "simplicity of sentiment" of his music, coupled with remarks against the "modern school's" approach to musical form and subservience to societal influence, through his discussion of Field's Nocturnes Liszt clearly states his views on contemporary compositional norms while further justifying his own break with formal expectations.

LISZT'S WAGNER TRANSCRIPTIONS: INTERPOLATION, EXPOSITION, EJACULATION, AND CONSUMMATION

David Cannata, Temple University

August Göllerich was right: "Wagner scheint zum Schlüssel vieler Lisztscher Rätsel geworden." But Liszt also left us with some Wagnerian riddles.

While most of the twelve titles Liszt transcribed from Wagner's operas can be easily reckoned against the originals – for example, the near measure-for-measure reading of Liszt's knuckle-busting score for piano, the *Ouverture zu Tannhäuser* (1847?-49; LW A146) – in others Liszt imported concealed meanings, ideas he enfolded within the score as personal subtexts for the music at hand. Such extras tell us much of Liszt's personal view of Wagner's music, his relationship with the Wagners, and Liszt's own religious convictions.

Taking four examples, the four most problematic in the Wagner-Liszt transcription catalog – the titles from *Rienzi*, *Tristan und Isolde*, *Die Meistersinger*, and *Parsifal* – this paper will isolate those extra-Wagner occasions, discussing Liszt's embellishments as he restates, refocuses, revisualizes and retitles Wagner. At first Liszt's annotations can seem entirely arbitrary. However, all are anything but serendipitous, especially when viewed from the viewpoint of 19th century Roman Catholic dogma, hagiography, liturgical ritual and prayer. Moral of the story: if the answers for Liszt's riddles are not found in Wagner, try the teachings of the 19th-century Catholic Church.

LISZT'S INTERPRETATION OF SCHUBERT'S WORKS: THE IMPLICATIONS AND THE VALUE OF HIS TRANSCRIPTIONS FOR PERFORMANCES ON MODERN PIANOS

Beth Pei-Fen Chen, Independent Scholar

One of the chief characteristics of Liszt's transcriptions of past composers' works is virtuosity, but apart from the brilliant and virtuosic passages, what else did Liszt add to the music? What is the value of his transcriptions for performances on modern pianos?

In the 18th and early 19th centuries, metrical and technical accents were not indicated in the music, as the majority of composers did not attempt to remind pianists of the general accentuation rule of the day. In fact even if composers had wanted to this would have been a difficult task, given the limitations of the existing dynamic markings and the complication of indicating various degrees of emphasis or elongation on strong beats, on dissonance, on syncopational notes, or on the first note of each slur.

Liszt's transcriptions, however, testify to the potential for interpreting past composers' music on modern pianos. He used an array of normal and unusual dynamic and accent markings to interpret those composers' works with a new refinement. For example, when comparing Schubert's *Lieder* and his *Wanderer Fantasie* op. 15 with Liszt's transcriptions of these works, one notices that Liszt inserted a great deal of additional performing guidance. What did he mean by giving those additional dynamic and accent signs? Was this an attempt to reveal the inner and hidden elements which past composers could not clearly indicate, such as metrical and technical accents?

Did his transcriptions actually provide an objective view, rather than a merely subjective view, on how to realize past composers' works on modern pianos? Liszt's transcriptions are beyond mere virtuosity. The value of his transcriptions may lead pianists to think what is behind past composers' notations, and the implications of these transcriptions could give modern pianists clues when approaching the interpretation of past composers' music on modern pianos.

SESSION 26: MUSIC, MORALS AND THE BODY

PERFORMING COMPASSION AND ACTS OF CHARITY: BENEVOLENT SONGS IN BRITAIN C.1800

Leena Rana, University of Southampton

Young women from prosperous and religious backgrounds were expected to be charitable and compassionate to the poor. This paper contemplates music's role in the cultivation of compassion, the composer as moral educator, and the female performer as a vehicle in which to communicate moral messages to her audience. I examine songs that depict destitute and pitiable characters from the collections of Elizabeth Sykes Egerton (1777-1853) of Tatton Park and Lydia Hoare Acland (1786-1856) of Killerton House. The study builds on Leslie Ritchie's investigation into women's charity songs, considering the complexities surrounding the consumption of these songs, and how consumers used and performed this music in front of family, friends and future husbands. The possession and performance of compassionate songs did not automatically create a benevolent individual. One of the main considerations, then, is whether these pieces helped to translate pitiful feeling into charitable action or whether the songs reduced compassion to a pose. This interdisciplinary study covers gender studies, girls' education in the eighteenth century, philosophy, social sciences and music aesthetics. By locating these songs in a broader social and cultural context we can begin to understand how music functioned in the English country house and its participation in the construction of landed elite identity.

SOUND OF BODY: MUSIC AND SPORTS IN VICTORIAN BRITAIN

Jennifer Sheppard, King's College London

Victorian Britain's mania for sports is well known. Initially introduced in public schools as a means of social control, the playing of sports and games tapped more broadly into trends that united moral and bodily improvement, such as Muscular Christianity and the craze for healthy living. Athleticism soon became an essential feature of the "gentlemanly" English identity: indispensable to social advancement and key to the nation's imperialist endeavors; by the late nineteenth century, sports had developed into both lucrative enterprise and fashionable leisure pursuit for the expanding middle class.

This paper explores three intersections between sports and music in the decades around the turn of the century. One, in the late 1890s doctors began to advocate breathing exercises and singing as "healthy" activity for the chest and lungs. A panacea for everything from nervous complaints to tuberculosis, singing was also recommended as training for soldiers and Olympic athletes. Two, Gilbert and Sullivan's operetta *Utopia, Limited* (1893) lampooned both the Victorian health and sanitation movement and the image of the English as sport-mad physical specimens. Set in an imaginary colonial island, *Utopia* reflects not only the British nation's view of itself, but also how other nations construed its identity. Three, the vogue for muscular training saw a similar 'muscularising' of lyrics and music for school songs, popular songs, and hymns: a trend to which Hubert Parry's setting of "Jerusalem" (1916) belongs. Indeed, "Jerusalem"'s popularity at English sporting events today proves the significance of these long-rooted associations between sports, religion, and nation.

MUSIC AND MANLINESS IN THE *BOY'S OWN PAPER*: 1879-1903
Judith Barger, Independent Scholar

In 1879 and 1880 the London-based Religious Tract Society launched two magazines for Victorian youth: the *Boy's Own Paper* followed by the *Girl's Own Paper*. A long-time publisher of religious tracts, the Society took on these projects to offer a wholesome alternative to the pernicious literature circulating among England's primarily working-class youth. With missionary fervour, the Society sought to put their magazines into the hands of young boys and girls who would derive benefit from a judicious mix of morally upright entertainment and instruction. Both were best-selling publications, and musical content was part of the winning formula the Society adopted for the weekly issues. But a glance at the respective magazines reveals a disparity in musical offerings between the two magazines. The music that appeared abundantly in the *Girl's Own Paper* not only in music scores, but also as music making in fiction and nonfiction, in poems and illustrations, and in answers to correspondents, appeared less frequently in the magazine for boys. Closer examination of twenty-five years of the weekly issues for both magazines discloses a strong didactic purpose for boy's music making missing from girl's music making. This paper identifies the music lessons taught to boy readers rooted in societal expectations about gender roles and manly behaviour. When compared to the music lessons found in the *Girl's Own Paper*, the latter were less direct and lacked the same clarity of purpose.

“STRONG, FIRM, BOLD, PERSISTENT, BIG AND FORCEFUL”: THE RISE OF THE MALE
CHOIR IN EARLY 19TH-CENTURY GERMANY
Balázs Mikusi, National Széchényi Library, Budapest

Throughout Germany the early 19th century saw a radical increase of interest in the male chorus as a distinct type of vocal music. Based on a chapter of my PhD dissertation (recently defended at Cornell University) this paper explores the history of the genre from Michael Haydn's first male quartets through the foundation of Carl Friedrich Zelter's *Liedertafel* to the 1817 publication of Hans Georg Nägeli's seminal textbook *Gesangbildungslehre für den Männerchor*. Given that several contemporaries expressed their discontent with the narrow range the exclusive use of men's voices resulted in, the astounding boom in male choruses appears primarily to have been prompted by political reasons, in particular by the increasing significance of military choral music during the Napoleonic Wars. Most contemporary music theorists, nonetheless, went out of their way to obscure this rather pragmatic inspiration and demonstrate instead the inherent aesthetic superiority of men's voices over those of women. From a musical point of view many argued that women were more inclined to sing mere melodies than participate in complex harmony – a view all the more disgraceful for women, since eloquent harmony came increasingly to be viewed as a German national attribute as opposed to the soloistic approach associated with the despised Italians. At the same time male voices were also considered as being much more effective in conveying poetic texts, which gave men's choruses an additional 'moral' advantage. These ideas fostered not merely the mushrooming of male choirs but also the exclusion of women from those political activities the male choral movement came to promote from the 1820s on.

SESSION 27: PATRONAGE, VIRTUOSITY, AND MUSICAL CAREERS

SEWING MACHINES, STRADS, AND THE DEVIL: THE CURIOUS CASE OF VICTOR REUBSAET, "DUC DE CAMPOSELICE", 19TH-CENTURY MUSIC PATRON Sylvia Kahan, CUNY

In many languages, the term "maecenas" has become synonymous with lavish and enlightened arts patronage. Throughout history, composers and performers have sought out patrons in order to gain subsidies for their art. But what motivates patrons to pursue this activity? Some music patrons have twinned the generous impulse of promoting musicians with self-promotion. As a case in point, I will consider the patronage activities of Victor Reubsaet, better known to posterity as the self-styled "Duc de Camposelice" (1843-1887).

Reubsaet, a Dutch-born violinist and tenor, performed light opera and recitals throughout Europe. After meeting and marrying Isabella Singer, wealthy widow of the sewing machine magnate, Reubsaet used her fortune to procure his ersatz ducal title and to buy a double quartet of Stradivarius instruments. Seeking notoriety in French musical circles, he bought a double quartet of Stradivarius instruments and established a salon, where he performed as tenor and violinist alongside Europe's great musicians.

Reubsaet's promotion of himself as an "illustrious Macaenas" used Flemish music as the vehicle. In 1883, he mounted a charity concert at the Salle du Trocadéro featuring the Paris premiere of Peter Benoît's gigantesque oratorio *Lucifer*, performed by renowned soloists and 500 musicians. Reubsaet's press campaign touted both the "new Flemish school of composition" and his own largesse. His selfish motivations notwithstanding, Reubsaet's patronage created opportunities for Flemish musicians and composers to attract new audiences in France, London, and other European cities. His tactics and shrewd use of the press would influence future generations of music patrons.

STRATEGIES OF THE JUSTE MILIEU: EMILE PRUDENT AND THE VIRTUOSO PROFILE Alicia C. Levin, University of Kansas

When French pianist Émile Prudent (1817-1863) first approached the virtuoso arena in Paris, he knocked politely at the door, clutching his hard-won prizes from the Paris Conservatoire. But without fanfare or publicity to support his claim, Prudent's 1835 debut went unnoticed by audiences enthralled with Franz Liszt, who had recently begun to appear in public after years of study. The teenaged Prudent, talented as he may have been, simply could not compete with the Hungarian icon, whose adult persona thrilled fans with its masculinity and sex appeal. Yet initial disappointment did not discourage Prudent from pursuing a virtuoso career; rather, Liszt's career provided a model after which Prudent re-framed his professional strategies to conquer the Parisian stage. Though his name is largely unknown today, Prudent and his career offer the opportunity to investigate how issues of strategy and national identity played into the construction of mid-century virtuoso pianism.

In this paper, I examine the construction of Prudent's re-entry into Parisian musical life in 1842. To begin, I address his professional strategies. After the dismal 1835 season, he reinvented his credentials through isolated study (as Liszt had done), extensive concert tours, and a connection to Thalberg. In 1842, he returned to Paris, where critics claimed him as the *juste milieu* of French pianism: the ideal combination of elegance and virtuosity, national taste and international flair. I then turn to the critical agendas shaping his second debut in Paris. Bound up in national and aesthetic questions, the reception of Prudent's playing reveals the

conundrum of how to cultivate French virtuosos while feeding the public demand for seasoned cosmopolitan performers.

SIR JULIUS BENEDICT (1804-1885): REINTERPRETING THE CONDUCTING CAREER OF A
NATURALISED ENGLISHMAN IN 19TH-CENTURY BRITAIN

Fiona Palmer, NUI Maynooth

In 1880 Sir Julius Benedict (1804-1885) resigned from his London-based role as conductor of the Liverpool Philharmonic Society. He had held the post for thirteen years. The consequences of his resignation provide illuminating evidence of his status in British musical society towards the end of his long and varied career. The Stuttgart-born son of a Jewish banker, author of biographies of Mendelssohn and Weber and editor of Beethoven, his career as a conductor of opera, oratorio and orchestral music provides an interesting perspective on the marketplace within which he operated. His work encompassed metropolitan and regional centres of activity. This paper considers Benedict's portfolio career, his opportunities, institutional and personal allegiances, successes and failures. It examines the issues surrounding his contemporaneous reception and posthumous image. It seeks to establish the nature of his function as conductor within the broader landscape of the status and remit of this role as understood in Britain in the final decades of the nineteenth century. As a result, fresh insights are gained into opportunities for conductors, the fortunes of Benedict's key competitors, programming practices (repertoire and practitioners), and infrastructures of conductor employment and influence.

AMERICAN PIANO VIRTUOSITY: OPERA FANTASIES IN NINETEENTH-CENTURY NEW
YORK CITY AND THE CASE OF RICHARD HOFFMAN

Spencer Huston, University of Kansas

By mid-nineteenth century, New York City's vibrant musical culture featured a thriving concert life, regular performances of European opera, and tour-de-force display by virtuosos of all kinds. Among these stood the Manchester-born pianist Richard Hoffman, one of the city's most respected and influential figures. Perhaps the most prolific composer of operatic fantasies in nineteenth-century America, Hoffman published the majority of these works between 1856 and 1870. His output illuminates a unique perspective on the operas flooding the stages of New York City, while demonstrating the larger context of nineteenth-century musical tastes and consumption. Indeed, Hoffman's fantasies correspond with the popular operas staged during this fifteen-year span and offer insight into how he strategically approached the consumer. Furthermore, this music sheds light on the public perception of virtuosity, while also addressing the notion of accessibility to the amateur. My research shows that Hoffman's output was an influential mediator between perspective audiences and the operas themselves.

To begin, I examine special elements of Hoffman's compositional approach, particularly the balance between virtuosic flare and amateur accessibility. Next to the "knuckle-breaking" fantasies composed by better-known contemporaries Liszt and Thalberg, Hoffman demonstrates interest in composing for amateur skills without sacrificing the drama and excitement of bigger works. I'll then discuss how Hoffman's work relates to the concurrent opera productions of the day. Finally, I discuss how Hoffman's fantasies illustrate clear cut attitudes towards virtuosity in America. Ultimately, my conclusions illuminate a section of mid-nineteenth-century-American piano repertoire, its place and purpose.

SESSION 28: SPECTACLE ON STAGE

PAINTING AS OPERA: BRINGING ART TO LIFE IN 1830S PARIS

Sarah Hibberd, University of Nottingham

Spectacle had always been an important component of French opera, and from at least the middle of the eighteenth century paintings had proved an important source of inspiration for scenic effects. By the 1820s and 30s, panoramas, dioramas and other *spectacles d'optiques* were also having a profound impact on the development of staging design (not least through the work of Louis Daguerre), and were a frequent reference point in newspaper reviews. Such influences encourage us to investigate the wider context in which grand operas were created and received, in order to establish what the visual experiences and expectations of opera audiences might have been, and what perceptions were of the relationship between music and spectacle when the genre was at its height during the July Monarchy – and before it was routinely attacked for its over-reliance on visual effects.

In this paper I consider some of the scientific work of the period on sensory perception, and the ways in which this fed into popular entertainments. I examine the reception of some experimental musico-visual works of the 1830s – including a ‘nocturnorama’ and an opera, each based on a celebrated painting – and apply to opera some ideas borrowed from scholarship on early film on the distinction between narrative and attraction. By this means I seek to illuminate grand opera’s distinctive fascination with the interplay of music and visual spectacle, and suggest ways forward for theorising its aesthetic power.

ROMANTIC SCIENCE: MEYERBEER'S *ROBERT LE DIABLE* AND THE ‘MAGNETIC STORM’ IN FRANCE

Mark A. Pottinger, Manhattan College

Process and unity lie at the center of the European Romantic Movement in the early nineteenth century. The redefining of the nation state, which occurred most precipitously after the defeat of Napoleon in June 1815, heightened these modes of thought. However, beyond the burgeoning definition of nation, the natural sciences were looking outside national borders to discover universals that articulated nature’s ‘laws of citizenry’. Nature was seen as all that was known and unknown to man, a constant growing and ever evolving space of becoming. So overwhelming was this perspective that the most influential scientists and philosophers of the age developed a fascination with the hidden forces within Nature in order to realize the potential for individual and societal development. In France, the results of such thinking brought forth the fascinating work of French physicist and mathematician François Arago (1786-1853) and his successful experiments on the unseen wave-like properties of magnetism. The work of Arago is examined in light of the popularity of magnetism in France in the late 1820s and how his theories come to be displayed in Meyerbeer’s grand opéra *Robert le diable* (1831). The relationship between the composer and the German naturalist Alexander von Humboldt (1769-1859) is also discussed and how their many conversations in Paris led to the definition of ‘magnetic’ forces in the French operatic work.

TRADITION AND INNOVATION: MME MARIQUITA'S BALLETS FOR THE OPÉRA-COMIQUE

Sarah Gutsche-Miller, Columbia University

When Albert Carré took over the direction of the Paris Opéra-Comique in 1898, one of his stated ambitions was to bring the theatre's then languishing danced component to the same artistic level as its operas. He immediately hired Paris's most celebrated choreographer, Mme Mariquita, to teach an in-house ballet troupe and create the theatre's dances; he then brought together many of the era's leading French composers and dramatic authors to collaborate with her on a series of autonomous ballets: Camille Saint-Saëns, André Messager, Jules Massenet, and Camille Erlanger all wrote scores for Opéra-Comique ballets, while Henri Cain and Catulle Mendès frequently contributed librettos. Between 1898 and 1918, the Opéra-Comique produced twelve independent ballets, and more than forty ballet divertissements within operas.

At first glance, many of these works seem to be straight-forward nineteenth-century ballets. But how traditional were they? Critics speak of Mariquita's choreographic revolution, and many celebrate her repudiation of the conventions that caused ballet to stagnate in the state theatre. Her colleagues were, for the ballet world, unusually renowned, "serious" composers and writers. Were these ballets, then, the last nineteenth-century French pantomime-ballets, or did they constitute a shift towards an indigenous modernisation of ballet? My paper examines the Opéra-Comique's independent ballet productions from 1899 to 1906 to determine what formal, dramatic, musical, and choreographic characteristics made them seem out-dated, even passé, and what set them apart as the first ballets to move towards a renewal of the genre in France before the arrival of the Ballets Russes.

CHRISTOPHER COLUMBUS, NERO, AND THE QUEEN OF SHEBA: MUSIC FOR THE RINGLING BROTHERS AND BARNUM AND BAILEY CIRCUS SPECTACLES

John Koegel, California State University, Fullerton

Before D. W. Griffith's epic films *Intolerance* or *The Birth of a Nation* of the 1910s, with their innovative camera work, cast of hundreds, grand scale sets and costumes, elaborate pastiche orchestral scores, and biblical and historical narratives reinterpreted for modern audiences, circus

owners such as the Ringling Brothers of Baraboo, Wisconsin and P. T. Barnum of the Barnum and Bailey Circus produced lavish biblical and historical spectacles, called "specs" in circus dialect. These "specs" required larger casts than Griffith utilized, along with just as or even more sumptuous theatrical and musical components than what Griffith could afford, but accompanied by the circus menagerie. Spectacles such as *Nero, or the Destruction of Rome* (1889); *Columbus and the Discovery of America* (1891); and *The Fall of Ninevah* (1892) captured the imagination of American (and European) audiences hungry for large-scale entertainment and aesthetic edification. While some scholars are beginning to analyze these "specs" in terms of their visual components and their connections to the presentation of gender, few if any have studied the use of the music in these works—a mix of operatic-style songs, large choruses, and instrumental accompaniment by large wind bands playing descriptive music to enhance the narrative presentation, as well as vigorous marches and languorous waltzes—which foreshadow Griffith's pastiche film scores. This paper examines several of these large spectacles to understand how composers and music directors such as Angelo Venanzi put together the special music needed to fill the particular needs of this little-understood form of musical and theatrical entertainment at the turn of the twentieth century, and how this was received by circus audiences.

SESSION 29: ISSUES IN THE HISTORIOGRAPHY OF 19TH-CENTURY PERFORMANCE PRACTICES

This themed session explores current 19th-century historical performance research and practice. Post-Taruskin, this was seen by some a decade ago as something of an intellectual cul-de-sac. However, the AHRC-funded CHASE project at the University of Leeds (examining 19th-century annotated editions of string music) is one of a number of recent projects which has produced a body of material that points in several directions. It provides a resource for those interested in the empirical study of different performing approaches to the same repertoire, or the work of individual editor/players. But it also raises the possibility that the gathering of data from which to extrapolate generalised statements of performance principles may not, in fact, be the only valid methodology. This is because we are now more vividly aware of the provisional nature of even the most apparently authoritative performing texts. The application of this historical research to modern historical performance is not straightforward. These papers consider these topics from a variety of perspectives, using different repertoires and methods. Mendelssohn's violin concerto was edited by some of its earliest performers, but the information in these editions is not generally exploited by modern players; 'historically informed' performances of baroque music are now ubiquitous, but 19th-century editions may remind us of neglected aspects of the music; hitherto unexamined Schoenberg sources shed light on early performance practices in *Verklärte Nacht* of interest to modern players; and it may be that the current lack of communication between researchers and performers could be improved if a different theoretical approach could be applied in this sometimes contentious field.

THE RE-DISCOVERY OF BAROQUE VIOLIN MUSIC IN THE 19TH CENTURY

Duncan Druce, University of Leeds

In the revival of interest in baroque music during the nineteenth century, the violin played an important part. From the 1840s onwards, annotated editions, in the form of anthologies or publications devoted to a single composer, had a significant role in its dissemination, and editors such as Ferdinand David and Delphin Alard made more extensive changes and additions than they did to later repertoire. These editions are now deprecated by modern historical performers. But they are especially valuable, both for showing the performance ethos of the time, and because they demonstrate a desire to explore the full expressive possibilities of the music, such as its nobility and grandeur, in a way that might still inspire present-day performers.

EDITIONS OF THE MENDELSSOHN VIOLIN CONCERTO IN E MINOR - PERSPECTIVES UPON ANNOTATED PERFORMANCE EDITIONS AND THEIR USEFULNESS TO PRESENT- DAY PERFORMERS

David Milsom, University of Huddersfield

Mendelssohn's E Minor Violin Concerto remains one of the great bastions of present-day repertoire and is often paired with the Bruch G Minor concerto (after a famous LP which did the same, performed by Yehudi Menuhin in the 1950s). The work can be seen as one of the most celebrated essays in Romantic violin literature. To what extent, however, can (or should) historically-informed performance impinge upon, influence or mould future performances of the work in the light of ever-improving historical performance evidence? This paper will examine nineteenth-century editions of the work of direct relevance to its performance by the first generation of its interpreters. It will discuss their content and meaning and consider how

the findings of performance practice research can influence the continuing performances of a central work in the current violin repertory.

TRANSFIGURED BY TIME? - EVOLVING PERFORMANCE PRACTICE ISSUES IN
SCHOENBERG'S *VERKLÄRTE NACHT*

Thomas Kemp, RNCM

Verklärte Nacht (1899), was Schoenberg's first great work: its first performance, given by the Rosé Quartet in the Vienna Musikverein on 18th March, 1902, caused a riot. Considered a radical, iconoclastic work by its first audiences, the music is firmly rooted in 19th century romanticism and represents a synthesis of the two opposing camps that dominated the latter part of the 19th century: Wagner and Brahms.

Arnold Rosé who led the first performance would have viewed this music as part of a continuous tradition; in the early twentieth century, the idea of varying playing style for each period of music was relatively new. This paper will explore the changes of playing tradition and cultural aesthetics that occurred during the 20th century and will look at Schoenberg's own evolving interpretation of the work. What can we learn from these changes and how can we make research relevant to performing this music? What is there to be learnt from looking at the early performing materials and analysing seminal recordings of the work? Can looking back help us to look forward as performers?

PRESCRIPTION OR DESCRIPTION: A THEORETICAL CONTEXT FOR HIP RESEARCH AND
PRACTICE

George Kennaway, University of Leeds

Researchers in the 19th-century music have much more information at their disposal than in earlier periods. Some evidence consists of rules (or prohibitions); some suggests practices which widely flouted these rules. Research in historical performance is generally positivist, accumulating data from which general principles are hypothesised. But in 19th-century music, both performers and researchers subscribe (consciously or not) to an autonomous view of music which has been long contested in other types of musicology. This paper suggests a framework within which a perceived lack of mutual understanding between performers and researchers could be resolved.

SESSION 30: STAGING SCOTLAND

ROB ROY ON STAGE

Orly L. Krasner, City College of New York

A century before the American musical stage produced one of its most enduring Scottish fantasies (*Brigadoon* 1947), Celtic tropes were popular in parlor songs and on stage. Rob Roy, the subject of several Child ballads, evolved from an historical figure – Robert MacGregor (1671-1734) – to a cultural icon, moving from life to literature, then music. His transformation from soldier to businessman, castle-rustler, and outlaw played out against the backdrop of the Jacobite Uprisings. Daniel Defoe's *Highland Rogues* (1723) romanticized his exploits and led to the Royal Pardon in 1726 that allowed MacGregor to live his last years as a legend in his own time. Subsequent literary works such as Wordsworth's poem "Rob Roy's Grave" (1807) and Sir Walter Scott's 1817 novel completed his metamorphosis.

Scott's *Rob Roy* inspired a host of musical settings. This paper considers three stage works that portray the same figure against musical backdrops with varying amounts of Scottish musical color: Davy and Pocock's *Rob Roy MacGregor* (England, 1818), Friedrich von Flotow's *Rob Roy* (France, 1836/7), but primarily another with the same title by Reginald de Koven (1894). De Koven's *Robin Hood* had recently become the most popular American operetta of its day; he succeeded his noble outlaw in forest green with *Rob Roy*, a similar character this time in tartan. Scottish musical elements suffuse the score, most effectively in his faux folk songs and the "gathering of the clans" in the Act I finale. De Koven's *Rob Roy* was typical of American musical theater at the end of the 19th century; revived briefly in 1914, his evocation of the Highlands remained essentially unchallenged until *Brigadoon*.

A SCOT BARD IN EUROPEAN SOUTH: DIONISIOS RODOTHEATOS'S OPERA *OITONA*
(1876)

Konstantinos Kardamis, Ionian University, Corfu

In January 1876 Corfu's newspapers made explicit references, not only to the performances in the town's Municipal Theatre of operas belonging to the standard Italian repertory (ranging from Verdi's *Macbeth* and *Rigoletto* to Donizetti's *Lucia di Lamermoor* and the Ricci brothers' *Crispino e la comare*), but also to a new and original one-act opera by a local composer. Its title was *Oitona*, its composer was Dionisios Rodotheatos and its plot was based on the ossianic sagas.

Rodotheatos's opera is the earliest recorded use of a Scottish subject by a Greek composer and raises some important questions regarding the creative use and reception of a plot of "Celtic origin". The presentation of *Macbeth* and *Lucia* in 1876 in Corfu seems to have created a proper background related to operatic "Scottishness" as perceived in 19th-century Italy. However, this does not seem to be the only cause that led Rodotheatos to set to music an ossianic subject. In 1876 the 27-years-old Rodotheatos was already acknowledged as the most prominent champion of Wagnerism in Greece. The bardic qualities of *Oitona* seem to constitute one more link in a series of Rodotheatos's compositions that aimed to introduce "Germanic music" in 19th-century Greece. After all, ossianic poetry and J. Macpherson's involvement was extremely important for "German Romanticism", whereas since 18th century the ossianic connotations were also known in Italy, where Rodotheatos studied during early 1870s. Moreover, the importance of the introduction of "Nordic foggiess" in 19th-century Greek opera through a Scottish subject will be discussed both in view of the Greek political and social endeavours of that time and in relation to the British Administration of Corfu, which ended in 1864. If not anything else, *Oitona* was not described by the press as a "foreign opera" because of its setting in Scottish Highlands, but exclusively because of its Italian libretto.

SESSION 31: THE CONCEPT OF WORK IN MUSIC

BEETHOVEN'S NINTH AND THE HARD WORK OF THE ENLIGHTENMENT

James Parsons, Missouri State University

For too long Beethoven criticism has neglected a cardinal feature of Schiller's 1785 poem: its steadfast summons to action. In the first strophe, *Freude* is the reward granted the person who seeks Enlightenment. In the second, *Sympathie* is the invigorating relation ensuing from the head-heart synthesis on which Enlightenment is predicated, exemplified here in the individual who wins a friend or marriage partner or who assembles the competing threads of self development. Responding to Schiller's demand that joy "join again what custom rigorously has

divided,” in the finale Beethoven repeatedly undertakes such hard work, through, variously, the epic breakthrough to voice or open-ended, searching formal design. Although the reiterated fortissimo F-sharp unisons of measures 517-525 recall the terrifying fracas of the first movement’s recapitulation, only retrospectively does one interpret the earlier passage and its reliance on F-sharp as the optimistic outcome of exertion rather than of fury for, according to Schiller, *Zauber* attends joy’s reunifying authority. Toil likewise shapes the *Freude* melody’s move from naïve simplicity to artful complexity; combined with the finale’s arsenal of musical idioms, all of this allows Beethoven to “join again” what custom routinely divides. Simple song cedes to double fugato with diminution just as that song’s cello and bass unison presentation in measures 92-116 yields to the choreographed cadenza of four vocal soloists, in measures 835-842, reveling in triumphant, sympathetic concord. This paper documents the numerous ways Beethoven enacts Enlightenment’s strenuous effort, challenging the pervasive view that he ignored Schiller’s poem or treated it indifferently.

THE LABOUR OF LOVE: WORK AND REST IN MAHLER’S EIGHTH SYMPHONY

Stephen Downes, University of Surrey

Goethe wrote in 1827: ‘I should not know what to do with eternal beatitude unless it also presented me with tasks to carry out and difficulties to overcome... Let us continue to work.’ Mahler stated that ‘for the right labourer it is always granted to collect an imposing little heap!’ In Mahler’s Eighth Symphony (some little heap!) gendered notions of striving (*Sehnsucht*) and rest (*Ruhe*), materialism versus metaphysics, and the opposition of romantic symbol and the work of allegory in romanticism are central. Its massive forces and material, performative effort are related to the Mahler’s interpretation of Goethe’s Eros as the generative force of both the creative spirit and inexhaustible artistic labour. The two parts of the symphony reveal, from different directions, the contrast between manly struggle and womanly blessed peace. In part 1, from ‘Infirma nostril corporis/Virtute firmans perpeti’, the move from ‘infirmated’ D minor to a ‘weakened’ cadence in Eb precedes sinking subdominant moves through D, G to C (the energetic low point). The E major ‘breakthrough’ at ‘Accende lumen sensibus’ then offers a bodily, sensuous, (allegorical) revitalization, but also, as a call or demand, one indicative of doubt and desire. The ‘infirmated’ music returns in part 2 as angels speak of the burdens of an earthly residue before Dr Marianus’s lead up to the E major statement of Mater Gloriosa’s theme, the symbolic embodiment of *Das Ewig-Weibliche*, the restful, redemptive goal ultimately beyond the labours of man.

SESSION 32: BEYOND WAGNER

SAVING THE *EINZELKUNST*: THE NEW GERMAN SCHOOL AND THE *GESAMTKUNSTWERK*

James Deaville, Carleton University

Recent research into the concept of *Gesamtkunstwerk* has either examined the principle as applied to cultural history after Wagner (Koss, 2011; Fauser, 2008; Fischer, 2002; Günther, 1994) or argued about its meaning and applicability in the works of Wagner himself (Meier, 2011; Knapp, 2005; Bermbach, 2004, Kröplin, 1995). This paper will look for the first time at the reception of Wagner’s concept of *Gesamtkunstwerk* by his contemporary associates in the New German School, especially Franz Brendel and Franz Liszt, revealing how they distanced themselves from the problematic neologism.

The central idea behind Brendel's 1853 article series "Die bisherige Sonderkunst und die Gesamtkunst der Zukunft" involved the continued existence of the "Einzelkunst," even though the writer claimed to subscribe to the primacy of the "Gesamtkunstwerk." Needless to say, Wagner responded with characteristic disdain for this "mis-reading" of his published writings. However, Liszt's 1855 article on programme music and *Harold in Italy* by Berlioz, followed by the publication of his symphonic poems in 1857, provided Brendel and associates with justification for pursuing "poetically-inspired" instrumental composition, as did their interpretation of Wagner's 1857 letter about the symphonic poems. At the same time, the New Germans around Liszt and Brendel were relegating "Gesamtkunstwerk" to an historical position within Wagner's aesthetics, as seen in the pages of their organ *Neue Zeitschrift für Musik* and in successive editions of Brendel's *Geschichte der Musik*.

THE MINIATURIST AS MODERNIST: GRIEG AND MACDOWELL IN THE WAKE OF WAGNER

Ryan Weber, University of Connecticut

"The music dramas of Wagner ... may be considered as the greatest achievement in our art."
(Edward MacDowell)

"Wagner has inaugurated a new and significant chapter in the history of art." (Edvard Grieg)

The towering influence of Wagner's music in the nineteenth century led to a redefinition of modernism in which many composers from a peripheral position attempted to reclaim central "universal" values in art. Grieg and MacDowell represent a transatlantic response to Wagner's aesthetic in which the "miniature" embodies a more complex message than that previously acknowledged in Western scholarship. While many critics have frequently acknowledged their nationalistic leanings, for Grieg and MacDowell, national discourse in its most profound guise meant not the dissolution of regional distinctiveness, but a renewed synthesis of such elements among competing dialogues of identity. Their reliance upon a wide array of linguistic influences and individualized experience cultivated a strong sense of irony, which directly engaged idealistic notions of nationalism amidst the composers' eclectic search for universality. The endeavor to embrace these categorical binaries of cultural identity and to seek unity from opposing influences lead to a dynamic expression in the musical literature.

This study will explore the late works of Grieg and MacDowell—the very pieces situated at the end of a century marked by struggles to define national character, international inclusiveness, and individual distinctiveness. In so doing, I will investigate the tensions created within the domain of the miniature as MacDowell and Grieg express vacillating assessments of Wagner's music. Moreover, I will argue that viewing their works according to their overlapping influences encourages us to perceive not a singular identity of national persuasion, but a complex position that draws near to an identity crisis.

CHAUSSON'S *VIVIANE*, "DÉWAGNERISATION", AND THE PROBLEM OF DESCRIPTIVE MUSIC

Mark Seto, Connecticut College

Ernest Chausson made two major aesthetic decisions in the late 1880s: he resolved to "dewagnerize" himself, and declared he would no longer write program music. This paper builds on the work of Steven Huebner, Annegret Fauser, Carolyn Abbate, and Marie-Hélène Benoit-Otis by considering what Chausson's renunciations might have meant in terms of musical style. My exploration focuses on *Viviane* (composed 1882-83, revised 1887 and 1893), a symphonic

poem that shares musical material and subject matter with Chausson's magnum opus, *Le Roi Arthur* (1886-95). Drawing on unpublished sketches and manuscripts held at the Bibliothèque nationale de France, I will trace how Chausson suppressed evidence of Wagnerian mimicry over the course of his revisions to *Viviane*. This erasure stands in pointed contrast to an overt reference—acknowledged as such in his sketchbook—to a piece by Chausson's mentor, César Franck. In addition, Chausson brought *Viviane* more closely in line with sonata procedures, inviting the listener to appreciate the work on its purely sonic merits at a time when the composer was becoming less sympathetic to the idea of “descriptive music.”

UPPER CIRCLE, FRONT ROW: ADORNO AND PARSIFAL BETWEEN SCORE AND STAGE
Sherry D. Lee, University of Toronto

Theodor Adorno's favourite seat in the opera house was, apparently, in the middle of the front row in the upper circle. An avid operagoer, he preferred this location especially for its acoustic advantages for attentive listening, despite – or, rather, partly because of – the imperfect view it afforded of the stage and its goings-on emanating from the producer's imagination. Commentary on the practices of staging Wagner's operas forms a key part of his critique of 20th-century ‘updated’ opera productions that attempted to make a seemingly retrograde genre ‘relevant’ to a more modern public, a topic he revisited repeatedly throughout his career. According to Adorno, opera after Wagner fell into a chasm somewhere between writing and representation, score and stage: that is, between modernism's demand that music become increasingly autonomous and opera's insistence that music assimilate itself to the extramusical. In the score of *Parsifal*, which he characterised as static, its motifs ‘like little pictures’, Adorno located a unique demand for an ‘investigative’ art of listening that discerned the work's aura as an echo, encompassing the auditory and the spatial, the sonic and the visual. In this paper's exploration of the dimly-lit region between score and stage, which draws upon Adorno's ‘Natural History of the Theatre’, ‘On the Score of *Parsifal*’, ‘Bourgeois Opera’, *In Search of Wagner*, and the ‘Opera’ chapter from *Introduction to the Sociology of Music*, Wagner's final music drama turns out to form a fine vantage point for contemplating opera at the edge of the abyss.

SESSION 33: MUSIC AND LITERATURE

THE IMPROVVISATRICE GOES TO RHEIMS: ITALIAN “HALF-SONG” FROM CORILLA TO
ROSSINI

Ellen Lockhart, Princeton University

This paper will examine the phenomenon of the Italian improvisatory poetess within the early nineteenth-century travelogue, novel, and opera. The late eighteenth century saw the rise of a number of projects subsuming the spoken word within the domain of music. Rousseauian melodrama is the most famous, but the list also includes Steele's *Prosodia rationalis* (1775), which invented a modified musical notation to transcribe the sounds and rhythms of the spoken word. On the Italian peninsula, audiences were captivated by the meteoric rise and fall of the *improvisatrice* Corilla Olimpica, who was able to create poetry extemporaneously on any topic, to the accompaniment of an orchestra. According to many accounts, her declamation was midway between speech and song; the German ethnographer Karl Ludwig Fernow recorded transcriptions of her melodies in his *Über die Improvisatoren* (1805).

Unlike the earlier, mostly male improvisers of the *Accademie*, Corilla – nicknamed *Saffo rediviva* – was construed as an embodiment of the ancient past. She died in obscurity in 1800, but her fame continued to grow thanks to numerous novelistic and dramatic treatments;

Madame de Stael's *Corinne, ou L'Italie* allows us to trace the reception of these themes within French romanticism. A lightly fictionalized version of Corilla may also be found in Rossini's *Viaggio a Reims*, in which Giuditta Pasta created the role of the *improvvisatrice*. I will argue that the final aria supplies a stylized version of Corilla's declamation, the scalar coloratura gracing the end of each sustained pitch representing the continuous, swooping contours of speech.

A NINETEENTH-CENTURY POET CONSIDERS NINETEENTH-CENTURY MUSIC: SONNETS
BY MARY ALICE VIALLS

Jean L. Kreiling, Bridgewater State University

In her ten sonnets addressing specifically identified individual pieces of music, the obscure English writer Mary Alice Vials (c.1861-1929) offered creative and insightful responses to the music of her time. The sonnets all appear within a single volume titled *Music Fancies and Other Verses*, published in 1899, and they all employ a remarkably consistent Petrarchan framework. They address music by composers whose fame remains widespread, such as Beethoven, Chopin, and Wagner, as well as works by less prominent composers like Louis Spohr and Charles Wood. While none of Vials' poems should be considered practical guides for listening, the imagery and organization of her sonnets often suggest potentially enlightening perspectives. Despite an occasional excess of sentimentality and some awkward and now-dated language, Vials writes convincingly of music's ability to advise spiritual seekers, to communicate the rapture of love, to convey emotional and temporal paradoxes, and to both lament and assuage loss. Each of these sonnets not only reflects an individual listening experience, but also allows a glimpse into the reception history of a musical work. Together, these poems illustrate the sonnet form's capacity for expressive contemplation of another art, as they attest to the emotional depth of both the music and the poetry of the nineteenth century.

ANECDOTAL EVIDENCE: READING SIR WALTER SCOTT'S *IVANHOE* (1819) AS
NINETEENTH-CENTURY MUSIC HISTORY

Roger Hansford, University of Southampton

Can fiction help re-write the history of music in the nineteenth century? The link between music and literature has often inspired study, an interest renewed in the field of Victorian studies after 2000, by Alisa Clapp-Intyre, Sophie Fuller, Nicky Losseff, Phyllis Weliver, Delia Da Sousa Correa and Ruth A. Solie. While most word-music scholarship focuses on the novel, my paper investigates Walter Scott's *Ivanhoe* of 1819, an example of chivalric romance. Romance is a subversive literary genre, typically alluding to the cultural periphery, that has maintained an association with the remote or fantastic throughout its history. My reading of *Ivanhoe* shows how music is integral to the plot, setting and characterisation. Scott features music for entertainment, worship and war, commenting on minstrelsy and the nature of effective performance and music criticism. The text contrasts sacred with secular singing and uses music to differentiate between groups who are opposed by culture, nationality or religion. The musical events act as emotional elicitors within the romance but also tell of music's role in the author's quotidian – when music upheld supremacies of class and nationality but also potentially threatened domestic harmony. I will ask how music making in *Ivanhoe* was inspired by, and speaks of, contemporary activities such as hymn and parlour singing, folk song collecting, and opera criticism. My theoretical framework draws on New Historicist approaches to literature, as well as critical practices of the New Musicology, to justify the reading of fiction as a fresh source for cultural history.

TRANSFORMING GRETCHEN INTO MARGUERITE: BERLIOZ'S DIVERGENCES FROM
GOETHE IN *LA DAMNATION DE FAUST*

Mia Tootill, Cornell University

When the German critics Otto Jahn and Eduard Hanslick accused Hector Berlioz's *La Damnation de Faust* (1846) of "mutilating" Johann Wolfgang von Goethe's (in)famous text, they cast it in a tradition of French works and performances that corrupt their German sources. Alongside composers such as Charles Gounod, Berlioz diverged from Goethe in significant ways: not only is Faust damned to hell, but his relationship with Marguerite is dramatically expanded and her character more fully developed. This focus on Marguerite is bound up with the fact that Faust's damnation precludes her from saving him through her embodiment of the "eternal feminine." Although she dwells in Faust's shadow, Marguerite's independent identity lends her greater depth and importance throughout Berlioz's treatment of Goethe's play.

This paper investigates Berlioz's adherences to and divergences from Goethe's text in his portrayal of Marguerite, closely examining differences in the libretto. The music plays its most prominent role in Berlioz's departure from earlier portrayals of Marguerite as a pure symbol of "Mary," replacing her with an earthly, sexual "Eve" figure who falls to temptation and, particularly in her duet with Faust, expresses their mutual desire. Despite the protestations of German critics, I argue that Berlioz and his compatriots did not blindly deviate from original sources: their changes were driven by an understanding of public tastes. By transforming Gretchen into Marguerite, they translated more than mere language: in the process, the ideology of German Romanticism was interpreted and critiqued via concepts and terms that appealed directly to French nineteenth-century audiences.

SESSION 34: ITALY ABROAD

SAVERIO MERCADANTE'S *I BRIGANTI* (1836-37): A FRENCH "REVOLUTION"?

Francesca Placencia, University of Southampton

On 1 February 1842, French critic Ange-Henri Blaze thus opened the music column of *La Revue des deux mondes*: "At this moment, there is in Italy a school which tends to follow the French operatic system... at the head of this movement today is Mercadante."

The review relates to the 1842 Parisian performance of Saverio Mercadante's *La Vestale*, and is representative of the critical reception of the composer's output in France in the 1840s. French critics of the period recognized a kinship between Mercadante's "mature style" and the French operatic system, especially in regard to the works that later in the century came to be labelled as his "reform" operas. Mercadante himself stated to have fully developed in its *Il giuramento* (La Scala, 1837), the cornerstone of his "revolution."

What is not often remembered is that 1837 was not only the year of the creation of *Il giuramento*, but also of the first Italian performances of *I briganti*, the opera that Mercadante had written in haste in Paris for the Théâtre Italien in 1836.

In this paper I explore Mercadante's Parisian sojourn of 1835-6 and the reception of the French and Italian performances of *I briganti*, and introduce a discussion of its autograph score. I aim to reconstruct the pattern of revisions in the score against the backdrop of French and Italian criticism, highlighting the role that the press indirectly played in influencing Mercadante's compositional process and his ideal of stylistic "revolution."

“CETTE ENFANT DE NOTRE SOL” ? : FRENCH IDENTITY, ITALIAN COMPOSERS AND THE FRENCH ROMANCE

Helen Macfarlane, University of Southampton

The nineteenth-century theorist Arthur Pougin described the French Romance as “cette enfant de notre sol”, that child of our soil. Many critics were wary of foreign influences upon this quintessentially French nineteenth-century vocal genre; they emphasised the importance of national taste and believed that only native French composers who had grown up with the genre would be able to compose romances. Nineteenth-century accounts, however, demonstrate the important contribution made by Italian composers to the repertoire. These composers, largely unknown today, were ubiquitous in their time, and yet their contribution to the genre has received little scholarly attention to date.

This paper argues for a careful consideration of the French romance as a phenomenon of great significance in early-nineteenth-century musical culture, and concentrates in particular on the contribution of Italian composers to the genre. I investigate the circumstances which led several Italian composers to Paris and in doing so I demonstrate not only that the Italian composers introduced different idioms in their works but also that they stretched the boundaries established by the French theorists and composers in order to meet their own compositional needs. Drawing upon examples of romances such as *Il faut partir* by Vincenzo Focchi and *Aux premiers jours de mon printemps* by Adrien Boïeldieu, I offer new insights into the differing aesthetics of the Italian and French composers and shed light upon issues of national identity and cultural transfer in the French romance, ultimately reassessing the ‘Frenchness’ of the genre.

“TO ARMS! FAIR LAND OF SWEET MUSIC”: GARIBALDI SONGS IN LATE NINETEENTH-CENTURY ENGLAND

Chloe Valenti, University of Cambridge

English interest and involvement in Italian politics reached a climatic point in the 1860s, encouraged by a widespread fascination with Giuseppe Garibaldi. Among the huge array of Garibaldi paraphernalia, an extensive range of music in honour of Garibaldi, by both British and Italian composers and poets, began to appear around the time of his 1864 visit: piano fantasias, arrangements for brass band and wind, and a large collection of songs for choir or solo voice.

An examination of the music, texts, advertising and accompanying portraiture of the songs gives a fascinating insight into how Garibaldi was perceived, and how Italy was understood culturally and politically in England. The music reflects an English understanding of Italian opera forms and styles, including marches, men’s choruses and drinking songs. Songs for unison chorus, a style strongly associated with Verdi’s operas, are particularly prominent. In the 1840s, Verdi had been criticised for his frequent use of choral unison, but by the 1860s such writing was not only seen as a standard characteristic of Italian music, it was used in the Garibaldi songs to show political and spiritual solidarity with the unification cause.

The context in which the songs were performed encompassed all levels of English society, from amateur to professional and from private through to mass celebrations. They thus offer a unique, class-crossing insight into English attitudes to celebrated public figures and to Italy as an idealised land of music and war.

SESSION 35: MAKING SENSE OF OPERA AND MUSIC THEATRE

LAYERS OF AMBIGUITY IN SCRIBE, DELAVIGNE, AND AUBER'S *LA MUETTE DE PORTICI* David Rosen, Cornell University

It is generally agreed that ambiguity in *La Muette de Portici* results from contradictions *among* the three operatic domains: music, words, and the visual element. Here I explore contradictions *within* two of these domains.

“Masaniello’s political motivations are, through successive drafts of the libretto [. . .] increasingly presented only in conjunction with his determination to avenge Fenella . . .” (Hibberd). But the same trajectory continued when Auber set the libretto to music: some fiery speeches about taxes and tyranny in the printed libretto were not set to music. I regard them not as rejected elements, but as part of the opera’s text, although the audience would read them rather than hearing them.

The staging directions in Solomé’s contemporary staging manual sometimes contradict or supplement those in the libretto and score in interesting ways. Two examples:

The staging manual depicts the Spanish soldiers as more cruel, the *peuple* (in one scene specifically the women) as more heroic than does the libretto.

In the final chorus the *peuple* beg for mercy for their crime, hoping that Fenella’s sacrifice will suffice as expiation. There are no further indications in the libretto or score--only Solomé’s manual tells us that the answer to the chorus’s prayers is a “*tableau d’horreur*” ending with “stones of all sizes” raining down upon them. This ending supports the characterization of the *livrets de mise en scène* as an integral part of the operatic text, rather than as paratext, a mere interpretative commentary on that text.

RABBINICAL INCANTATION AND RENAISSANCE RHYTHMS IN THE OPERAS OF BELLINI Nicholas Baragwanath, University of Nottingham

Italian musicians of the 19th century took a practical and intuitive approach to rhythm that differed profoundly from modern ideas, which derive primarily from German didactic theories. For us, as for Moritz Hauptmann in 1853, a measure or bar is an abstract framework onto which individual rhythmic values may be superimposed. The hierarchical divisions of the bar are regarded as fixed, even where the melody is syncopated or irregular. Metre is primary. For 19th-century Italian musicians, in contrast, rhythm was far removed from this abstract hierarchy of bars, time-signatures, and divisions of the beat. These belonged merely to an inadequate system of notation. Rhythm was something tangible, real, yet resistant to analysis. It resided primarily in poetry and dance, not as seen on the page but as recited, sung, or danced. There were accordingly many types of rhythm, such as *ritmo della versificazione* or *ritmo nel ballo*. There was even *euritmia* or *ritmo interno*, which referred to the overall proportions of a piece of music, the temporal balance of its component parts.

This paper will explore the teachings on operatic rhythm that Bellini received while studying at the Naples Conservatory, and their significance to his compositional practice. In contrast to modern ideas of metrical hierarchy, he was taught the renaissance theory, derived from Hebrew traditions of Biblical recitation, that ritmopoea functioned through three species of ‘accent’ – *grammatico*, *oratorico*, and *musicale* – which generated standard melodic rhythms. The underlying pulse in the accompaniment belonged to an entirely separate rhythmic system.

TWO MANONS, A MOOR, AND A MADAM: TONAL BROKENNESS IN FOUR OPERAS BY
PUCCINI, VERDI, AND MASSANET
Edward D. Latham, Temple University

In five articles published over the past two decades, American musicologist Allan Atlas has steadily built a case for large-scale tonal, formal and dramatic structure in Puccini's operas.² In one of his most recent essays, on the Act I Love Duet from *La bohème*, he claims "Puccini had an unerring sense of musical-dramatic pacing" and notes that there are many possible explanations for how the composer achieves this pacing in his operas.³ This paper will use the theory of dramatic objectives created by Constantin Stanislavski and the post-Schenkerian concepts of the multi-movement *Ursatz* (a background structure spanning multiple scenes) and the permanent interruption (a broken structure that does not reach tonic at its conclusion) to compare Massenet's *Manon* (1884) and Verdi's *Otello* (1887) with Puccini's *Manon Lescaut* (1893) and *Madama Butterfly* (1904).

By revealing a common strategic approach to tonality in all four operas—the use of a multi-movement interruption—the paper will show how Puccini's predecessor (Verdi) and French counterpart (Massenet) established a model of musical and dramatic coherence that Puccini expanded through the use of "blighted" tonal returns and deceptive codas. In its conclusions, the paper will consider the potential impact of large-scale interruptions on operatic performance and reception.

DRAMA AND MUSIC AT "THE GRECIAN", A 19TH-CENTURY NORTHEAST LONDON
THEATRE
Michael V. Pisani, Vassar College

In the 1990s, a huge cache of music (now at the BL) was removed from the basement of Drury Lane Theatre. It contains the entire orchestra library of the Grecian Theatre, having been dragged over by its former music director Oscar Barrett when the theatre, in a poor and working-class area of London, was sold in 1882. The Grecian, known previously as "The Eagle Saloon" for its musical entertainments, was managed since 1851 by George Conquest, acrobat and playwright, who ran the company as one of London's last exclusively stock theatres. With a varied repertoire of melodramas and pantomimes the Grecian attracted "respectable families" and transformed theatrical tastes of the "local habitues." Very little has been written about Conquest, with next to no mention about his extensive use of music in the theatre.

The source documents consist of orchestra parts played and annotated by the musicians. Until the Grecian was remodeled in 1877, Barrett led a band of ten musicians, afterwards fifteen (a newspaper illustration shows the placement of instruments). Some music was borrowed and copied from other theatres, such as *Ingomar the Barbarian* (from Glasgow) and *The Orange Girl* (Surrey Theatre). But Barrett himself wrote quite a bit of melodramatic music, including an updated version of *The Flying Dutchman* entitled *Shriften, The One-Eyed Pilot* (1877), a play by Conquest and Pettitt. After summarizing the changing repertoire, I will focus on Barrett's music for *Shriften*, particularly for a scene where the ghost of the Dutchman appears to his wife and

² Allan W. Atlas, "Stealing a Kiss at the Golden Section: Pacing and Proportion in the Act I Love Duet of *la Bohème*," *Acta Musicologica* 75/2 (2003): 269-91; "Mimi's Death: Mourning in Puccini and Leoncavallo," *The Journal of Musicology* 14/1 (1996): 52-79; "Multivalence, Ambiguity and Non-Ambiguity: Puccini and the Polemicists," *Journal of the Royal Musical Association* 118/1 (1993): 73-93; "A Key for Chi? Tonal Areas in Puccini," *19th-Century Music* 15/3 (1992): 229-34; "Crossed Stars and Crossed Tonal Areas in Puccini's *Madama Butterfly*," *19thCentury Music* 14/2 (1990): 186-96.

³ Atlas, "Stealing a Kiss at the Golden Section," 269.

son, informing the young man of a secret map leading to treasure, among which is a fragment of the Holy Cross that, if delivered to him on his Phantom Ship, will allow the tortured wanderer to finally attain eternal rest.

SESSION 36: BEETHOVEN AND MUSICAL FORM

BEETHOVEN AND THE ROLE OF MUSICAL STRUCTURE IN THE REINFORCEMENT OF TEXTUAL NARRATIVE

Matthew Pilcher, University of Manchester

There is considerable diversity in Beethoven's approach to musical structure in vocal works. This reflects Beethoven's acknowledgement of evolving structural traditions associated with distinct vocal genres, while also suggesting that the manipulation of musical structure is indicative of his acknowledgement of aspects of underlying poetic forms and semantic text structures. As Kofi Agawu writes 'song has a less than decisive influence on the development of music theory and analysis. . . [and our] canonical techniques of analysis have emerged primarily from considerations of instrumental, not vocal music' (from *Music Analysis*, 11:1, 1992, p. 3). The majority of recent writings on musical form—including those of James Webster, William Caplin, and James Hepokoski—almost exclusively approach the issue of musical form as a process that is, by implication, not reliant on textual-structural properties.

Secondly, with the primary exception of Carolyn Abbate's examination of aspects of narrative in selected nineteenth-century operatic works, the issue of musical narrative in texted works remains little explored. This paper will thus assess Beethoven's response to aspects of narrative in vocal works, specifically addressing the role of musical structure in delineating underlying narrative structures. I will propose several categories of textual narrative indicators and demonstrate ways that Beethoven responds to these within the fundamentally non-dramatic confines of solo song, as he produces musical structures that reflect attributes of syntactic structures and concrete poetic form, while more relevantly illuminating underlying semantic structures and narrative trajectories.

REASSESSING BEETHOVEN'S MULTI-MOVEMENT FORMS

Erica Buurman, University of Manchester

Beethoven's formal structures have been central to the traditional *Formenlehre* since the 19th century, but analyses of his works have tended to focus more on individual movements than on multi-movement forms. While a wide variety of analytical methods have been proposed by which to understand the forms of Beethoven's individual movements (especially those in sonata form), discussions of his multi-movement forms tend to rely heavily on the notion of inter-movement thematic and tonal integration. For example, Kinderman (1992) analyses the Sonata op. 110 in terms of integrative associations between movements and the resulting narrative structure, and Hepokoski and Darcy (2006) suggest that tonal relationships contribute to the listener's perception of a 'conceptual narrative' throughout all phases of a work (with reference to the *Eroica* Symphony).

This paper will approach Beethoven's multi-movement works from a different angle: by examining the composer's own conception of their overall form through the evidence of his compositional process. Particular attention will be given to 'synopsis sketches', which were occasionally sketched in the early stages of a new work in order to outline the projected structure. These sketches typically present the basic thematic material of each of the projected movements, which often imply that a work's overarching structure owes more to a

concatenation of disparate ideas than to any sense that they form an integrated whole. This suggests that factors such as variety and genre-convention may often be more useful in analytical discussions of Beethoven's multi-movement forms than the principle of multi-movement integration.

SESSION 37: SKETCH STUDIES

PIECING TOGETHER A MYSTERY: BEETHOVEN AND THE SKETCH GATHERINGS

GRASNICK 32, BH 124 AND MH 75
Siân Derry, University of Manchester

Grasnick 32 (Staatsbibliothek zu Berlin – Preußischer Kulturbesitz) is something of an unknown quantity in the field of Beethoven's sketches. Cataloguing errors have ensured that its association with his Fourth Piano Concerto often has been overlooked: the library catalogue describes the contents as 'Fingersatzstudien u. Skizzen' (fingering studies and sketches), whilst Hans Schmidt's inventory of Beethoven's sketches (1969) also failed to notice the connection. Where this association has been made, mistakes regarding the actual contents occur (Coldicott, 1986) and, perhaps most significantly, no links with the publication history and early performances of the concerto have been made.

Similarly intriguing are the two sketch-gatherings BH 124 and Mh 75 (Beethovenhaus, Bonn). BH 124 has been classified merely as 'Fingerübung mit Fingersätzen' (finger exercises with fingerings) whilst Mh 125, which includes sketches for the Lied *Sehnsucht*, is described as containing 'anderen Werken sowie Notizen' (other works plus notes). These gatherings have never been linked together before, yet a rastrological examination has proven them to be written on the same paper-type and, in some cases, using a similar ink-type. Moreover, their contents, the tone of Beethoven's written comments and the atypical neatness of these sketches suggest that Grasnick 32, BH 124 and Mh 75 once may have formed a single group of sketches and are thus unusually significant.

By examining the individual sketches, written comments and the events surrounding early performances of the concerto, this paper will propose why, and for what purpose, these sketches were written.

THE GENESIS OF SAMUEL COLERIDGE TAYLOR'S SYMPHONY IN A MINOR

John L. Snyder, University of Houston

Samuel Coleridge Taylor began his only symphony as a student of Charles Villiers Stanford at the Royal College of Music. The work was substantially complete by early 1896, and the first three movements were given a public performance in February. A second reading at the RCM, with a fourth movement, took place later that year. But Stanford rejected the finale, and Coleridge Taylor quickly composed at least one more (accounts vary); one survives. The final finale was apparently composed for a performance of the symphony by the Bournemouth Symphony Orchestra in 1900. The next year, Novello published a revision of the slow movement, as *Idyll for Orchestra*, op. 44.

This paper will detail the evolution of the work as revealed by examination of the surviving sources, which include autograph scores for the entire work, with two extra finales, autograph parts for the first three movements, the last finale, and much of the first finale, and a copyist's score for the *Idyll*. The parts reveal some changes of mind on the composer's part: he seems to have put second thoughts into the parts without changing the score, as if re-writing in proof. Further changes were made after parts were copied, some involving replacing leaves in the

score, and pasting replacement passages into the parts. Because some string parts were not patched, the original versions of these passages can be partially reconstructed. The paper will include slides illustrating these materials.

SESSION 38: HISTORY, MEMORY AND NOSTALGIA

SCHUBERT, MOZART AND MUSICAL MEMORY

Susan Wollenberg, University of Oxford

Among new waves of Schubert scholarship, ideas of memory in Schubert's instrumental music have surfaced to stimulating effect, with for example the important work of Scott Burnham et al. (special issue of the *Musical Quarterly*, 84/4 (2000)).

Expanding on my own recent writing on Schubert (see *Schubert's Fingerprints: Studies in the Instrumental Works* (Farnham: Ashgate, 2011), Chapter 5: 'Schubert and Mozart'), and the evidence that Mozart's 'Dissonance' Quartet K 465 was ingrained in Schubert's memory, I explore in more detail the role of memory within the Mozart work, suggesting that perhaps it was at least partly from this model that Schubert's enactment of processes of remembering in his instrumental writing stemmed.

I refer also to the bars with 'something missing' in the Andante of K 465 (discussed in *Music Analysis*, 7 (1988) in a correspondence launched by Jonathan Dunsby to which I contributed): this material I expand further in support of the identification of effects of memory in Mozart's music. (This is only one of a number 'fingerprints' of style we find in Schubert's music that we might well consider to be those of Mozart.)

Schubert's experience as a song composer is germane to this enquiry. The conference paper 'Schubert remembers' given by Jürgen Thym ('Thanatos as Muse: Schubert and Concepts of Late Style', Maynooth, 21–23 October 2011) highlighted the tropes of memory in *Winterreise* and *Schwanengesang*. I explore the area further in my paper, in relation to the shared concerns between Schubert's instrumental music and his songs.

BRAHMS'S "MUSICAL ELEGIES" AND THE FUTURE OF NOSTALGIA

Nicole Grimes, University of California Irvine/UCD

Between 1872 and 1883, Brahms produced four one-movement works for choir and orchestra, *Alto Rhapsody*, Op. 53; *Schicksalslied*, Op. 54; *Nänie*, Op. 82; and *Gesang der Parzen*, Op. 89. These works are settings of texts by three of Germany's most eminent poets from the turn of the nineteenth century: Goethe (1749–1832), Schiller (1759–1805), and Hölderlin (1770–1843), and the texts of three of the poems, Opp. 54, 82, and 89, are based on legends of classical antiquity.

Brahms's engagement with these poetic texts was, in turn, an engagement with the turn-of-the-century New Humanism of Humboldt, Goethe, Schiller, and their contemporaries which, in turn, entailed a 'Renaissance' or rebirth of Greco-Roman civilization and its associated values. Because of Brahms's fixation on a poetic and poetical world that existed close to a century before the time of his own writings, there is a striking nostalgic element at play in these works, one that is further bound up with Brahms's self-identification as a liberal in late nineteenth-century Vienna.

This paper considers these "musical elegies" in relation to the burgeoning area of a new aesthetic: the study of nostalgia. Drawing on the theoretical writings of Svetlana Boym and Benjamin Korstvedt, it seeks to explore the complex relationship between nostalgia, modernity, and liberalism at play in these works. Boym's concept of "reflective nostalgia"—"fascination for the present with longing for another time"—provides a prism through which to view the social and political dimensions of Brahms's music within the German-speaking bourgeoisie of Vienna.

LUCIANO BERIO'S SCHUBERT FRAGMENTS AND THE REINVENTION OF ROMANTIC
DISTANCE

Thomas Peattie, Boston University

In the preface to his provocative reimagining of Schubert's surviving sketches for a presumed Tenth Symphony, Luciano Berio claims that the "expressive climate" of the work's middle movement is "inhabited by Mahler's spirit." Given his renewed engagement with Mahler's music during the final years of his life, it is not surprising that Berio's late work often incorporates gestures that appear to have their origins in Mahler. In the case of *Rendering* (1988-90) this emerges most clearly through Berio's repeated invocation of a clearly identifiable strain of distant music, one that is manifested over the course of the work through a succession of highly differentiated performance annotations. Indeed, Berio, like Mahler before him, explores the broader ramifications of *Musik aus der ferne* by ensuring that these metaphorical invocations of distance are in a constant state of flux. Whereas in the two outer movements the recurring passages of distant music tend to share a single marking – *molto lontano* and *lontano*, respectively – in the middle movement they follow a characteristically Mahlerian trajectory of receding and then coming closer (*lontano, immobile e lontanissimo, molto lontano*). In this paper I suggest that the implied mobility of these passages reflects the highly charged and contingent nature of the distance that lies between Schubert's fragments and Berio's own attempt to join them together. Against this backdrop Mahler emerges less as a mediating presence between the two composers, than as the essential guiding figure in Berio's provisional rendering of music history's multiple pasts.