

American Musicological Society
Rocky Mountain Chapter
Spring 2016 Meeting
University of New Mexico

Session I – Friday 1:00-3:00

Sienna M. Wood (University of Colorado Boulder)

Anti-Inquisition Propaganda at the Outbreak of the Dutch Revolt:

Noé Faignient's *Chansons, madrigales et motetz*

The Dutch Revolt was launched in 1568, the same year that Antwerp composer Noé Faignient printed his two-volume debut of polyphonic music, *Chansons, madrigales et motetz*. Many scholars examining the political culture surrounding the Dutch Revolt have noted the important role played by the arts as sites for the negotiation and reinforcement of the collective identity necessary for a successful uprising against the Spanish government. Monophonic songs of the 16th and 17th centuries – including ‘Beggar’s Ballads’ and the Orangist “Wilhelmus” (now the national anthem of the Netherlands) – have been examined as political speech, but the political dimensions of contemporaneous polyphonic music have not yet been thoroughly considered. In this presentation I will show that a close reading of Faignient’s polyphonic song collection reveals propaganda messages against the Spanish government and, more particularly, the state-sanctioned Inquisition.

The political agenda underlying Faignient’s debut is revealed by 1) a posture of religious non-alignment that parallels early rebel propaganda, 2) the presence of liedekens (Dutch-texted pieces) that reveal feelings of nationalism and patriotism, and 3) anti-tyranny textual themes and allusions to contemporaneous political events and figures including Margaret of Parma and the Duke of Alva. This paper will analyze Faignient’s *Chansons, madrigales et motetz* as pro-rebellion propaganda akin to contemporaneous political writing justifying the Dutch Revolt as resistance to the tyrannical practices of the Spanish government and its Inquisition.

Christopher Bowen (University of North Carolina, Chapel Hill)

The Czech Village Triumphant: Bedřich Smetana’s *The Bartered Bride* in 1892 Vienna and Imperial Transnationalism

In the course of seven summer days, the music history of the Czech lands was forever changed. From June 1 to June 7, 1892, the National Theatre of Prague participated in the International

Exhibition of Music and Theater in Vienna. While the company, led by their director František Šubert, had high hopes that their specially-configured contribution to the festival would gain notice among international audiences, the success they garnered during their first night's performance—featuring Bedřich Smetana's opera *The Bartered Bride*—went far beyond anyone's wildest dreams. The acclaim for *The Bartered Bride* was so great that the National Theatre management decided to offer repeat performances of Smetana's opera in place of other Czech operas, altering the profile of the Czech contribution to the exhibition in profound ways.

In this paper, I argue that the success of *The Bartered Bride* at the 1892 Vienna exhibition not only changed how the rest of the exhibition played out, but also reconfigured the narrative of Smetana and Czech music along lines that are still operative today. Through their selection of operas and spoken plays, the National Theatre ensemble was helping to assert the place of the Czech nation within the Austro-Hungarian imperial order from a subaltern position. The works they performed and the success of each helped to define the contemporary importance of each work as well as the artistic profile of the Czechs, both within the empire and internationally. Despite the exhibition's historiographic centrality, it has attracted very little attention in scholarship, aside from a key piece by David Brodbeck, who considers the political ramifications of the event from a Germanic perspective.

By engaging with contemporary reception prior to, during, and after the festival, I follow the story of these performances and show how the exhibition was transformed by Czech critics into an epochal event. Through my examination, I develop an alternative historiographical axis along which to examine the importance of both Smetana and *The Bartered Bride* by focusing on transnationalism within an imperial context—in so doing, emphasizing the international and cosmopolitan aspirations of Czech musicians.

Angela Mace Christian (Colorado State University)

Ludwig Berger, John Field, and the Dissemination of the Nocturne Style

In 1832, Felix Mendelssohn's *Original Melodies for the Pianoforte*, Op. 19b, were published in London. The enigma posed by the concept of a "song without words" immediately captured the imaginations of musicians and music critics, sparking lively debate about the origins of this new genre. The primary models proposed today are the *Nocturnes* of John Field, but no solid link between Mendelssohn and Field's *Nocturnes* has ever been established. However, Mendelssohn's piano teacher, Ludwig Berger, may provide the bridge from St. Petersburg to Berlin. Berger, like Field, was a protégé of Clementi, who left him in St. Petersburg in 1804; there, Berger worked alongside Field and was greatly influenced by him before returning to Berlin in 1815.

Using newly discovered archival evidence and musical analysis, I will show how Berger helped to disseminate the new Nocturne style: finally providing firm evidence is a copy of Field's *Pastorale* in A major (ca. 1811), better known today as his *Nocturne* in A Major, No. 8, which survives in Berger's hand in his papers at the Staatsbibliothek zu Berlin. This copy very well could have provided the first contact with the genre for the young Felix when he began lessons with Berger in 1817. Thus, Berger, whose own compositional and performing career had failed by 1817 and who is all but forgotten today, was instrumental in disseminating a style that would define not only a composer but also an era.

Lindsey Macchiarella (University of Texas at El Paso)

Skryabin's Modernism: Process and Style in the *Prefatory Action* Sketches

Stored in the Skryabin Museum in Moscow, the sketches for Alexander Skryabin's final work, *Prefatory Action*, have received little academic attention. This paper delivers a close examination of the compositional style and processes in the 55-page manuscript, left unfinished by the composer at the time of his death in 1915. The sketches detail Skryabin's struggles with and solutions to the problems that faced all progressive, fin-de-siècle modernists—how to compose in the absence of traditional harmonic function and tonally based forms. In addition to illuminating the compositional strategies for his late style, published works, the sketches also provide a means with which to place Skryabin more accurately in a historical narrative alongside his contemporaries.

Scholars such as George Perle and Cheong Wai-Ling have commented on the pervasive octatonicism of Skryabin's late works, but all have assumed the composer's linear, scalar thinking. The sketches, however, clearly illustrate that he generated octatonic, hexatonic, whole tone, and acoustic collections by vertically stacking interval patterns. These collections are transposed and re-voiced to create harmonic progressions, which are then worked into short musical fragments. These strategies shed light on the composer's preference for chromatic motion in inner voices, chordal planing, polyrhythm, and bass motion by minor third and tritone (in the case of octatonic collections). These generative processes also provide new perspectives on the "mystic chord," which has been called an elaboration of the "Tristan" chord—or a modified French augmented sixth—but clearly appears throughout the sketches as an acoustic collection with and without the fifth scale degree.

Stylistically, Skryabin has often been interpreted in historical narratives as an outlier because of his "failure" to produce an aesthetic "school." However, Skryabin seems to have purposely styled himself as a singular innovator rather than associate himself with the Russian "school" after the Mighty Handful, and is almost never compared to his contemporaries. In addition to stylistic features—such as a pronounced focus on melody, reliance on non-diatonic collections, harmonic stasis, rhythmic ambiguity, and transposition in place of middle-ground harmonic

drama—the compositional processes demonstrated in the sketches place him firmly with other early Modernists such as Debussy, Satie, Stravinsky, and especially middle-period Schoenberg.

Session II - Friday 3:30-5:30

John T. Brobeck (University of Arizona)

“Mouton and the French Court Motet”

Analysis of the over 130 motets attributed to Jean Mouton leaves little doubt that his cultivation of a flexible, text-sensitive approach to motet composition in some 23 four-voiced works helped lay the groundwork for the “syntactic” motet style favored by his successor Claudin de Sermisy and contemporaneous royal court musicians active during the reign of King Francis I (r. 1515-47). Evidence in support of this supposition may be drawn from works such as *Illuminare illuminare Ierusalem*, *Amicus Dei Nicholas*, *Felix namque*, *Noe noe noe psallite noe*, and *Miseremini mei saltem*, all of which were first published in volumes of Petrucci’s *Motetti de la corona* in 1519. Although it is clear that the central composer of the French royal court between 1510 and 1520 actively contributed to the development of the “syntactic” motet, however, the exact role he played in this development has yet to be determined. And tracing his role is rendered difficult by the extant sources of his motets, the great majority of which were created either at the very end of his life or posthumously. No source of his motets predates 1504.

Some preliminary hypotheses concerning both Mouton’s role in the development of the “syntactic” motet and the overall development of the French court motet during the first two decades of the sixteenth century are suggested by stylistic analysis of the relatively small group of motets attributed to Mouton that can be dated prior to 1515 through textual references or their appearance in early sources (RISM 1504¹ and 1505², the earliest layers of *VatS 46* [1508-14], and RISM 1514¹). Analysis of the 23 motets showing elements of “proto-syntactic” or “syntactic” style and a handful of additional motets appearing in these early sources suggests that Mouton did not settle into the style found in the group of 1519 motets until shortly before 1514, approximately when *Illuminare illuminare* was copied into *VatS 46*.

This evidence, when taken in conjunction with analysis of comparable works by contemporaneous court composers, suggests that Mouton did not fully embrace the method of composing found in *Illuminare illuminare Ierusalem* until late in his career, after the death of Févin and possibly not until shortly before the death of Anne of Brittany and his move into the *chapelle du roi*. Moreover, it is very striking that despite the relatively close time span separating the earliest Mouton motet sources from his death (only eighteen years), the extant early sources do seem to present a clear progression of stylistic development within the four-voiced free motets, which could indicate that his compositional approach changed rapidly

between ca. 1500 and 1514, and was not the result of a long development stretching back into the late fifteenth century.

Michael B. Ward (University of Colorado Boulder)

Who Am I? Riddling, Anonymity, and a Song by William Byrd

It is no secret that much Elizabethan art and literature contains hidden meanings. Perhaps it is better to say that these are frequently predicated on disguise, for we now know that the court of Elizabeth I virtually required such practices of its artists. Frequently playful and sometimes subversive, communications of all sorts were carried out under art's guise. Only recently has this understanding been extended to the music of Elizabeth's court as well. The most prominent musician of the queen's court was William Byrd, who was named director of the Chapel Royal in 1572. Byrd, a recusant Catholic, composed a large amount of music for the royal Anglican services, a good amount of works for virginal, vernacular vocal songs, and much more. Jeremy Smith and others have recently begun to probe Byrd's works in the same way that others Elizabethan art forms have been investigated. As he was a recusant Catholic, these scholars see that Byrd's work holds a great deal of potential for hidden communications.

Byrd's song "I joy not in no earthly bliss," the eleventh song of his 1588 publication *Psalms, Sonets and Songs*, holds particular potential for hidden communication. I argue that the text of this song is in fact a riddle, not simply a sonnet, as has long been believed. The shroud of mystery around the text of this song is thickened further by the fact that its authorship is also uncertain. The poem has traditionally been attributed to Sir Edward Dyer, mostly because it was frequently printed in conjunction with Dyer's "My mind to me a kingdom is" as a two-part ballad. However, prior to 1600, "I joy not" was generally printed separately. As such, it contains perhaps even more mystery than comparable works. In this paper, I will show that the text of Byrd's song fits into a much older tradition of Anglo-Saxon riddle-poetry. Based on this tradition, I will offer an interpretation of the riddle and its possible significance to Byrd.

Blake Cesarz (University of Arizona)

"In the Temperament: An Analysis of Key Color in Bach's *Well-Tempered Clavier*"

There has been a great deal of debate regarding the image at the opening of J.S. Bach's *Well-Tempered Clavier*; some have argued it is merely an illustration while others have maintained it is a diagram detailing the exact tuning system J.S. Bach used and intended his students to use. Through an examination of the works of Bradley Lehman, John O'Donnell, Clare Rayner and Luigi Switch, this paper asserts that the illustration is in fact a diagram of J.S. Bach's tuning system and draws on the works of other scholars (e.g. Maho Ishiguro, John Catch, Eben

Goresko, A.R. Mclure and A.A. Goldstein) to determine which specific tuning temperament the diagram represents. The Bach/Switch temperament of Luigi Switch is determined to be the most likely candidate for Bach's actual tuning system as it makes it possible to play and modulate through all 24 keys, avoids unpleasant Wolf intervals, and at the same time allows for a perceivable degree of difference and color. These features align strongly with the discourse from the period regarding both the character of Bach's tuning system and the affective properties of keys. It is also important to note that the scholarship strongly supports the assertion that well-temperament is distinguished from equal temperament and that Bach looked to the affective properties of keys to inform his compositions.

After having made the case that the Bach/Switch tuning system is most aligned with both J.S. Bach's diagram and the discourse regarding the affective properties of keys, implications of these discoveries are explored. A comparison of J.S. Bach's Prelude in C major (BWV 846) and his Prelude in D minor (BWV 851) is performed to determine how the affective properties of keys in the Bach/Switch temperament may have informed J.S. Bach's compositional process. Ultimately, this paper explores some of the conventions of harmonic treatment and development that predominate in the major and minor modes and proposes that the affective properties of keys within Bach's tuning system and earlier mean-tone systems helped to shape and inform the harmonic conventions as they were practiced during the classical era even after equal temperament had been widely adopted. This paper also makes the recommendation that in order to preserve the true spirit of a baroque composition, it should be played in the temperament in which and for which it was composed in order to maintain and communicate the various tonal flavors that inspired its textural, emotive, and formal characteristics.

Michael Oravitz (University of Northern Colorado)

The "Ariettes oubliées" within Debussy's *Ariettes*: an argument for the construal of a cyclic triptych in the first three *mélodies* of the *Ariettes*

In this presentation, I engage the first three *mélodies* of Debussy's 1888 six-song set, *Ariettes* — slightly revised and republished in 1903 as *Ariettes oubliées*—and argue for their construal as a miniature triptych cycle within that set. Neither Debussy nor scholars in his wake have discussed or presented *Ariettes* as a cycle, for good reason. The poems are drawn from various collections within Verlaine's book of poetry, *Romances sans paroles*. However, the opening three *mélodies* are from the nine-poem collection "Ariettes oubliées"— the inspiration for the title of Debussy's entire eponymous song set—that opens *Romances sans paroles*. Debussy's strategically chose them to distill the implicit narrative in Verlaine's local "Ariettes oubliées," one that frames emotional states of his doomed relationship with the much younger, quintessential libertine poet, Arthur Rimbaud. Of interest are those specific poems' epigraphs

that Debussy retained in the publication of *Ariettes*, each with literary connections to Rimbaud not found in others among Verlaine's "Ariettes oubliées" set, as I will discuss.

Given Debussy's early piano studies with Verlaine's mother-in-law, Mme. Maute de Fleurville, and given his literary interest in Verlaine, Debussy was certainly aware of the narrative connection to Rimbaud in the "Ariettes oubliées" set. Particularly, Debussy selected the bookends of that set, "C'est l'extase langoureuse," and "L'ombre des arbres," in addition to the longer centerpiece of this triptych, "Il pleure dans man cœur," to form a narrative arch of a failed relationship, moving from initial ecstasy to troubled insecurity to concluding despair. Given his own ongoing doomed affair with Mme. Marie Vasnier between 1881 and 1887, Debussy set them with a sense of empathy. Vasnier, fourteen years his senior, was spouse of Debussy's cultural mentor, friend, and father figure, Henri Vasnier. Rolf (1989) has noted direct correspondences in time between the composition of these three songs and Debussy's *Prix-de-Rome* necessitated departure from and return to Vasnier.

Given all these facts, I also outline compelling intertextually structural connections between these three songs, including strategic tonal designs, dialogues in melodic/rhythmic profiles between songs' texts, cross-referential harmonic progressions, and some rather advanced phrase-rhythm similarities that involve staggering of hypermeters between piano and voice to complement both the text and the broader narrative of the poems, facets not found in the remaining three *mélodies*. I also discuss biographical evidence and structural facets that show how and why the remaining three songs are stylistically and inspirationally apart from this cyclic triptych.

Session III – Saturday 8:30-10:30

Charles Price (West Chester University of Pennsylvania)

Let the Good Times Roll from Lovin' Sam Heard to Jimi Hendrix:
Transmission and Transformation of a Louisiana Blues Line on Commercial Recordings

This investigation of the good times blues line has two distinct streams of inquiry: first, into the creation of an all-out party-time atmosphere that goes back in blues history at least to the clowning stunts with the guitar by 1920s Mississippi Delta blues greats Charley Patton and Tommy Johnson; and, secondly, into harnessing that special kinetic energy of post-war New Orleans' R&B. Many artists found that good times blues and overt showmanship has wide appeal—including potential crossover to the mainstream white audience for black performers. That was the case for one of the most popular Negro entertainers from the 1940s, Louis Jordan and his Tympany Five. The story behind the title line begins with Jordan's and Sam Heard's 1946 R&B jump-blues hit "Let the Good Times Roll," and continues through the 1949 Zydeco influence of Clarence Garlow's "Bon Ton Roula" and the 1956 New Orleans rock 'n' roll hit

“Let the Good Times Roll” by Shirley and Lee. The Jordan and Heard song provided a vehicle for Ray Charles’ stylistic change in 1959 to a big-band jazz arrangement from the gospel style combo hits that had established his popularity since the mid-1950s, and it sets the scene for his shift to pop and country material in the 1960s. The title line returns to the vibrant New Orleans R&B scene with Earl King’s robust 1960 blues “Come On [Let the Good Times Roll]” and Alvin Robinson’s subsequent version of it in 1965, which Jimi Hendrix covered on his *Electric Ladyland* album in 1968. Soul pioneer Sam Cooke recycled the line as well in his song “Good Times” in 1964, subsequently covered by the Rolling Stones in 1965 and Aretha Franklin in 1967. Remarkably, all five of these tunes have since become standards in their respective genres and frequently beyond. Building on the writings of Paul Oliver, Arnold Shaw, John Chilton, John Broven, and others, this study focuses on the interactions of blues, jazz, R&B, Zydeco, rock ‘n’ roll, and rock on popularizing a lyrical idea.

Zachary Wiggins (Arizona State University)

Serious Compositional Methods in Fat’s Waller’s *London Suite*

Fats Waller was said to have composed and recorded his London Suite, in the space of an hour. The five movement work depicting different areas in the city was part of a plan to move Waller beyond his established reputation as an entertainer and present himself as a serious artist. It would later be featured on what might have been a great moment in his musical career: his 1942 Carnegie hall solo recital. Unfortunately, reviews from various black newspapers and witness accounts report that the event was a flop and the “Waller as serious artist” scheme slipped out of history.

Reading commentary from Waller's son (Maurice Waller), manager (Ed Kirkeby), and historical black newspapers, several different narratives emerge regarding Waller’s compositional process. I have critically pieced together the story recognizing the biases reflected in the divergent accounts of each source. Though Waller distanced himself from the failed event, I argue that he sincerely attempted to make a serious presentation with the composition of his London Suite and Carnegie Hall recital. An analysis of the first movement of the suite, "Piccadilly," helps to cut through some of slanted narratives and provide a telling look at Waller’s method of composition. An earlier piece, "Russian Fantasy," shares many of the same musical themes, suggesting that he was working with the musical ingredients for the suite at least four years before. While some saw this as cheapening the work, I contend that the recycling and developing of musical material was a common compositional strategy of black composers seeking to elevate their artistic status in this time period. I draw parallels with Duke Ellington's reworking of pieces and application of programs to previously composed music to create extended suites such *Black, Brown, and Beige* and *Such Sweet Thunder*. The integration of European musical values with the intention of creating a higher level of art backfired on both Ellington and Waller as they were criticized for

not sticking to their established formulas for success. Though Waller retreated to his familiar entertainer persona, further study of the *London Suite* will likely yield more insight into the creative process and musical ambition that remains hidden behind one of America's famous stage personas.

Ryan Raul Bañagale (Colorado College)

Reconstructing the *Rhapsody in Blue* Piano Solo

Recent scholarship on *Rhapsody in Blue* examines the collaborative process between George Gershwin and arranger Ferde Grofé as they prepared the piece for its premiere at Paul Whiteman's "Experiment in Modern Music" on February 12, 1924. It places significant emphasis on Grofé's role in selecting and shaping the overall "sound" of the original orchestral arrangement of the *Rhapsody* as he prepared Gershwin's two-piano short score for the instrumental forces of the Whiteman ensemble. But despite the *Rhapsody*'s status as a piece for solo piano and ensemble, the genesis of the piano part—arguably the most central component of its sound—has been neglected.

In this paper, I use the three original manuscript documents—Gershwin's holograph short score, a fair-copy document, and Grofé's completed orchestration—to raise significant new questions about what, exactly, Gershwin played at the 1924 premiere and how this connects to the legacy of the piece. It is worth asking whether the piano score hastily published in the wake of the work's successful debut—and continuously performed for the past ninety years—accurately represents Gershwin's initial intentions. Thirty measures of non-published piano solo exist in these manuscripts. Additionally, Gershwin's holograph becomes increasingly sketchy in the final third of the piece due to the time constraints under which he operated, with passages remaining completely un-notated. Drawing on new details regarding the chronology of the creative process, it becomes possible to establish what portions of the piano part had been written prior to the premiere and what may have been added—or removed—at a subsequent point in time. The fully reconstructed original piano solo provides new evidence against the long-held belief that Gershwin improvised portions of the *Rhapsody* during the premiere performance. It also illuminates some of the more experimental tendencies of Gershwin's approach to the piano, which align with the modernist approach of his New York City contemporaries to a greater extent than typically allowed.

Thomas Posen (University of New Mexico)

The Patterns of Grand Opera on Broadway: A Semiotic Approach

In his fabricated “West Side Story Log,” invented after the events it describes, Bernstein characterizes the genesis of *West Side Story* (1957) in terms of “making a musical that tells a tragic story in musical comedy terms, using only musical comedy techniques, never falling into the ‘operatic trap’” (Bernstein, 1957). Critics and modern scholars frequently discuss the “Tonight” ensemble from *West Side Story* in relation to Bernstein’s own manufactured criteria: how well does it tread the line between accessible Broadway and sophisticated opera, while still avoiding the dreaded “operatic trap?” In this paper, I advance a view contrary to this criteria and Bernstein’s own manifesto: the “Tonight” ensemble closely parallels—and even goes beyond—some ensemble finales found in opera. Indeed, suggesting that Bernstein takes “Tonight” “almost into the realms of opera,” but “manages to hold back” (Simeone 2009, 106) invokes a false dichotomy between opera and musical theatre—a dichotomy that portrays both opera and musicals negatively—and is contrary to the evidence provided in this study.

To illustrate, I offer a brief background on ensemble finales in opera and Broadway; I then provide a comparative analysis of the dramatic structure of “Tonight” with Verdi’s quartet, “Bella Figlia Dell’amore” from *Rigoletto* (1851), in the context of theatrical semiosis. Afterwards, I analyze Bernstein’s “Tonight” ensemble in a semiotic framework that involves the second Peircean trichotomy of the sign—*icon*, *index*, and *symbol*—and two terms from William Bright (1963)—*endosemantic* and *exosemantic* references. Using this semiotic framework, I detail how moments in the “Tonight” ensemble reference earlier moments in the musical, musical topics both from the “serious” or learned sophistication of ensemble finales found in opera, and popular American musical topics. These topics include, for example, a meter-defying ostinato iconic of Stravinsky’s *Symphony of Psalms* (1930) that causes complex emergent pitch structures, a beguine accompaniment pattern iconic and symbolic of Latin American dances, and “learned” contrapuntal idioms such as canon and imitation.

The successes of the “Tonight” ensemble, and *West Side Story* as a whole, should not be judged with respect to how well Bernstein integrates but still avoids operatic tendencies, but rather how Bernstein manages to combine popular idioms with compositional “sophistication.” A semiotic approach helps untangle a large variety of references found within the “Tonight” ensemble, and offers one avenue for deciphering how Bernstein treads the line “between opera and Broadway, between realism and poetry... abstract and representational” (Bernstein, 1957). What results from this study is a more thorough understanding of how Bernstein’s “Tonight” ensemble tightly integrates theatrical and musical paradigms of Broadway and opera, and consequently, cuts across both.

Session IV- Saturday 1:00-3:00

Eileen Watabe (Colorado Mesa University)

“Chorale for One: Personal Expression in Nineteenth-century Chorale Topic”

Chorale as a genre originated in sixteenth-century Lutheran worship music, but chorales and chorale style did not really enter the vocabulary of secular concert music as a musical topic until the eighteenth century, as a semiotic code for ideas and feelings associated with chorales. Chorales by definition are congregational, identifying and expressing the sentiments of a group, and their most common associations are of purity, archaism, and of course spirituality.

When chorales are used topically, the range of their expressive perspectives broadens considerably, and varies widely depending on the context. Chorale topic can express a religious or nationalistic “We,” a monumental and impersonal “It,” or an intimate and personal “I.” Within the category of “I” expressions, chorale topic can express the irony and despair of the “I” separated from the “We,” or on the other hand, the comfort, guidance, or transcendence of the separated “I” seeking and finding its community or communion. Nineteenth-century composers—Beethoven, Schubert, Mendelssohn, Chopin, and Schumann, among others—provide many examples of chorale topic with these types of personal expression. Analyzing the contexts and meanings of “I” chorales is essential to understanding chorale topic as a whole, which increased in frequency of use as well as range of contexts and implied meanings from the eighteenth to the nineteenth centuries.

Julie Hedges Brown (Northern Arizona University)

A Choreographic Re-hearing of Schumann’s A-Major String Quartet, First Movement

Writers have emphasized the unusual sonata form that opens Robert Schumann’s A-Major Quartet, Op. 41, No. 3: here the home key serves not as a convincing point of departure but as a long-range goal, with tonal anchoring of the main idea much delayed. As Joel Lester describes, what drives the movement is not “tonal-thematic polarity” but rather the “search of the first theme . . . for a tonal home,” which for Lester occurs only at the end of the recapitulation.

This paper explores how a choreographic setting of this movement—the opening of the 1975 ballet *Four Schumann Pieces*, by the Dutch choreographer Hans van Manen—embodies this very tonal process while also shedding new light on the theme’s search for tonal stability. A devotee of Balanchine and his creed to “make the music visible,” yet someone also interested in human relationships, Van Manen produced a ballet here that (in the words of Balanchine) portrays “a man who stands alone but who is surrounded by persons he would wish to know.” In the first “piece”—set to Schumann’s sonata form movement—the “persons” are represented by five couples, which Van Manen associates with more tonally-stable music, especially secondary-theme materials. The soloist, on the other hand, is primarily identified with unstable passages—Van Manen’s way of marking his outsider status. Thus the main idea and its various manifestations belong to him alone, prompting the soloist’s most animated movements in the exposition, development, and recapitulation. Nevertheless, a surprising moment occurs just prior to the recapitulation when the main theme returns in varied form over V of A major: here the soloist suddenly falters, looks disoriented, and dashes away leaving an empty stage! Yet the

choreography creates a hermeneutic opening for understanding the main theme's search for tonal stability: where the theme tonicized multiple keys at the outset, thereby directing attention *away* from the home key, here a retransitional version of the theme orients it *toward* the tonic, likely explaining the soloist's surprise at having his zone of isolation suddenly repurposed. Thus this passage represents a crucial intermediate stage in the theme's search for tonal identity. Van Manen's ballet not only embodies important tonal processes of Schumann's unusual movement, it also shows how dance might provide an alternative framework for re-hearing a musical work.

Emily Loeffler (University of Northern Colorado)

"*Alpenjäger* in Schubert and Liszt Lieder"

The nineteenth-century German archetype of the *Alpenjäger* began as an idiomatic manifestation of the myth of the mountains a holy place and of the climb as pilgrimage. Subsequently, however, it came to signify the Artist: the struggle of the climb was synonymous with the struggle of the idealized creative endeavor, and the successful culmination of the climb represented the achievement of godlike artistry. This archetype was common and presented in numerous different art forms, including novels, painting, poetry, plays, and lieder. Lied settings are especially clear in their use of the individual narrative components, and illustrate the ways in which they change in duration, emphasis, and significance over the course of the nineteenth century.

Many nineteenth-century composers, including Franz Schubert, Robert Schumann, and Franz Liszt set poems about *Alpenjäger*. These lieder depict the narrative of the myth both topically and harmonically, offering additional commentary to the original text. The first part of the narrative, the *Heimatabreißen*, typically features a hunting horn call as a call to action, through the *Ranz de Vaches*, a nostalgic horn figure, can be substituted for the hunting call especially towards the end of the century. The second section, the ascent, depicts the dangers of the climb, using shorter note values and destabilizing the tonal center through sequencing and chromaticism. The final section, the vision, almost always features an abrupt key change to a distantly related key, and chorale-style writing that relates the mountain to heaven. The music of the vision can thus signify an apotheosis that is not implied in the poetry.

Schubert and Liszt both set lieder following this narrative, yet they feature a number of contrasts. Schubert sets a larger number of poets and versions of the myth, and his settings highlight the culmination of the vision. Liszt only sets one set of texts, Schiller's *Drei Lieder auf William Tell*, but he aggressively expands the *Heimatabreißen*. Significantly, the horn calls that he uses during this section are the primarily nostalgic *Ranz de Vaches*, contrasting with Schubert's active hunting calls. He also uses musical elements of the narrative in other compositions.

The *Alpenjäger* narrative indicates that there is a narrative basis for the idealized *Ranz de Vaches*, which is now a stand-alone topic. The wide variety of settings and treatments of the *Alpenjäger* myth serve as a testament to its versatility, appeal, and cultural function.

Bettie Jo Basinger (University of Utah)

Mazeppa's Wild Ride: Liszt's Notions of Program and Audience in the Symphonic Poem and Transcendental Etude

Although several studies document the differences between Liszt's many *Mazeppa* works, the scholarly canon still lacks thorough consideration of what prompted the composer to repeatedly revise this piece. This paper therefore turns to Liszt's prose writings in order to demonstrate that the composer's evolving definition of program music contributed to the reshaping of *Mazeppa*. Because Liszt's reactions to his audiences greatly influenced his understanding of the program, the discussion will focus on the fourth of the *Etudes d'exécution transcendante* as the last version of "Mazeppa" Liszt published for solo piano in 1851, as well as the symphonic poem of 1851-54.

In the *Lettres d'un bachelier ès musique* (1835-41), Liszt describes the audiences attending his piano performances as entities possessing inadequate musical knowledge. As a means of rectifying this situation, the composer delineates a conception of program music in which the verbal program serves primarily as a means of preventing listener misunderstanding. The program acts as would the preface to a book: It "briefly indicates the inner, intimate thought" that animates a composition in order to "avoid . . . a host of erroneous interpretations, speculative explanations, and useless paraphrases of an intention that the musician never had . . ."¹

Once Liszt took up the conducting baton in Weimar, however, his attitudes changed. The articles the composer penned in response to municipal performances of Bellini's *I Capuleti e i Montecchi* (1854), Donizetti's *La favorite* (1854), and other works express a greater faith in the audience's power of discernment. Likewise, "Berlioz und seine *Haroldsymphonie*" (1855) and other writings of the 1850s mirror Liszt's modified attitude towards listeners by expounding an altered notion of the program. The composer no longer advocates program music as a means of compensating for the audience's lack of musical training. Instead, the program constitutes a mandatory part of the piece, especially for "Liebhaber."

Both the *Transcendental Etude* and orchestral *Mazeppa* stem from Liszt's years in Weimar. Nevertheless, the symphonic poem more closely embodies the composer's mature notion of program music than does its *Transcendental* counterpart. This discrepancy stems from the

¹ Trans. in *An Artist's Journey, Lettres d'un bachelier ès musique, 1835-1841*, ed. Charles Suttoni (Chicago: University of Chicago Press, 1989), 18-19.

performing mediums distinguishing the two compositions, as well as the audiences inherent to them. In other words, the public or private nature of each *Mazepa* determines its degree of programmatic specificity. This, in turn, confirms that Liszt's understanding of the program not only matures over time, but that it exhibits flexibility according to the needs of the listener, genre and performing context.