

**AMERICAN MUSICOLOGICAL SOCIETY CAPITAL CHAPTER
FALL MEETING**

**SATURDAY 30 SEPTEMBER 2006
AMERICAN UNIVERSITY**

PRELIMINARY PROGRAM

9:30 am Coffee and Tea

Session I: Sixteenth- and Eighteenth-Century Music in Context

10:00 am Daniel Bennett Page (University of Baltimore), “We Have Sinned With Our Fathers: Music and the English Throne, 1553”

10:40 am R. Todd Rober (Kutztown University), “Selling the Symphony: Context, Patronage, Reception, and the Breitkopf Catalogues”

11:20 am Business Meeting

Lunch

Session II: Gender in the Nineteenth and Twentieth Centuries

1:30 pm Therese Ellsworth (Washington, DC), “‘The Best Pianist in Europe’: The Legacy of Marie Pleyel”

2:10 pm Patrick Fairfield (University of Miami), “Revealing Marginalia: Ives’s Gendered Musical Responses to his Critics”

Break

Session III: Twentieth-Century Topics

3:00 pm Michael Boyd (Towson University), “Tracing the Evolution: Connecting the Music of Arnold Schoenberg to Nineteenth-Century Compositional Practice Through Schenkerian Analysis”

3:40 pm Karen Uslin (The Catholic University of America), “Viktor Ullmann’s *Der Kaiser von Atlantis* (1943) from a Narrative Perspective”

ABSTRACTS
(in program order)

Daniel Bennett Page (University of Baltimore), “We Have Sinned With Our Fathers: Music and the English Throne, 1553”

The unsuccessful Protestant *coup d'état* following the death of fifteen-year-old King Edward VI in the summer of 1553 ended with the relatively un-bloody triumph of Mary Tudor and the summary execution of its leader John Dudley, Duke of Northumberland. While the general significance for the role of liturgical music of this, the end of the most radical phase of the English Reformation, is widely appreciated, the public celebration of these events in prayer and polyphony and the renaissance of royal artistic patronage under Queen Mary are little known. Close analysis of surviving cultural artifacts from mid-Tudor England reveals a remarkably intact and richly patterned fabric of images and symbols which bind together the sermons, manuscript illuminations, tracts, and liturgies produced in and around the Marian court. Surprisingly, the Catholic monarch's elaborate allegorical portrayal as the triumphant Israelite heroine Judith was honored by a large-scale motet by Christopher Tye, the Gentleman of the Chapel Royal most clearly and consistently identifiable as Protestant. *Peccavimus cum patribus* joined not only works by the Chapel's securely Catholic composers Thomas Tallis and John Sheppard but also an additional work of Tye's—a festal mass setting—that mark a revival of art music as a tool of court politics and statecraft.

The reconstruction of this cycle of royal imagery challenges centuries-old historical representations of Mary's reign as a period of dour religious retrenchment and artistically barren political reaction. Similarly, we are led to question traditional linear descriptions of the relationships between belief, conformity, and the performance of orthodoxy at the Tudor court, descriptions that can rarely encompass the full range of surviving music and biographical information about its composers. Despite the difficulty of dating much mid-sixteenth-century music based on its manuscript sources, the carefully designed public face of Mary's queenship reveals many of these pieces to be integral parts of this image-making, and thereby puts music at the center of a new understanding of artistic production mid-Tudor period.

The survival of works such as Christopher Tye's *Peccavimus cum patribus* (“We Have Sinned With Our Fathers”) allows musicologists, court historians, and other interpretive investigators to create new narratives of patronage, conformity, and composition in Reformation Britain—narratives which are able to embrace elements as incommensurable as England's supposedly first great Protestant composer providing music for the accession of the nation's most zealously Catholic monarch.

R. Todd Rober (Kutztown University), “Selling the Symphony: Context, Patronage, Reception, and the Breitkopf Catalogues”

The various catalogues offering manuscript copies of instrumental and vocal works by the Leipzig firm of Breitkopf provide us with an invaluable glimpse into the marketing of music in the second half of the eighteenth century, and especially for the study of the early symphony. The first of the thematic catalogues alone, published in 1762, presents 450 orchestral works by some 48 different composers. While the 1762 catalogue and subsequent supplements over the ensuing years indicate the composer, genre, instrumentation, and occasionally other information such as opera titles, and have been a valuable resource today in the attribution and approximate dating of works, they still do not give us a broad enough picture of how the symphony functioned in specific locations. To provide some of that context, I examine why Gottlob Harrer, one of the many composers listed in Breitkopf, composed several

of his *sinfonias*, and how these works came to be listed in those catalogues. In doing so, I raise the question as to whether works conceived for a specific place and time could have a separate life in the commercial market of the eighteenth century. Many of the Harrer works advertised contain specific elements of style, instrumentation, movement structure, preexistent melodies, and affect that are associated with the patron and events of their origin in and around Dresden. Even so, Breitkopf offered these works without their identifying titles, obscuring their original context. While Immanuel Breitkopf may have ignored contextual evidence in his attempt to market music to a broader audience in the eighteenth century, we should avoid doing the same in the twenty-first century if we are to recognize the contextual richness from which the symphony flowered.

Therese Ellsworth (Washington, DC), “‘The Best Pianist in Europe’: The Legacy of Marie Pleyel”

After Belgium became an independent country in 1830, this new nation achieved particular musical distinction for its renowned violinists, for example, Charles-Auguste de Bériot, Henri Vieuxtemps, and Eugène Ysaÿe. Meanwhile, its foremost piano virtuoso developed into one of the nineteenth century’s most distinguished pianists, Marie Moke Pleyel (1811-75).

Born in Paris, Pleyel belongs to the generation of Mendelssohn, Schumann, Chopin, and Liszt and was highly regarded by these and other celebrated musicians. Her teachers included some of the most prominent in Paris, Jacques Herz and Friedrich Kalkbrenner. She acquired the celebrated Pleyel name from a brief marriage to Camille Pleyel. After settling in Brussels, Marie Pleyel acquired Belgian citizenship (1842) and taught piano (1848-72) at the country’s leading cultural institution, the Conservatoire Royal de Musique. Its director, François-Joseph Fétis, declared it was Pleyel who established a “legitimate school” of piano playing in Belgium.

An early Clara Schumann rival, Pleyel’s career nearly equalled Schumann’s in both length and contemporary acclaim. At times pronounced “the best pianist in Europe,” Pleyel regularly enjoyed fulsome reviews as she toured St. Petersburg, Vienna, London, and other European cities. Critics acknowledged her ability as a performer to exert masculine authority while maintaining her feminine identity, a significant achievement for a nineteenth-century artist.

Based on research of concert programs, critical reviews, and remarks by contemporary musicians, this paper examines how Pleyel created a professional career as a concert artist and conservatory teacher and evaluates the legacy she left for future women soloists and to nineteenth-century pianism.

Patrick Fairfield (University of Miami), “Revealing Marginalia: Ives’s Gendered Musical Responses to his Critics”

Prior to the early 1970s, few knew of Ives’s reactions, often vitriolic and couched in gendered language, to those who characterized his music as too difficult to perform or as aesthetically displeasing. Kirkpatrick’s publication of the *Memos* in 1972, along with Rossiter’s important study of 1975, however, made readily available Ives’s rejoinders to his detractors. The extraordinary nature of these salvos—both in their intensity and their pervasive use of gender metaphors—have impelled scholars such as Swafford, Feder, Solomon, and Tick to investigate the motivations and meanings behind Ives’s eccentric outbursts. These studies propound a number of explanations including homophobia, sexism, misogyny, mental illness, cultural conditioning, and defense mechanisms against rejection. In spite of a significant body of research, the debate regarding Ives’s gendered retorts continues.

Ives's largely ignored music manuscript marginalia yield a fascinating insight into how he occasionally expressed such sentiments musically. Marginalia on pieces including the *Three Page Sonata*, *Study #20 for Piano*, *String Quartet #2*, and *Three Protests* provide instances of Ives's characterizing passages of music as masculine (i.e., music for men to play, manly, strong) or as feminine (i.e., weak sister, nice ladies, lily, emasculated, effeminate, sissy). In so doing, Ives expresses his frustration with the reluctance of musicians to grapple with the technical complexities of his music and with a listening public that chafes against the unfamiliar. Others works such as *Sonata No. 3 for Violin and Piano* evince occasions where Ives, afflicted by self doubt, acquiesces to critics by simplifying his music, after which he describes the revisions in similarly gendered terms. In each case, Ives provides a one-to-one correlation between his concerns and his musical conceptions of them.

The chronology of the marginalia provides further evidence regarding Ives's use of gendered language. As I have shown elsewhere, Ives used this mode of discourse only later in his life—approximately after 1920 and in tandem with the deterioration of his physical and mental health. Similarly, in those cases where it is possible to date the marginalia, it appears that Ives annotated his scores after rather than during composition, and he did so during the same period as the infamous cathartic outbursts that pepper his correspondence, diaries, and public writings.

The character of Ives's enigmatic agitations constitutes a major aspect of the composer's historiography, and a study of the marginalia widens the debate by offering 1) instances of how Ives, at least in an *a posteriori* sense, conceived of gender in musical terms, and 2) further evidence that this practice occurred only later in life, rendering problematic arguments that his cathartic outbursts stem from misogyny or homophobia.

Michael Boyd (Towson University), "Tracing the Evolution: Connecting the Music of Arnold Schoenberg to Nineteenth-Century Compositional Practice Through Schenkerian Analysis"

Schoenberg's compositional output is traditionally partitioned into three distinct linguistic categories: tonal, atonal, and twelve-tone. Schoenberg recognized these three compositional idioms, though he conceived of each leading to the next organically as a matter of necessity. These two basic perspectives of Schoenberg's works (as existing in partitioned groups or on an evolutionary continuum) represent generalized ways of viewing historical objects. In *Variations in Manifold Time: Historical Consciousness in the Music and Writings of Arnold Schoenberg*, Stephen Joel Cahn locates the "partitioned" version of history in what Nietzsche called "monumental history." According to Nietzsche, perceiving history through a monumentalist viewpoint causes one to think of isolated, unified eras that do not relate to other time periods. Cahn contends that music theorist and composer Heinrich Schenker, one of Schoenberg's contemporaries, had such a position with regard to the history of music, and that it was this differing notion of history that created the well-known polemic between the two musicians. Schenker held that compositional techniques were associated with specific eras and generated the musical content of those times. He considered classical composers and their compositions to be the pinnacle of musical history, falling directly in the middle of the "monumental epoch" that roughly spanned the baroque through romantic eras. His theories reflect this, as his analytic methods are best suited for compositions from this period and barely work with pieces written before or after. As a result Schenker was highly critical of Schoenberg's 1914 article "Why New Melodies are Difficult to Understand," in which Schoenberg asserted that new melodies required variation rather than repetition, an approach that Schenker considered to be a break with the "great masters." Countering Schenker's opinion of Schoenberg was the of painter Oskar Kokoschka who, echoing the sentiments of Schoenberg and likely other contemporaneous artists and intellectuals, felt that Schoenberg was indeed part of the succession of master composers that made (make) up the German musical canon.

Oddly enough, this link between Schoenberg and his predecessors is demonstrable using Schenkerian analysis. The Schenkerian theoretical paradigm, which has been developed and codified since Schenker's death, accounts for tonal voice-leading in musical works by primarily German composers from the aforementioned "monumental" era. Schoenberg's pre-opus works emulate the late romantic style, particularly that of Brahms, and work quite well with this analytic method. An examination of one of these works as well as an early opus through a Schenkerian lens helps to demonstrate both Schoenberg's compositional link with earlier composers as well as his gradual move away from that connection. To explore the potential of such an approach, I examine two songs using Schenkerian analytic principles, *Mädchenlied* (1897) and *Erhebung* Op. 2, No. 3 (1899). The former adheres to the Schenkerian paradigm quite closely while the latter shows some amount of deviation, particularly in harmony. Notably, the melodic descent remains intact in this song, demonstrating Schoenberg's early interest in motive-derived forms that place greater importance on linear rather than vertical (harmonic) aspects of composition.

Karen Uslin (The Catholic University of America), "Viktor Ullmann's *Der Kaiser von Atlantis* (1943) from a Narrative Perspective"

Written in the concentration camp of Theresienstadt in 1943, *Der Kaiser von Atlantis* by Viktor Ullmann takes on multiple levels of irony in its narrative structure. Tucked in the northwest corner of the Czech Republic, the concentration camp of Theresienstadt housed many performing artists, among whom Viktor Ullmann contributed much to the musical output. In *Der Kaiser von Atlantis*, Death goes on strike and does not resume his job until the Emperor agrees to become his first victim. Using Northrop Frye's theory of narrative, this paper interprets *Der Kaiser von Atlantis* through the reconstructed viewpoints of the Jewish society, the Nazi society, and our modern-day society. Specifically, the paper analyzes two scenes from the beginning and end of the opera.

Frye's four narrative archetypes are romance, comedy, tragedy, and irony, all of which involve a desirable or undesirable order that changes through a transgression that results in a new desirable or undesirable order. Within Frye's theory, readers classify narratives depending on their viewpoint, so that a single narrative might be categorized differently among various readers. In Frye's notion of irony, a desirable order leads to an undesirable new order through a transgression. While modern society might view positively Death's refusal to take life in *Der Kaiser von Atlantis*, those living in a concentration camp often viewed Death as a welcome guest who eased pain and suffering. Like the Emperor of Atlantis, the Nazis tried to co-opt Death's work, giving themselves power over life and death. By examining the different dramatic viewpoints of this opera, we can gain a better insight into a little known work that represented the emotions and opinions of those who lived through the horrors of the Holocaust.