

*Ph.D. Dissertations in Musicology*

*University of North Carolina at Chapel Hill*

*Department of Music*

*1939 – 2019*



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The Literature for Unaccompanied Solo Violin  
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Florentine Comic Operas of the Seventeenth Century  
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1959

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**Caroline O. Sites**  
Benedetto Marcello's Chamber Cantatas  
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## 1960

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**Bertram Earl Davis**

The Works of Johannes Vincenet  
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**Donald Mahlon Fouse**

The Sacred Music of Giammateo Asola  
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**Efrim Fruchtman**

The Baryton Trios of Tomasini, Burgksteiner, and Neumann  
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**Lilian Pibernik Pruett**

The Masses and Hymns of Costanzo Porta  
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**William Gray Sasser**

The Guitar Works of Fernando Sor  
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## 1961

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**R. Lee Bostian**

The Works of Rinaldo di Capua  
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**Herbert William Fred**

The Instrumental Music of Johann Christoph Pepusch  
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Solo Sonatas, Trio Sonatas, and Duos for Bassoon before 1750  
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**Hubert Platt Henderson**

The Vocal Music of John Wilson  
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**Edward Leon Kottick**

The Music of the *Chansonnier Cordiforme*: Paris, Bibliothèque Nationale, *Rothschild 2973*  
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**James Worrell Pruett**

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**John Satterfield**

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Thematic Procedures in the Symphonies of Berlioz  
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**Melvin Bernstein**

The Sacred Vocal Music of Giaches de Wert  
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**Sherman Philip Kniseley**

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**Charles Allison Horton**

Serious Art and Concert Music for Piano in America in the 100 Years from Alexander Reinagle  
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**Calvin Raymond Huber**

The Life and Music of William Brade  
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**Ralph Scott Grover**

The Influence of Franck, Wagner, and Debussy on Representative Works of Ernest Chausson  
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*1967*

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**Harold Lee Andrews**

Tonality and Structure in the First Movements of Haydn's Solo Keyboard Sonatas  
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The Violin Sonatas of F. M. Veracini: Some Aspects of Italian Late Baroque Instrumental Style

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Hymns for the Church Year, Magnificats and Other Sacred Choral Works of Diego Ortiz  
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**Philip Taylor Jackson**  
The Masses of Jachet of Mantua  
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**Stephen Edward Young**  
The Organ Works of Sigfrid Karg-Elert (1877-1933)  
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## 1969

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**John Hendrik Calmeyer**  
The Life, Times, and Works of Pietro Antonio Locatelli  
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**Betsy Clifford Farlow**  
Thematic Unity in Selected Nonprogrammatic Symphonies of the 19th Century  
(under the direction of William S. Newman)

**Henry Louis Schmidt III**  
The First Printed Lute Books: Francesco Spinacino's *Intabulatura de Lauto*, Libro primo and  
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## 1970

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**Jerrold C. Baab**

The Sacred Latin Works of Kaspar Förster (1616-73)  
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**Jackson Hill**

The Music of Kees van Baaren: A Study of Transition in the Music of the Netherlands in the  
Second Third of the Twentieth Century  
(under the direction of Harold Andrews)

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## 1971

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**Marcia Judith Citron**

Schubert's Seven Complete Operas: A Musico-Dramatic Study  
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**John Joseph Hindman**

Concert Life in Ante Bellum Charleston  
(under the direction of Calvin Bower)

**James Thomas Igoe**

Performance Practices in the Polyphonic Mass of the Early Fifteenth Century  
(under the direction of Calvin Bower)

**Eleanor Fowler McCrickard**

Alessandro Stradella's Instrumental Music: A Critical Edition with Historical and Analytical  
Commentary  
(under the direction of Howard E. Smither)

**Douglas R. Nelson**

The Life and Works of Lamar Stringfield (1897-1959)  
(under the direction of Edger Alden)

**Rudolf Schnitzler**

The Sacred Dramatic Music of Antonio Draghi  
(under the direction of Howard E. Smither)

**Charles Edgar Stevens**  
The Musical Works of Christian Ignatius Latrobe  
(under the direction of Calvin Bower)

**Nyal Zeno Williams**  
The Masses of Giovanni Francesco Anerio: A Historical and Analytical Study with a  
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(under the direction of Howard E. Smither)

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**Cenieth Catherine Elmore**  
Some Stylistic Considerations in the Piano Sonatas of Nikolai Medtner  
(under the direction of William S. Newman)

**Susan Clydette Harden**  
The Music for the Stage Collaborations of Weill and Brecht  
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**Jeanne Holland**  
Chopin's Teaching and His Students  
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**Susan Patrick**  
Hans von Bülow as Music Critic  
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1973

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**Mary Frances Boyce**  
The French School of Violin Playing in the Sphere of Viotti: Technique and Style  
(under the direction of Edger Alden)

**James Monroe Chamblee**  
The Cantatas and Oratorios of Carl Philipp Emanuel Bach  
(under the direction of James Pruett)

**Sonja S. Ingram**

The Polyphonic Salve Regina, 1425-1550  
(under the direction of Thomas Warburton)

**Gary L. Maas**

The Instrumental Music of Joseph Joachim  
(under the direction of William S. Newman)

**Larry Wayne Peterson**

Messiaen and Rhythm: Theory and Practice  
(under the direction of Howard E. Smither)

**Jane Illingworth Pierce**

Hans Gerle: Sixteenth-Century Lutenist and Pedagogue  
(under the direction of James W. Pruett)

**Addison W. Reed**

The Life and Works of Scott Joplin  
(under the direction of Calvin Bower)

**Walter Westafer**

Over-All Unity and Contrast in Brahms' *German Requiem*  
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**James R. Hines**

Musical Activity in Norfolk, Virginia, 1680-1973  
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**Sherrill Virginia Martin**

The Passamezzo in Germany in the Sixteenth Century  
(under the direction of Thomas Warbuton)

**Linton E. Powell, Jr.**

The Piano Music of Joaquin Turina (1882-1949)  
(under the direction of William S. Newman)

**William F. Prizer**

Marchetto Cara and the North Italian Frottola  
(under the direction of James Pruett)

**Zay V. David Sevier**

The Theoretical Works and Music of Johann Georg Ahle (1651-1706)  
(under the direction of Howard E. Smither)

**Mary Vinquist**

Recorder Tutors of the Seventeenth and Eighteenth Centuries: Technique and Performance  
Practice.  
(under the direction of Howard E. Smither)

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1975

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**Charles M. Atkinson**

The Earliest Settings of the *Agnus Dei* and Its Tropes  
(under the direction of Calvin Bower)

**Suzanne G. Cusick**

Valerio Dorico, Music Printer in Sixteenth-Century Rome  
(under the direction of Thomas Warburton)

**Thomas H. McGuire**

The Piano Works of Charles Koechlin (1867-1950)  
(under the direction of Thomas Warburton)

**Gordon P. Spice**

Johann Gottfried Gebhard: Moravian Musician  
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**Glenda Goss Thompson**

Benedictus Appenzeller: *Maître de la chapelle* to Mary of Hungary and Chansonnier  
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**Anne Hui-Hua Chan**

Beethoven in the United States to 1865  
(under the direction of William S. Newman)

**Molly Nelson**

The First Italian Opera Season in New York City: 1825-1826  
(under the direction of William S. Newman)

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1977

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**Lance W. Brunner**

The Sequences of Verona, Biblioteca Capitolare CVII and the Italian Sequence Tradition  
(under the direction of Calvin Bower)

**James Forbes**

The Nonliturgical Vocal Music of Johannes Hieronymus Kapsberger (1580-1651)  
(under the direction of Howard E. Smither)

**Don Chance Gillespie**

John Becker: Midwestern Musical Crusader  
(under the direction of Thomas Warburton)

**Karen S. Wilson**

A Historical Study and Stylistic Analysis of Franz Liszt's *Années de pèlerinage*  
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**Leslie Ellen Brown**

The *Tragédie lyrique* of André Campra and His Contemporaries  
(under the direction of Howard E. Smither)

**Ross Wesley Ellison**

Unity and Contrast in Mendelssohn's *Elijah*  
(under the direction of Calvin Bower)

**Julia Ann Griffin**

The Oratorios of Giovanni Paolo Colonna and the Late Seventeenth-Century Oratorio in Bologna  
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(under the direction of Howard E. Smither)

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**James Robert Briscoe**

The Compositions of Claude Debussy's Formative Years (1879-1887)  
(under the direction of Thomas Warburton)

**James C. B. Fogle**

Seventeenth-Century English Vocal Music as Reflected in British Library Additional Manuscript  
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(under the direction of Howard E. Smither)

**Jan Patrick Lee**

Musical Life and Sociopolitical Change in Warsaw, Poland: 1944-1960  
(under the direction of Howard E. Smither)

**Craig L. George Lister**

Traditions of Keyboard Technique from 1650 to 1750  
(under the direction of Calvin Bower)

**Nathaniel Leon Orr**

Liszt's *Christus* and Its Significance for Nineteenth-Century Oratorio  
(under the direction of Howard E. Smither)

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## 1980

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**Charles André Barbera**

The Persistence of Pythagorean Mathematics in Ancient Musical Thought  
(under the direction of Calvin M. Bower)

Several ways of knowing music exist in Western civilization, two of which predominate: grammatical (linguistic) and mathematical. As early as the sixth and fifth centuries B.C., Pythagoras and Pythagoreans initiated and developed a mathematical way of knowing about the world in general, and in particular about music. Historians of mathematics have long recognized that the Euclidean generalization of mathematics during the fourth century B.C. rendered obsolete the qualitative, substantive mathematics of the Pythagoreans, which previously had played a participatory role in the development of Greek mathematics. This generalization, culminating in Euclid's compilation of the *Elements of Geometry* (c. 300 B.C.), transformed mathematics into an



abstract theory, capable of accommodating incommensurable magnitudes and generally applicable to all physical sciences.

Historians of music have long recognized that several ancient musical treatises, most of which date from well after the fourth century B.C., contain and rely upon Pythagorean mathematics. My study investigates why a mathematical way of knowing that was rendered obsolete during the fourth century B.C. by the Euclidean generalization lived on in the musical treatises, persevering for over a millennium after having been superseded. I conclude that the link and strength between Pythagorean mathematics and ancient musical theory was substantive number. Pythagorean number is as corporeal as sound, and in this way Pythagorean harmonics (musical theory) distinguishes itself from the incorporeal harmonics of Plato. In addition to mathematical changes and developments, during the fourth century B.C. Pythagorean musical theory was threatened by the geometrically conceived musical theory of Aristoxenus, but withstood this threat on its own merits. Pythagorean *mathematics* survived because Aristoxenus's *Elements of Harmony* did not eradicate Pythagorean *musical* theory. The link between the Pythagorean mathematical and musical theories was of sufficient philosophical strength to withstand the turn of events during the fourth century B.C.

In this study I present a brief history of Pythagorean mathematics in order to discuss its connection to sound and to music on the bases of: classification, proportional theory, and transfer of terms. In so doing I define a central tradition for the transmission of Pythagorean mathematics in ancient musical treatises as the corpus of treatises that, in devoting themselves exclusively or largely to musical matters, exhibit Pythagorean mathematical reasoning. The major mathematical traits and issues occurring in this tradition include: the relation of reason to sensory perception; the myth of the Pythagorean hammers; the treatment of the semitone; the division of the tetrachord; the arithmetic, geometric, and harmonic means; and the assignment of numbers to notes and ratios to intervals. This tradition includes the following treatises: *Sectio canonis*, Nicomachus's *Manual of Harmony*, Theon of Smyrna's *Expositio rerum mathematicarum ad legendum Platonem utilium*, Gaudentius's *Introduction to Harmony*, and Boethius's *De institutione musica*. In addition to these treatises, I discuss works by the following authors: Aristides Quintilianus, Cassiodorus, Censorinus, Chalcidius, Iamblichus, Macrobius, Martianus Capella, Porphyry, and Proclus. Finally, I use Ptolemy's *Harmonica* to evaluate the major mathematical traits and issues found in the musical treatises under consideration.

### **Carol Dell Newman**

Keyboard Dances and Variations in Turin, Biblioteca Nazionale, *MS. Foà 8*  
(under the direction of James W. Pruett)

*MS. Foà 8*, the sixteenth volume of the Turin keyboard tablature, contains seventy-three compositions: dances (single-section and multi-sectional), variation sets, and imitative works. Over two-thirds of the pieces are anonymous; works by known composers include Frescobaldi partitas, Sweelinck variation sets, and *unica* ascribed to Samuel Scheidt, Hans Leo Hassler, Johann Staden, Valentin Dretzel, and Francesco Turini. The musical style and structure of these pieces are the central issues of the dissertation, which consists of two volumes: the first examines the repertory of *Foà 8*, and the second (Supplement) presents transcriptions of all unpublished pieces

along with a complete thematic catalog. Although questions of provenance and concordances are dealt with to some extent, full answers to such questions are reserved for future research. In particular, the postulation of the manuscript's having been compiled by a German in Venice remains to be confirmed.

The repertorial study of *Foà 8* focuses on the unpublished dances and variations in the context of all seventy-three compositions. In addition to traditional analysis of musical elements, special attention is paid to factors that define individual pieces. In the majority of dances and variations, a musical style of textural variety and harmonically conceived figuration coexists with modal flux and tonal/modal ambiguity. Despite tonal/modal ambiguity, cadential harmony often assumes tonal focus. Furthermore, variation technique is the principal means of achieving structural length--the longest dances contain strain variations, and lengthy structures are all multisectional dances or sets of variations. The dances in *Foà 8* (single-section and multi-section) demonstrate three styles in the history of the keyboard dance: (1) the oldest display predominantly chordal, strict textures that reveal sixteenth-century consort influences; (2) the majority show uses of idiomatic keyboard texture such as harmonically conceived figuration, repeated-note passages, wide leaps, and sequentially repeated scales; and (3) a few short dances in the middle of the manuscript not only incorporate idiomatic keyboard texture, but also show a considerable degree of stylization in the use of the lute-inspired *stile brisé*.

Comparisons of multisectional dances (dances with variation sections) with variation sets (designated collections of variations on special subjects) reveal that (1) multisectional dances retain a melodic/harmonic subject--with a defining strain and cadential structure, melodic contour, and harmonic outline--whereas variation sets rarely treat the subject as a complete melodic/harmonic statement within itself; (2) melodic/harmonic procedures characterize multisectional dances, whereas structural procedures for variation sets include cantus-firmus, continuous bass/harmonic, sectional bass/harmonic, as well as melodic/harmonic plans; (3) the subjects of variation sets are generally less distinguished by internal pauses; (4) the breadth of variation treatment contributes to both the greater length of variation sets and the greater distance from the original subject; and (5) multisectional dances and variation sets share a common vocabulary of variation techniques: melodic embellishment, harmonic variation, retention of melody with changes in other voices, elaboration of cadential connections and upbeats, and interaction of patterns, repetitions, or melodic/rhythmic figures.

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1981

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### **Frank Walter Glass**

*Der zeugende Samen: Wagner's Concept of the Poetic Intent*  
(under the direction of James Pruett)

This study deals with Richard Wagner's concept of the *dichterische Absicht*, or the poetic intent, acting in opera as the seed that generates the musical response and brings forth in combination with that response what Wagner considered to be the perfect dramatic artwork. The concept is traced from its first statement in *Oper und Drama* through Wagner's subsequent theoretical writings, and the relation of the concept to Wagner's ideas on how words and music combine to produce drama is shown. The theoretical statement of the concept is then compared with musical examples from three of Wagner's operas--*Tristan und Isolde*, *Die Meistersinger von Nürnberg*, and *Parsifal*--to suggest ways in which the concept can be seen to work in practical terms. The concept is found to be a consistently valid aspect of Wagner's theory and practice from *Oper und Drama* on, in spite of the seeming contradictions in the later essays and in spite of the different ways in which words music combine to produce drama in the later operas.

### **Jane Ozenberger**

From *Voix de ville* to *Air de cour*: The Strophic Chanson, c.1545-1575  
(under the direction of James W. Pruett)

From its first appearance in the sixteenth century, the strophic chanson is stylistically distinguishable from the chanson proper. Although usually published in the guise of a part-song, the strophic chanson is by nature a monodic genre. It relies for its substance upon simple, syllabic melodies associated with courtly lyrics. Such melodies are known at mid-century as *voix de ville*; that term is supplanted after about 1570 by the name of *air*--after the Italian *aria*--or *air de cour*.

Attaingnant first publishes chansons with multiple strophes in his anthologies of the mid-1540s; after 1550, Le Roy & Ballard issue whole volumes devoted to the strophic genre, which is identified as the *chanson en forme de voix de ville*. These concise, chordal chansons, published under the names of Certon, Arcadelt, and other prominent composers, are typically arrangements of preexistent melodies, many of them dance tunes, wedded to polished, amorous verses. The outdated works of the court poet Saint-Gelais form the nucleus of the strophic text repertory. Both verse and music mark the genre as an unpretentious form of entertainment, which enjoyed enduring popularity: the mid-century *voix de ville* are still being reprinted for a wide public as late as 1588.

Pierre Cléreau is the first composer to invest the strophic chanson with higher artistic intent, in his settings of Ronsard and other humanist poets. His three-voice chansons adopt the chordal, monodic style of the *chanson en forme de voix de ville*, but his original melodies eschew the dance meters characteristic of that genre, in favor of a closer approximation of textual rhythms.

The strophic chansons published by "Nicolas" and Nicolas de La Grotte in the 1560s reflect a change of style that marks the transition from *voix de ville* to *air de cour*. The typical, dancelike *voix de ville* harmonized by "Nicolas" stand in contrast to the elegant, text-dominated airs set by La Grotte. These *airs de cour*, with their declamatory, formulaic rhythms, seem to embody the humanist aspiration for a closer union of text and music.

## Craig Henry Russell

Santiago de Murcia: Spanish Theorist and Guitarist of the Early Eighteenth Century  
(under the direction of James W. Pruett)

The *Resumen de acompañar la parte con la guitarra* (Antwerp, 1714) and the "Passacalles y obras (1732)" by Santiago de Murcia mark the apogee of the baroque guitar in Spain. The basso continuo treatise in the *Resumen* is one of the most important theoretical works for the baroque guitar; it provides insights, as well, into the status of music theory in early eighteenth-century Spain. Murcia's *pasacalles*, *diferencia* pieces, and preludes show him to be an excellent composer capable of controlling large formal structures. The bulk of the compositions in Murcia's books are not his own, however, but compositions borrowed from his French contemporaries. Until now, little has been known of Murcia's life except that he was the Guitar Master to Maria Luisa Gabriela of Savoy, the Queen of Spain. In this work, a plausible biography is formulated, drawing upon primary source material in Spanish archives. It is probable that Murcia was a student of Francisco Guerau as a choirboy in the Royal Chapel and Royal College. Evidence is presented suggesting that Santiago de Murcia was the son of Gabriel de Murcia and Juana de León, both of whom were vihuelists and employed in the Royal Chapel. His patrons are identified with respect to biographical dates, diplomatic duties, and military honors.

Murcia's views on theoretical matters are compared with other theoretical writings of the time. In addition to continuo realizations, suspensions, and cadences, Murcia devotes considerable time to several curiosities: the different clefs and the transpositions they imply; mensuration symbols of the "modern foreign style" and the "old Spanish style"; the use of coloration and white mensural notation; and the active use of the eight modes and their cadential formulas. Due to Murcia's importance in the history of the baroque guitar and Spanish music, a critical edition of his complete works is found in volume 2 of this dissertation. Included are the original Spanish with an English translation of Murcia's continuo treatise and a modern transcription of the musical works. The original tablature notation, replete with Murcia's left-hand fingerings and ornamentation, is placed above all musical transcriptions. Corrections and editorial suggestions are found in the critical notes at the end.

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1982

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### **Sara Cathcart Ruhle**

An Anonymous Seventeenth-Century German Oratorio in the Düben collection (Uppsala University Library vok. mus. i hskr. 71)  
(under the direction of James Haar)

The Düben collection of the Uppsala University Library contains an anonymous and untitled set of manuscript parts for a late seventeenth-century North German oratorio, the sole extant representative of the early German oratorio. In 1928 the manuscript was attributed to Dietrich Buxtehude and was later published in abridged form under the misleading title *Das Jüngste Gericht*. Heated debate over the question of Buxtehude's authenticity as the composer has resulted in a misunderstanding of the work and of Buxtehude's relationship to it. A detailed examination of the manuscript presents a complete view of the oratorio and discounts Buxtehude, but not one of his emulators, as composer on stylistic grounds.

*Wacht euch zum Streit* (working title, the textual incipit of Act I) is presented against its historical background and also in the context of its manuscript collection. A detailed description of the manuscript source and its date precedes a short history of the Düben collection and an account of the scholarly controversy that has surrounded this manuscript. The historical context of *Wacht euch zum Streit* is established with emphasis on the various sacred dramatic forms of the period. Treatment of the libretto as a literary form complements the musical background. After an overview of the tonal plan and structure of *Wacht euch zum Streit*, the music is discussed according to the three textual types that comprise the libretto. Although the music is conventional for North Germany in this period, the structure is on an unusually grand scale.

The extended length of this oratorio places it outside the Lutheran liturgy and confirms its intention as a concert work; as such it represents the North German tradition of sacred concerts. The nonliturgical function suggests a popular orientation that is borne out by the colorful allegorical libretto and the simple but attractive music.

*Wacht euch zum Streit* is of primary importance for the history of German sacred music and for the history of an era. Its music, grand scope, and text reveal much about North German culture after the Thirty Years War.

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1983

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**Leanne Langley**

The English Musical Journal in the Early Nineteenth Century  
(under the direction of James Haar)

Based on a thorough examination of over sixty music and nonmusic periodicals published in England or Scotland between 1665 and 1845, this study discusses the English musical journal as a distinctive genre of specialized literature in the early nineteenth century. Part 1 treats the origins, development, function, reception, and impact of English musical journals; Part 2 examines in greater depth the two most outstanding and influential journals of the period, the *Quarterly Musical Magazine and Review* (1818-1830) and the *Harmonicon* (1823-1833). Bibliographic details as well as a summary of the content and outlook of each of the sixty-four periodicals examined appear at the end of the dissertation in the form of a descriptive catalogue.

Briefly stated, my conclusions are historical, literary, and, to some extent, sociological. A view of musical style and English taste clearly emerges, but neither music nor aesthetics has been a primary focus of the study. I have shown that the nineteenth-century English music periodical was part of a journalizing tradition much wider than simply the serial publication of music. By addressing the commercial issues of production and readership, I have also been able to gauge the influence of single publishers, editors, and contributors with more accuracy than has heretofore, been possible. Much anonymous musical criticism is identified, and the careers of several eminent periodical writers of the early nineteenth century are considered in depth.

The richness of English periodical writing on music in this period is nowhere more striking than in Richard Mackenzie Bacon's *Quarterly Musical Magazine and Review* and William Ayrtton's *Harmonicon*. Largely produced by single writers in the same decade, these two journals present an ideal comparison between provincial and London musical life, amateur and professional interests, Handelian and Mozartian tastes, essay and encyclopedic format, philosophical and technical language. Both were highly successful publications, recognized in England and abroad, before they collapsed around 1830. For the images and insights they offer to modern scholars of nineteenth-century music, the *Quarterly Musical Magazine and Review* and the *Harmonicon* deserve fresh attention.

## **Tilden A. Russell**

### **Minuet, Scherzando, and Scherzo: The Dance Movement in Transition, 1781-1825** (under the direction of James Haar)

The dance movement in instrumental music changed radically around the turn of the nineteenth century. The period of greatest change may reasonably be demarcated by the completion in 1781 of Haydn's quartets, Op.33 (the dance movements of which are named either scherzo or scherzando) and the composition in 1825 of Mendelssohn's Octet, Op.20 (the scherzo of which is completely independent of minuet conventions). During this period, the dance movement was treated in a variety of traditional and innovative manners in the chamber and symphonic works of minor and major European composers.

Study of the dance movement in the broadest possible context disproves two commonly-held notions. First, the scherzo had a long history before 1781 and did not in fact metamorphose from the fast minuet. Second, the minuet was not a stable paragon of convention in the eighteenth century; rather there were fundamental differences between the dance and the art minuets, and the art minuet itself was responsive to many external stylistic and formal influences. After 1781, movements designated minuet, scherzando, and scherzo--plus unnamed movements--partake in common from a pool of richly diverse style traits. As a result, it is impossible to establish firm definitions for the three terms.

German musical aesthetics during this transitional period most strongly reflect eighteenth-century English influence. With regard to the dance movement, the comic in music is the most important German concept to emerge from English aesthetics. Developments in the dance movement parallel attitudes on the comic as traced in journal articles and reviews. This body of contemporary opinion suggests that the dance movement in transition is a paradigm of the displacement of Classical values by Romantic ones. In a larger sense, the dance movement is a key to the sources of musical Romanticism.

## **Penny Suzanne Schwarze**

### **Styles of Composition and Performance in Leclair's Concertos** (under the direction of James Haar)

Leclair's twelve concertos for solo violin, ripieno strings, and basso continuo--first published in Paris in 1737 and 1745--mark a rare use of the Vivaldian concerto idiom by a French composer. The concertos have been cited therefore as manifesting a union of French and Italian tastes. Previous writers have pointed to such obvious factors in this union as Leclair's occasional use within a Vivaldian framework of movements deriving from French theater genres.

The first part of the study focuses on manifestations in Leclair's compositional style of a subtler but much more fundamental union of national styles, one that has not been explored previously. Leclair's treatment of musical materials and of each of the three movements in the concerto cycle reveals an underlying hierarchy of symmetries that, in quintessentially French fashion, imposes order at all levels of the musical process from the smallest thematic idea to the concerto cycle as a

whole. Thus even the most Italianate of materials and structures are subjected to a French aesthetic of imposed order. The union of a French compartmentalization with the Vivaldian idiom draws attention to individual, often brief musical moments rather than generating an Italianate thrust of energy. The compositional style gives only a partial impression of the concertos; the performance style completes the impression. The second part of the study therefore explores clues to Leclair's performance style revealed by contemporary accounts, Leclair's own instructions, 18th-century instruments, treatises on performance, and special performance conventions. These clues reveal that although Leclair's style of performance shares more in common with that of his Italian contemporaries than with that of the earlier French orchestral style of violin playing, a strong French influence persists. This influence persists not only in such specific practices as notes inégales and ornamentation but also in the general attention to expressive shaping at the small scale. Such shaping complements and indeed gives meaning to the musical details that are so vital to Leclair's compositional style.

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1984

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### Carol Bailey Hughes

The Origin of “the First Russian Patriotic Oratorio”: Stepan Anikievich Degtiarev's *Minin I Pozharskii* (1811)  
(under the direction of Howard E. Smither)

The work introduces and describes an era during which a Russian serf composer and a member of the Russian petty nobility collaborated to create in 1811 "the first Russian patriotic oratorio": *Minin i Pozharskii, ili Osvobozhdeniia Moskvu* (Minin and Pozharskii, or the Freeing of Moscow). Although unrecognized in Western musical literature, this oratorio constitutes apparently the earliest secular, patriotic composition cast as a traditional, Western European oratorio--a form unquestionably imported from the West and without direct parallel in native Russian choral music. Neither the talent of the composer, Stepan Anikievich Degtiarev (1766-1813) nor the skill of the librettist, Nikolai Dmitrievich Gorchakov (c. 1780-1847), nor the dramatic merits of the oratorio's subject explains the positive impression which the 1811 premiere of *Minin i Pozharskii* made upon the Moscow public or the place which the composition holds in the annals of Russian music history. For this reason, the dissertation emphasizes the social atmosphere and artistic precedents which surrounded and motivated the creation of the oratorio.

Part One introduces the Russian social milieu from 1760 to 1820 and the musical genres important during that period. Particular emphasis is given to the powerful Sheremetev family which owned Stepan Degtiarev, to the institution of the *krepostnoi teatr* (serf theatre) and to two native Russian *a cappella* choral genres--the *kant* and the *khorovoi kontsert*. Part Two considers the composer Degtiarev and the librettist Gorchakov as representatives of their era. Part Three narrows the discussion to the specific subject depicted in the oratorio *Minin i Pozharskii*--a battle waged in



1612 by military heroes Kuz'ma Minin (d. 1616) and Prince Dmitrii Pozharskii (1578-1642)--and presents various manifestations of that theme in Russian art and literature. Part Four concentrates on the oratorio itself: the primary sources, the libretto, the instrumentation, the musical setting of the text, the response of society mirrored in contemporary reviews, and the subsequent critical writing which the oratorio inspired. The dissertation is based largely on research conducted in the Soviet Union during the academic year 1981-82.

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1985

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**William Rhea Meredith**

The Sources for Beethoven's Piano Sonata in E major, Opus 109  
(under the direction of James Haar)

The history and genesis of Opus 109 are recorded in four sketchbooks, some loose sketch leaves in a miscellany, twenty-nine letters, numerous entries in conversation books, and the sources surrounding the first edition. The dissertation investigates these sources in three ways. Collating the letters and conversation books, it reconstructs the particular history of the conception and commission of the sonata. Studying the sketches, it examines the genesis of the sonata in strictly musical terms. Using the sources related to the first edition, it attempts to establish a basis for the preparation of a new edition of Opus 109 and, by implication, for other sonatas. Careful collation of the letters and conversation books reveals that Beethoven had conceived the first movement before the letter commissioning the sonata arrived, and that the first movement was probably first intended as a contribution to a pianoforte anthology. The second and third movements were sketched in a later sketchbook, at much greater length than the first. The different formal procedures in these movements are reflected in different methods of sketching. A study of the sources pertaining to the first edition--the autograph, copyist's score, and first edition--raises questions regarding the authority of the primary sources. As many as six hundred variants exist between the autograph and the first edition, and it is questionable whether either source can be adopted as the sole basis for an edition. The dissertation attempts to show how the discrepancies arose and to suggest ways of resolving the differences.

## JoAnn Udovich

Modality, Office Antiphons, and Psalmody: The Musical Authority of the Twelfth-Century  
Antiphonal from St.-Denis  
(under the direction of Howard E. Smither)

The fame of the twelfth-century St.-Denis Antiphonal, F-Pn lat. 17296, rests on extra-musical factors: its origin at the Royal Abbey, its early date, the finished and complete nature of the book, and its inclusion as one of twelve manuscripts indexed in Hesbert's *Corpus antiphonalium officii*. This study evaluates the authority of the musical text of this source. A distinctive feature is the consistent appearance of the ending formulas (*differentiae*) for the psalm recitations in the outside margins. Consideration of the physical structure, including page layout, proves that the antiphonal was planned as a totality, and that the marginal placement of the *differentiae* was part of the original design. A compilation of the antiphons assigned each formula shows that the *differentiae* used at St.-Denis in the twelfth century numbered twenty-six, ranging from a single appearance of the *differentia* for the *Tonus peregrinus* to more than 300 examples of one eighth-mode formula. Identification is made of formulas which have been erased or altered, antiphons lacking *differentiae*, and a small number of errors. With twenty-six formulas the repertory of F-Pn lat. 17296 is small, and possible explanations for the lack of certain *differentiae* are offered on the basis of comparison with two contemporary tonaries from Nevers and Sarum.

The system of musical notation (neumes placed on staves of four dry-point lines with clef), one of the earliest to communicate exact pitch, is also an important feature. The large quantity of variants among the neumatic forms used in the notation of the *differentiae* suggests that the neumes were not merely markers of pitch. Four classes of variants are identified, and each is explained on the basis of text setting. A tabulation of the finals of the antiphons compared with the models of the *differentiae* reveals that multiple finals were associated with eleven of the twenty-six *differentiae*. Transcriptions of seventy-five antiphons, including many with alternate finals, appear in the course of the discussion. The study concludes that the musical text of F-Pn lat. 17296 was thoughtfully prepared. The marginal placement of the *differentiae*, in particular, was an intelligent attempt to grapple with certain problems encountered in the writing-down of the entire office repertory in the "new" pitch-accurate notational system.

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1986

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**Jean Louise Kreiling**

The Songs of Samuel Barber: A Study in Literary Taste and Text-Setting  
(under the direction of Thomas Warburton)

Samuel Barber's compositions for accompanied solo voice comprise a dozen opus numbers (more than three dozen songs), spanning almost fifty years of his life. These works have received little critical attention, perhaps because Barber's frequently lyrical, neoromantic style fails to stimulate polemical discourse among analysts and historians. Yet Barber's selection and handling of texts clearly invite close investigation and explication. The texts of Barber's songs range from the anonymous eighth- to thirteenth-century writings set in the *Hermit Songs* to poetry by such modernists as Joyce and Yeats; from Matthew Arnold's famous "Dover Beach" to obscure surrealist verse by American, Filipino, and Polish poets; and from the fastidious regularity of A. E. Housman's poetry to the rhapsodic prose of James Agee. Barber's text-setting techniques are as diverse as his texts; depending upon the literary stimulus, the composer used musical structure and style to imitate, elaborate, illuminate, or even contradict the language he set. By means of literary and musical analysis, as well as examination and interpretation of primary materials including sketches, notes, and autograph scores, this study explores the motivations, purposes, and results of Barber's choices of and treatments of song texts. These findings contribute not only to a clearer understanding of Barber's compositional technique and his historical position, but also to an important perspective on the complex relationships between music and language.

**Paul Robert Laird**

The *Villancico* Repertory at San Lorenzo el Real del Escorial, c. 1630 - c. 1715  
(under the direction of James W. Pruett)

The *villancico* was Spain's most pervasive vernacular religious genre from the sixteenth to the nineteenth century. This study centers on 201 *villancicos* by 43 composers written between c. 1630 and c. 1715, performed at the royal monastery of San Lorenzo del Escorial (founded 1563), and held today in its archive. The historical context for the works is provided through the consideration of the genre's earlier history in Chapter I. The *villancico* often reflected foreign influences, but after 1550 a vernacular musical style emerged, characteristically dominated by triple meter, syllabic declamation, and homorhythmic textures.

There survive no *villancicos* from the monastery from before c. 1630. A brief history is offered of the genre's use at the Escorial until about 1650. After mid-century, the Escorial *villancicos* are approached through manuscript study. Although the works were written mostly by non-Escorial composers, manuscripts usually were prepared by scribes at the monastery. Comparison of scribal hands and composers in the collection with works in other Spanish archives sheds light upon the dissemination of *villancicos*.

Consideration of the works' texts in Chapter III includes study of textual concordances in *villancico* text booklets at the Biblioteca Nacional in Madrid; concordances provide information on the exchange of texts and help match musical settings with some texts in the booklets. Textually--and musically--*villancicos* are usually bisectional, with a through-composed *estribillo* and strophic *coplas*. Textual content, ranging from religious symbolism to comedy, is summarized.

The music of the collection is considered in terms of principal influences, texture, rhythm, other musical elements, and performance practice. Musical influences include the Spanish vernacular style, Latin polyphonic music, polychoral writing, and Italian opera. Textural contrast in the *villancico* is of great interest; representative works for polychoral forces, single choirs, and smaller ensembles are examined. Triple meter, frequent syncopation, and hemiola are pervasive. Harmonically and melodically, the collection is homogeneous; musical interest originates in dance-like meter and textural interplay. Performance practice is considered in terms of contemporary treatises and primary sources. Nine representative *villancicos* are presented in modern edition in Volume II; complete texts with prose translation are included.

### **Mark Alan Leach**

The *Gloria in excelsis Deo* tropes of the Breme-Novalesa Community and the Repertory in  
North and Central Italy  
(under the direction of Calvin Bower and James Pruett)

*Gloria in excelsis deo* tropes were numerous and widely distributed during the tenth to the twelfth centuries, and they form an important part of the medieval musical legacy. Yet *Gloria* tropes in Italy have remained largely unexplored. The present dissertation, then, investigates this nearly unknown repertory, which is seen to include fully one-half the complete European stock of about one hundred and twenty tropes. By identifying the manuscripts, and cataloging and analyzing the tropes, we examine an aspect of the role that musicians in Italy played in the creation, preservation, and transmission of medieval chant.

The study focuses on north and central Italian manuscripts, ca. A.D. 900-1200, and gives particular attention to the large collection of tropes in MS. Oxford, Bodleian Library, Douce 222 (Ox 222), an eleventh-century source from the old and distinguished monastic community of Breme and Novalesa, in northwestern Italy. Based on paleographic, textual, and musical analysis, we also suggest that the Breme-Novalesa community produced yet another manuscript containing *Gloria* tropes: this is MS. Rome, Biblioteca Casanatense 3830, from the late eleventh or early twelfth century.

Included in the study are editions of most *Gloria* tropes found in north and central Italy. Diversity of textual and musical forms suggests that distribution patterns in Italy were quite diverse, although perhaps two areas of especially active circulation may be perceived, the first among centers east of Bobbio and south of the Po, and the second among those locales from Bobbio west and north of the Po. Musically speaking, *Gloria* tropes in Italy may be based on variants of two melodic formulae or may be freely composed; some tropes are melodically derived from earlier examples or are found to contain melodic idioms in common with older pieces. A certain number of tropes were intended to interpolate particular *Gloria* melodies. Volume II reconstructs the non-

diastematic melodies of Gloria tropes in Ox 222. These reconstructions supplement the analyses of volume I and reveal aspects of the notation that would be useful in recovering other music from the manuscript.

### **Giulio Maria Ongaro**

The Chapel of St. Mark's at the Time of Adrian Willaert (1527-1562): A Documentary Study  
(Italy)  
(under the direction of James Haar)

The hiring of Adrian Willaert as *maestro di cappella* at St. Mark's in 1527 and the thirty-five years of his tenure in that position are rightly regarded as milestones in the history of music in Venice. Willaert is credited with improving the quality of the chapel, bringing it from relative obscurity to European renown, while establishing the foundations of a Venetian school that reached its sixteenth-century zenith during the "golden age" of the Gabrieli. In spite of the importance of music at St. Mark's, studies entirely or partially devoted to the development of its singing chapel in the first half of the sixteenth century are rare. Caffi's classic *Storia della musica sacra nella gia cappella ducale di San Marco* (Venice, 1854) is increasingly showing its age and presents little information on the singers of polyphony. An article by Rene Lenaerts in 1938 offered a larger selection of archival documents concerning the chapel, but the author often relied on easily accessible, and faulty, copies of original documents.

After a thorough discussion of the available archival sources for the period in question (never satisfactorily described in the existing literature), I examine the situation of the singing chapel of St. Mark's prior to Willaert's arrival in Venice, in order to be able to assess accurately the changes brought by the Flemish master. Most of the discussion is devoted to the history of the chapel between 1527 and 1562, tracing its growth, personnel changes, administrative structure, with particular emphasis on the influence of Willaert on new developments.

An extended section focuses on the study of the patronage system at St. Mark's, including matters such as recruiting, provenance of the singers, and benefices. In addition, I examine the outside activities--both musical and non-musical--of the singers of the chapel, trying to arrive at a definition of their socio-economic status through a careful reading of diverse documents, such as wills, tax declarations, and business transactions. The appendixes include virtually all existing archival records--many of them hitherto unpublished--pertaining to the chapel's history up to 1562, and a biographical dictionary of all singers active at St. Mark's during the period in question.

### **Jeannette Morgenroth Sheerin**

The Symphonies of Johan Agrell (1701-1765): Sources, Style, Contexts  
(under the direction of James Pruett)

This study of the symphonies of the Swedish-born composer Johan Agrell includes the following material: a biography based on archival sources; an examination of the transmission of his symphonies (printed and manuscript sources, including information about the paper, copyists, provenance, and date of the principal sources), their authenticity, and their place in eighteenth-

century musical life (collectors, repertories, and the size and composition of ensembles); an analysis of Agrell's musical style; a detailed thematic catalogue; and an extensive bibliography.

Agrell studied and worked in a variety of eighteenth-century cultural environments. He attended schools in Linköping (1712-21) and university in Uppsala (1721-23), served in the private *Kapelle* of Prince Maximilian of Hessen-Kassel and occasionally in the ducal ensemble in Kassel (1723-46), and held the position of kapellmeister of the free imperial city of Nürnberg (1746-65). Of the thirty-seven symphonies ascribed to Agrell, twenty-eight are authentic. Five are of doubtful authenticity, and four are spurious; conflicts in attribution involve Brioschi, Hoffmann, Lampugnani, Locatelli, Pokorny, Reluzzi, Schaffrath, Solnitz, and Johann Stamitz. Roughly one-half of Agrell's authentic symphonies date from before 1750, including one conducted by Vivaldi in 1738 and six in the print of Agrell's Op. 1 (Nürnberg: J. U. Haffner, 1746 or 1747). The most important collections of Agrell's music are located in Stockholm, Lund, Uppsala, Darmstadt, and Berlin.

Agrell's symphonies are predominantly Classic in style and structure. His increasingly flexible treatment of register and texture, supple manipulation of phrasing, sophisticated development techniques, expressive harmonic language, and careful planning of cadences all provide movement to counteract the frequent articulations of his characteristic concatenation of short, contrasting melodic and rhythmic ideas. Agrell composed eleven symphonies containing four to six movements, strongly preferred binary designs, based many movements on dance styles, and wrote many passages for two winds plus continuo. His symphonies--as well as those by several composers with whom he was associated (Roman, Chelleri, Graupner, and Endler)--give impressive evidence that the orchestral suite must be reckoned as one of the most important stylistic sources and generic models of the concert symphony.

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1987

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### **Raymond James Bishop, Jr.**

The Operas of Alfred Bruneau (1857-1934)  
(under the direction of James Haar)

In this dissertation, I present a detailed examination of the operas of Alfred Bruneau (1857-1934). This relatively obscure artist, a pupil of Jules Massenet, was at one time considered a highly original and innovative composer. Contemporary critics, in fact, heralded him as a leader of new French school, a group of young artists who reacted against the gentle sweetness of Massenet's highly successful *opéra-lyrique*. Although not actually a founder of a school, Bruneau was among the first to attempt a dramatic fusion of a modified Wagnerian motivic system with the more direct and powerful narrative style influenced in part by the Italian *verismo* composers. The difficulties of this task posed great problems for Debussy, Bruneau and all their contemporaries. An

examination of Bruneau's operas and those of many of his contemporaries, has led me to conclude that Bruneau's works are among the best of his generation. The strengths and weaknesses of his operas reveal a great deal about the problem of musical style in this complex period.

The first chapter of this dissertation traces Bruneau's long and distinguished career, discussing the major influences on his musical development, particularly his relationship with the distinguished writer, Emile Zola. The next two chapters consider the literary aspects of French opera libretto in the 1890s and the relationship of Bruneau's operas to contemporary works. The remainder of the dissertation presents a detailed stylistic analysis of the operas with occasional mention of contemporary works. The stylistic elements considered are: motives, melodic types, harmony, tonality, orchestration, a brief discussion of four late operas, and a short conclusion. Hopefully, the ideas presented here will stimulate further research and discussion of this inadequately researched field.

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1988

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**Kevin Oliver Kelly**

The Songs of Charles Ives and the Cultural Contexts of Death  
(under the direction of Thomas Warburton)

Death is only one of a number of topics encountered in the total output of songs by Ives. Yet to Ives death was an important subject, as demonstrated by his many songs in which it finds reference. This dissertation surveys the cultural phenomenon of death in America from the middle decades of the nineteenth century to the early decades of the twentieth, providing a fitting cultural context for the study of Ives's selection and musical treatment of death song texts. For while Ives's music in many cases is quite individual and innovative, his texts are often retrospective, mirroring situations and attitudes prevalent in an earlier era. In addition to nostalgia, Ives shared with Victorian Americans a tendency to idealize concepts such as the afterlife (by viewing it as a place of rest, reunion, and a perfection of the domestic sphere) and beauty (frequently correlating it with melancholy, the redemptive role of women, the innocence of children, or the sustaining power of Nature). Concepts such as these--all of which appear in Ives's songs--facilitated human efforts to deal with the larger and less comprehensible issue of death. Ives's songs involving death and these related subjects exhibit a considerable range of style and points of view, with regard to both their texts and music. Through these various, even conflicting approaches, Ives presents death as a multifaceted subject that reflects his broad, all-encompassing view of life itself.

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1989

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**Richard Miles McKee**

A Critical Edition of Carlo Pallavicino's *Il Vespasiano*  
(under the direction of Howard E. Smither)

This dissertation provides a modern critical edition of the seventeenth-century Venetian opera, *Il Vespasiano*, music by Carlo Pallavicino, libretto by Giulio Cesare Corradi. It was the opening opera for the Teatro Grimani di San Giovanni Grisostomo in 1678 and became one of the most widely disseminated operas of the later seventeenth century. The edition is based on the earliest known source, I MOe Mus.F.894, which corresponds closely to the second issue of the 1678 libretto. Two other complete scores of the opera were consulted, I Vnm Ms.It.Cl.IV.Cod.462(=9986) from 1680 and I MOe Mus.F.898 from 1685.

Volume 1 includes a discussion of the 1678 libretto and its relationship to the "reform" libretto; a comparative study of sixteen libretti representing different versions and dissemination of the opera, printed 1678-1695; and an examination of the three complete manuscript scores with observations about the music. It was the practice of late seventeenth-century librettists and composers to write new arias--either additions or substitutions--for each new production of an opera. The recitative of the various libretti of *Il Vespasiano* remains stable, and the number of substitute and added arias in each libretto is usually small, making a comparative study of aria texts possible. The libretti printed after 1678 fall into three categories: (1) ten libretti that follow the 1678 libretto in many details; (2) two from Ferrara with new arias by Giuseppe Tosi; and (3) four that have additions and revisions by Aurelio Aureli. The Appendices of Volume 1 include all aria texts from the libretti studied and a facsimile of the 1678 libretto to which the score corresponds.

Volume 2 is the edition of the score with a statement of the editorial principles and commentary. An effort has been made to show what a seventeenth-century opera manuscript was like, and yet make the music accessible to a twentieth-century reader. Note values and accidentals are retained from the sources as they appear. Barlines and beaming of flagged notes are sometimes changed to conform to modern practice. Vocal C-clefs are changed to G-clefs. Castrato parts retain their original ranges. The continuo is not realized, and only figures from the sources are included.



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1990

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**Christine D. de Catanzaro**

Sacred Music in Mozart's Salzburg: Authenticity, Chronology, and Style in the Church Works of  
Cajetan Adlgasser  
(under the direction of Howard Smither)

The church music of Cajetan Adlgasser and other Salzburg contemporaries of Wolfgang Amadeus Mozart has received relatively little scholarly attention. Nevertheless, judging from the large number and broad dispersal of sources, the composition of church music was a major occupation of these composers, including Mozart himself. Cajetan Adlgasser contributed to all the major subgenres of Salzburg church music in the mid-eighteenth century: his output included Masses, Requiems, Litanies, Vespers services, Offertories, Marian Antiphons, Hymns, and German sacred songs. His work as a composer, from c. 1745 until his death in 1777, bridged the activity of the older generation of Johann Ernst Eberlin and Leopold Mozart and the younger generation of Wolfgang Mozart and Michael Haydn. This dissertation examines both the sources and the style of this pivotal figure in the history of Salzburg church music.

In Part I of this dissertation, after a discussion of the dissemination of the sources of Adlgasser's church music, the issues of authenticity and chronology are considered. Because of the lack of signed autographs, other means of verifying authenticity must be developed. Several criteria for examining the non-autograph sources are established, and each source is studied according to these criteria. The authenticity of each work is determined on the basis of this source study. In addition, all of the evidence regarding chronology is assembled, and a partial chronology of the works is developed. Part II examines aspects of the style of Adlgasser's church music. The role of music in the liturgy is briefly considered, and the large-scale structure and instrumentation of the works are discussed. Fugal techniques and aria forms are examined in detail and compared to the fugues and arias of contemporaries, including Mozart. In Part III a thematic catalogue provides detailed information on all of the known sources of Adlgasser's church works. This study contributes to a clearer understanding of the sources of Salzburg church music, and it expands our knowledge of this neglected but significant genre of Classic music. It also provides a context for the sacred music of the greatest Salzburg composer, Wolfgang Amadeus Mozart.

**William Robert Thornhill**

Kurt Weill's *Street Scene*  
(under the direction of Thomas Warburton)

In the dissertation, I attempt to answer some of the questions raised by Weill concerning the essential character and nature of *Street Scene*. What role should it assume in the overall scheme of his career? Does it contain within it a partial solution to the reconciliation of his European and American careers? Did he ascribe to it an importance beyond its scope and aesthetic value, or was

it instead the most ideal representation of his thoughts on the American musical theater to that point? In order to discuss these questions I have divided the dissertation into three sections, each of which should lead cumulatively to a clearer perception of what the work represented for Weill, and what relationship it bore to his vision for the American musical theater.

The first section of the dissertation attempts to reconstruct Kurt Weill's *Street Scene*, tracing its development from Weill's original conception to the final preparation of the Broadway production. In addition to all the relevant secondary sources, I have utilized all the available primary sources from Weill's diaries, letters, project notes, and, most importantly, his own annotated copy of Elmer Rice's original *Street Scene* play. The evidence from the primary sources presents an earlier version of *Street Scene* than hitherto known; in certain statements made by Weill in letters, he indicated that he was not adverse to certain additions which would be of benefit in future productions. Also, I have concentrated on Weill's own constantly evolving ideas for the show and the consequences of the collaborative process which led inevitably to something quite different from the original conception.

The second section represents an examination of selected American writings by Weill, their relationship to his European and American careers, and their influence on what he sought to achieve in *Street Scene*. Here I emphasize Weill's notions of opera and Broadway opera, how these are connected to his ideas formulated in Europe, and how in *Street Scene* he attempted to reconcile seemingly disparate genres. The third section focuses on *Street Scene*'s music, seeking to synthesize an examination of the music with the discussion presented in the previous two sections. By considering the piano-vocal score, along with the musical drafts and sketches, I hope to clarify the relationship of the music to his writings on music, and to demonstrate that some aspects of the music represent a thread of continuity with that which he had achieved already in Europe. Finally, the dissertation contains an appendix that illustrates the transformation of the original play to the musical theater work, a synopsis corresponding to the individual musical numbers, and a complete list of all the cuts, omissions, and projected numbers from the annotated play, all coordinated with Rice's original work.

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1991

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**Liane Renee Curtis**

Music Manuscripts and Their Production in Fifteenth-Century Cambrai  
(under the direction of James Haar)

Cambrai Cathedral is well known as a fifteenth century musical center, and home to the composer Guillaume Dufay. The wealthy chapter also promoted the copying and production of music manuscripts. Since few northern sources of sacred music survive from the early and mid-fifteenth century, the study of those which are still extant is particularly important. The music manuscripts

6 and 11 of the Cambrai Bibliothèque municipale are unusual in many respects, such as their large dimensions, and late use of parchment and black notation. Dates of the mid-1430s for Ca 6 and early 1440s for Ca 11 are proposed. The seven works unique to these sources, including several Kyries which may be of English origin, a Credo, and three hymns are edited here.

Through an examination of archival documents and Cambrai music sources of both chant and polyphony (Ca 11), a number of manuscripts can be identified as having been copied by the well-known scribe Simon Mellet. The breadth of his production in the years 1445-1480 gives us a new understanding of the role of a cathedral scribe. Two outside scribes, Jean de Namps and Gerard Sohier, were hired to recopy the cathedral antiphoners in the years 1446-1456. This monumental project stressed the high priority of chant in the musical life of the cathedral, as well as the constant flux of the liturgy, which resulted in the need for this recopying. Other documents reveal the use of choirboys in polyphony earlier than 1417, and provide information on groups with musical responsibilities, including the greater and lesser vicars.

### **Delpha LeAnn House**

Jacques Hotteterre "le Romain": A Study of his Life and Compositional Style  
(under the direction of James Haar)

Jacques Hotteterre "le Romain" (1674-1763) is the most famous member of his family of woodwind players and instrument makers who were active at the French court during the reigns of Louis XIV and Louis XV. His own reputation is based, however, not on the work that he did as a performer or instrument maker, but rather on his publications of music and treatises. This study compiles all of the available biographical information which presents evidence of his activity at court, as well as his teaching, publishing, and other business ventures. Nearly all of Hotteterre's extant compositions were published between 1708 and 1723, and various reasons account for his subsequent inactivity as a composer. Aside from his craftsmanship and originality, Hotteterre's importance as a composer must be evaluated in the light of the enormous popularity of the instruments for which he wrote: the transverse flute and the musette.

Whether or not "le Romain" actually travelled to Rome, his music displays the influence of Corelli. A stylistic study of both French music in the 1680s and the music of Corelli was undertaken in order to provide a background for a study of Hotteterre's compositional style, which synthesizes elements of both earlier styles. From these background studies, the tangible, identifiable characteristics of each profusion of ornaments indicated by signs, melodies which can stand independently of their accompaniment, and rhythms which are remarkably unrepitative while using a limited number of rhythmic patterns. Corelli's influence on Hotteterre can be seen in his use of strongly tonal and patterned harmonic progressions, his composition of sonatas which contain structural and harmonic relationships among movements, his use of rounded binary forms, the quantity and quality of imitative and fugal compositions, the rhythmic independence of the parts, the variety of textures and melodic intervals, and the frequency of sequences, suspensions, and internal rests.

## **Laura Williams Macy**

The Late Madrigals of Luca Marenzio: Studies in the Interactions of Music, Literature, and Patronage at the End of the Sixteenth Century  
(under the direction of James Haar)

This dissertation is designed as four independent but interrelated essays on Luca Marenzio's late madrigals. After a general introduction to the various channels of traditional music patronage available in late sixteenth-century Rome, Chapter I reconsiders Marenzio's unorthodox career in the broader perspective of Roman intellectual patronage. The three other essays address issues surrounding the music itself. Chapter II places Marenzio's *Quinto libro à sei* (1591) in the context of Medici Florence--comparing it to the composer's contributions to the wedding festivities of 1589. Chapter III considers the sixth and seventh books for five voices, both of which are dominated by texts drawn from Giambattista Guarini's *Il pastor fido*. Marenzio's *Pastor fido* madrigals are stylistically distinct from those of his northern contemporaries Giaches Wert and Claudio Monteverdi. It is argued here that Marenzio's *Pastor fido* style reflects the play's reception in Rome as opposed to the northern courts. In Chapter IV, Marenzio's striking use of Petrarch's poetry in three late publications is placed in the context of late Renaissance poetics. The books discussed in this chapter are the *Madrigali* (1588), the *Sesto libro à sei* (1595), and his last book, the *Nono libro à 5* (1599).

## **Jonathan Marcus Miller**

Word-Sound and Musical Texture in the Mid-Sixteenth-Century Venetian Madrigal  
(under the direction of James Haar)

Around 1540, the composers Adrian Willaert, Cipriano de Rore, and Willaert's pupils worked within a culture filled with a new spirit of invention in the Italian language. Venice was under the aesthetic spell of the great poetic theorist Pietro Bembo, who developed a comprehensive neo-Ciceronian theory of linguistics, syntax, accent, and even affect for individual vowels and consonants. Recent research has linked syntactical rigor and variety in Willaert's music with this theory; the specific Bembist emphasis on word-sound and accent shapes my focus for musical analysis. Through detailed examination of diction, I show these composers to be highly sensitive to linguistic matters. Composers frequently arrange rhythm and texture to highlight internal textual similarities. Favorite methods include aligning sounds vertically in different voices (with assonant or alliterative attacks) and forming consecutive sound-clusters and accents.

Following an introduction to my methods, I analyze the four-voice madrigals in Willaert's great collection *Musica nova* (written c. 1538-1545, published in 1559). The unusually dense textures in these four works emphasize phonic sonorities. I then expand my inquiry to include cinquecento ideas of poetic accent and study Willaert's structural uses of accent in *Musica nova* madrigals *à 5* and *à 6*. In Chapter 4, I compare seven madrigals from Venice and Florence, written to the same Petrarchan sonnet. Imitative writing produces some sound-alignments as a matter of course; however, in exhaustive embedding of poetic sound in musical texture, non-Venetian madrigals fall far short of Venetian ones. I also compare a previously unnoticed madrigal pair (by Arcadelt and Willaert), which demonstrates further the distinctiveness of the Venetian approach to poetry in

polyphony. In Chapter 5, I provide a new assessment of Rore's imitative process in the *Primo libro* (1542), showing its relationship to word-sound and demonstrating its flexibility. Challenging prevailing notions, I show that his melodies frequently imitate material from the middle of earlier entries and even from earlier passages. I also offer new speculations about Rore's influences on Willaert, as Rore follows Willaert's phonic style only in part. In conclusion, I combine analytical tools in a detailed study of Rore's "Hor che'l ciel." This study shows the profound influence of humanistic thinking and literary criticism on an entire repertoire and offers a new way of studying polyphonic vocal music.

## **Robert Stuart Shay**

### Henry Purcell and "Ancient" Music in Restoration England (under the direction of James Haar)

In the early 1680s Henry Purcell turned his attention toward older polyphonic music, copying anthems by Tallis, Byrd, and Gibbons, among others, and composing new anthems using older polyphonic techniques, all within a single manuscript volume, Fitzwilliam Museum, Cambridge, MS Mus. 88. This dissertation examines this seldom-explored part of Purcell's career, concluding that the study of old polyphony was an important force in Purcell's musical maturation, a force that made its impact felt throughout his career.

Views of Renaissance music in writings from seventeenth-century England are given in Chapter 1 as a backdrop to this study. These writings indicate that the rules of old polyphonic composition--the *stile antico*--were never codified in England and that old polyphony was regarded with increasing veneration as the century progressed. By Purcell's time a number of older polyphonic masterworks were still held in high esteem, but their style was not easily reproduced. Purcell is thus seen as pursuing a relatively untrodden path in trying to recapture this style in his compositions. Additional context for Purcell's activities is given in Chapter 2, in which the sources of sacred music from his time are examined to show what proportion of the repertory was still based on older music. A core group of old polyphonic pieces, closely reflecting the contents of John Barnard's *First Book of Selected Church Musick* (1641), was carefully maintained in the sacred repertory of Purcell's time, and it is from this core that Purcell copied works into Fitzwilliam 88.

The next two chapters are devoted to Fitzwilliam 88 itself. Chapter 3 provides a full manuscript analysis of this source, in order to reveal Purcell's methods of copying older works and to shed light on the resulting didactic process. Chapter 4 examines Purcell's own anthems from Fitzwilliam 88 in detail, showing their indebtedness to older polyphonic models. The final chapter indicates that Purcell's study of the past remained a significant stylistic influence throughout his oeuvre. The viol fantasias, created around the same time or slightly before the Fitzwilliam 88 anthems, are investigated to show their relationship to Purcell's vocal polyphony. And finally, some of the later dramatic music is explored to demonstrate that Purcell's polyphonic techniques continued to wield their influence throughout his career and were sometimes used for specific and meaningful dramatic connotations.

**Paul Edward Corneilson**

Opera at Mannheim, 1770-1778  
(under the direction of James Haar)

In November 1780 Mozart traveled from Salzburg to Munich to finish writing *Idomeneo*, an opera that reflects his musical experiences at Mannheim, Munich, and Paris, in 1777 and 1778. Most decisive was his encounter with the music establishment of elector palatine Carl Theodor at Mannheim. The famous orchestra was called "an army of generals, equally fit to plan a battle, as to fight it," and magnificent operas were performed regularly at the court theater. During his stay, Mozart won the respect of the musicians with his skills as a composer and performer. Mannheim opera in the 1770s sets the stage for Mozart's *Idomeneo*, written for and supervised by basically the same group of people.

Drawing on a variety of sources, including newly identified reports and music manuscripts, this dissertation re-examines the historical and cultural context of opera at Mannheim. A relatively stable company of singers maintained high standards of performance in Italian and German, comic and serious, operas. Together with the orchestra, these singers helped to shape the musical character of the arias and ensembles. In 1770 Anton Raaff, the most famous tenor of the day, arrived at court; in the next decade he sang the title roles in the major operas, including *Idomeneo*. The principal soprano roles were shared by Dorothea Wendling (the first Ilia) and her sister-in-law Elisabeth Wendling (Elettra).

Musical tastes at Mannheim were eclectic. A series of "reform" operas by Jommelli, Traetta, and Majo--all to librettos by Mattia Verazi--yielded to works by a new generation of composers in about 1770. Italian *opere serie* by Piccinni (*Catone in Utica*, 1770) and J. C. Bach (*Temistocle*, 1772 and *Lucio Silla*, 1775) were superseded by serious German operas with performances of Wieland and Schweitzer's *Alceste*, by Marchand's company in 1775. This period of opera at Mannheim culminated with Holzbauer's *Günther von Schwarzburg* (1777) and Schweitzer's *Rosamunde*, scheduled for carnival 1778 but postponed following the death of the elector of Bavaria, Maximilian III Joseph. Less than a year later, Carl Theodor (now duke of Bavaria) transferred his court to Munich. Because of this accident of fate, *Idomeneo*, the most famous "Mannheim opera," had its premiere in Munich.

## Robert Michael Nosow

### The Florid and Equal-Discantus Motet Styles of Fifteenth-Century Italy (under the direction of John Nádas)

Italy in the early fifteenth century fostered a period of intense musical exchange, furthered by the Council of Pisa in 1409. Motets in the surviving manuscripts reflect the cultivation of older styles and the development of new kinds of motets. The organization of the manuscripts themselves helps define the motet as a genre. The equal-discantus motet style descends directly from the Italian motet of the fourteenth century. The style emphasizes the interaction of two equal discantus parts--equal in terms of range, melody, rhythmic activity, and text--above a slower, free tenor. It underwent less an internally-generated change than an absorption of new style influences. The cultivation of the style spread from the principal musical centers across Italy; its forms depended in large part on the requirements of patronage. Later equal-discantus motets, after 1425, such as "Summus secretarius" by Johannes Brassart, reach a new maturity by employing the style in individual ways with respect to melody and structure. In contrast, the florid and discantus-tenor motet styles developed through a process of style transference. The latter is characterized by a strong duet between the structural voices. It originated through the application of song style to motet texts in the 1420s. Two early antecedents date from the time of the Council of Pisa, including Johannes Ciconia's "O petre christi discipule." The florid motet style probably developed from the discant Mass style in Italy. Its first examples are the liturgical "Ave verum corpus" by Hugo de Lantini, and "Flos florum" by Guillaume Du Fay. The style emphasizes a flowing, ornate discantus voice over a slower tenor-contratenor pair. "Flos florum" was imitated by other musicians in Italy, most of whom knew Du Fay, resulting in a cohesive body of works. Several allude, directly or indirectly, to the opening phrase of "Flos florum." Du Fay's "O proles yspanie/O sidus yspanie" places the florid motet within the Office of Vespers and extra-liturgical contexts. The process of style transference closes with Du Fay's rondeau "Seigneur leon" of 1442, written in the manner of a florid motet.

## Stephen Mark Shearon

### Latin Sacred Music and Nicola Fago: The Career and Sources of an Early Eighteenth-Century Neapolitan *Maestro di Cappella* (under the direction of Howard Smither)

Nicola Fago, "il Tarantino," was the first of three generations of *maestri di cappella* to work in Naples during the *Settecento*. He arrived in Naples in 1692, studied with Francesco Provenzale, and was an active professional there from ca. 1700 to 1745. As *maestro di cappella* of the Conservatorio Sant'Onofrio a Capuana, the Chiesa San Giacomo degli Spagnuoli, the Cappella del Tesoro di San Gennaro, and the Conservatorio Santa Maria della Pietà dei Turchini for 3½, 9, 29, and 32 years, respectively, Fago was highly regarded as a pedagogue, contrapuntist, and composer of church music. Indeed, during the years 1708-1725 he was one of the most frequently mentioned musicians in the *Gazzetta di Napoli*. His students included Leonardo Leo, Francesco Feo, Giuseppe de Majo, Niccolò Jommelli, Nicola Sala, and likely Michele Falco, as well as his son Lorenzo. Giuseppe Sigismondo described Fago as the catalyst behind Sala's *Regole del contrappunto pratico* (1794), which was later incorporated into Choron's *Principes de composition*

*des ecoles d'Italie* (Paris, 1809). Fago was also the brother-in-law of the great *castrato* Nicolino and worked closely with such singers as Nicolino, Matteuccio, and Farinelli. He clearly was an integral part of the Neapolitan music scene in the early eighteenth century.

Source studies form the core of this work. Part I discusses Fago's biography, legacy, and standing in the Neapolitan musical environment. Part II treats, in detail, at least 107 sources containing his Latin sacred music and establishes the autograph and other hands (while exposing a heretofore unrecognized Leo autograph), establishes the original (versus later) instrumentation of several of his works, and corrects several misattributions (one of which was to Domenico Scarlatti). Part II also includes 137 hand samples. Part III is an overview of Fago's Latin sacred works, which include a Requiem Mass, Mass Ordinaries, litanies, psalms, canticles, hymns, sequences, responsories, motets, and miscellaneous works. Appendices include diplomatic transcriptions of twenty early documents; transcriptions of early historiography concerning the composer; a works list consisting of 99 titles (approximately 25% of which are new) with incipits and detailed source information; 216 watermark tracings; and 196 rastra measurements.

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1994

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### **Mario Joseph Serge Gérard Champagne**

The French Song Cycle (1840-1924), with Special Emphasis on the Works of Gabriel Fauré  
(under the direction of James Haar)

This study outlines the origins and development of the French song cycle from its early roots in a style based on the German song cycles of the first half of the nineteenth century, especially those of Robert Schumann, to the death of one of its primary practitioners, Gabriel Fauré. The works discussed begin with *Poème d'avril* (1866) by Jules Massenet, with an aside to Hector Berlioz's *Les Nuits d'été*, and end with *Don Quichotte à Dulcinée* (1937) by Maurice Ravel. Gabriel Fauré wrote seven song cycles spanning the period under consideration. Three of his cycles are in the early style, three are in the late style, and one combines traits from both styles. The early style is marked by its dependence on musical links to provide the unification of the cycle. These links are often accomplished by the return of material from the beginning of the cycle at its end. The late style differs from the early style in that its unity resides in the text, not in the music. There are a large number of cycles and possible cycles from the period under study and continuing on into the twentieth century, most of which are unpublished or are otherwise difficult to obtain. The genre also undergoes another profound shift in the 1910s and 1920s where the use of an instrumental ensemble or orchestra begins to supplant solo piano as the accompanimental medium of choice for songs. The material and the methodology presented here provide a starting point from which to begin to reassess this neglected genre.



## **Michael Edward McClellan**

Battling over the Lyric Muse: Expressions of Revolution and Counterrevolution at the Théâtre Feydeau, 1789-1801  
(under the direction of James Haar)

The French Revolution is inseparable from the rhetoric that surrounds it, and the theater of the revolutionary era is particularly rich in source material for the study of revolutionary rhetoric. Drama, opera, vaudeville, melodrama, as well as the place and manner of performance, all reflected the contemporary political discourse. The theatrical world and the political sphere drew upon each other in such a way that theaters became political forums while, in turn, public figures adopted self-conscious, theatrical mannerisms in order to create and project a suitable public image. Indeed, as revolutionaries opened up politics to popular scrutiny, the French government appropriated theatrical models and deliberately "staged" their proceedings as a means to generate favorable public opinion and legitimate their position. Music proved to be well suited to its rhetorical role in advancing the cause of the Revolution. Throughout the 1790s music frequently served as a means of intensifying the emotional content of political as well as poetic texts. France had a long tradition of employing music to support a text rhetorically, and this tradition informed revolutionary musical practice. For example, composers of opera consciously adapted the musical conventions that they had inherited to new political contexts and created a revolutionary music of the theater.

This study examines the rhetorical uses of music, specifically music for the theater, during the French Revolution. The mixture of music and drama at theaters such as the Opéra, Opéra-Comique, and the Théâtre Feydeau possessed a special persuasive force that made them especially valuable as well as potentially dangerous. The focus of my study is one of these theaters, the Théâtre Feydeau. At that theater, music assumed an enormous rhetorical significance that attracted both revolutionary and counterrevolutionary audiences. These groups appropriated the Théâtre Feydeau as a public forum in which to express their social and political views. As a result, the history of this theater reflects the politicization of French culture during the 1790s and the aesthetic consequences of this process.

## **Sally Eileen Norman**

Cyclic Musical Settings of Laments from Ariosto's *Orlando furioso*  
(under the direction of James Haar)

The publication of Ariosto's *Orlando furioso* in 1532 provided a rich text source for madrigal composers during much of the sixteenth century and beyond. About 730 settings by over 150 composers have survived, at least in part. For musicians, the most popular sections of the poem were the laments; those portions where a character steps out of the action to speak directly to the reader about his or her unhappiness concerning the loss (or perceived loss) of a love. This study analyzes twenty-four cyclic musical settings of eight such laments from the *Furioso*, including works by Berchem, Gabrieli, Merulo, Nicoletti, Rossetto, and Wert, spanning the years 1554 to 1588.

After a brief overview of the poem and the range of musical settings from it, Chapters 2 through 7 examine each cycle in detail, looking particularly at modal manipulations and text/music relationships. Chapter 8 offers concluding observations about the works and Volume 2 provides a critical edition of nine of the cycles previously unavailable in modern edition. The most impressive aspect of the musical settings addressed in this study is their rich diversity of style, in contrast to the somewhat generic nature of the texts. These styles include *arioso*, *note nere*, declamatory, canzonetta, highly dramatic, and didactic canonic styles. Despite this diversity, some general trends can be seen in the sample. First, like madrigal cycles in general, these cycles experience heightened modal manipulations, both for structural and expressive reasons, as the century progresses. This is particularly true in the longer laments which include narrative portions. Second, as a group the cycles reflect the lamenting character of their texts both through modal associations (a marked preference for Mode 2) and melodic signatures (the widespread use of a group of related lament *arie*, based on the descending stepwise span of a fourth). Finally, there is a strong tendency for composers to pay tribute to the oral reciting traditions of the *Furioso* by using archaic formal repetitive patterns and various melodic formulas in their musical structures.

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1995

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### **Keith Harris Cochran**

The Genesis of Gaspare Spontini's *Agnes von Hohenstaufen*: A Chapter in the History of German Opera  
(under the direction of James Haar)

Spontini wrote his final opera, *Agnes von Hohenstaufen*, for the court opera in Berlin in 1827 and later revised it for performances in 1829 and 1837. The opera's prolonged genesis took place against a background of changing ideals in operatic aesthetics and the composer's own shifting fortunes as General Music Director in Berlin. Spontini wrote and revised *Agnes* at a time when German Romantic opera had begun to take root, Rossini's operas dominated stages throughout Europe, and *grand opéra* developed in Paris.

The dissertation presents an archival, source, and stylistic study of Spontini's final opera. The first chapter provides an introduction by briefly surveying the reception history of Spontini's German operas and the musicological literature devoted to them. The second chapter presents new archival material in an examination of Spontini's tenure as General Music Director in Berlin from 1820 to 1841. Among the issues explored are the continued impact of French taste on the operatic repertoire of Berlin, Spontini's conflicts with Ludwig Wittgenstein, his superior at court, and the intendants, Count Brühl and Count Redern. Spontini's strained relationships with his colleagues led to a significant loss of power when his contract was renewed in 1831. The next chapter examines the libretto of *Agnes*. Spontini's awareness of new aesthetic ideals is apparent in his choice of subject matter loosely based on German Medieval history and the incorporation of local

color. The fourth chapter is an evaluation of the surviving musical sources for *Agnes*, including autograph, manuscript, and performance material from Berlin. The remaining two chapters provide an account of the opera's genesis by focusing on the musical changes undertaken in the revisions by Spontini. These changes are seen in light of the work's relationship to contemporary operatic trends, especially the rise of grand opera, and its place within Spontini's own stylistic development.

### **Doris Bosworth Powers**

Johann Nikolaus Forkel's Philosophy of Music in the *Einleitung* to Volume One of his *Allgemeine Geschichte der Musik* (1788): A Translation and Commentary with a Glossary of Eighteenth-Century Terms  
(under the direction of Howard E. Smither)

Johann Nikolaus Forkel's metaphysical essay on the philosophy, aesthetics, and rhetoric of music forms the *Einleitung* to volume one of the *Allgemeine Geschichte der Musik* (1788). Forkel shows in this writing that the musical expression of man stands in synchronic relationship with man's development of mental and perceptual capacities, termed *Empfindung*. He presents his understanding of tonal structure and its gradual development in various cultures. These ideas, new in his time, are based on precepts of universal history with the purpose of loosening the philosophical orientation of music from its mooring in mathematics and placing it within a linguistic model. Given this change of conception, he could include musical lectures and concerts in the fine arts offerings at the University of Göttingen. Evidence is presented for Forkel's strong reliance on writings by Johann Adolph Scheibe as the starting point of his essay.

Forkel describes how each musical element contributes to the expression of the flow of feelings in a composition, because, as he sees it, music is a full-fledged language of feelings. Musical rhetoric provides the structure through which to channel the expression of feelings in a composition, which consists of several aspects of a primary feeling. The narrative of feelings throughout an entire work constitutes a process of experiencing feelings, a sequence better understood in the twentieth century than in the eighteenth.

Forkel balances four dichotomies present in eighteenth-century thought: interpretive versus descriptive history, music as language versus mathematics, harmony versus melody, and instrumental versus vocal music. Some of these dichotomies possibly result from the physical manner in which we process perceptions and information in the brain. Under contemporary rubrics of cognitive psychology, developmental psychology, linguistics, biomusicology (perception), aesthetics, and rhetoric, music theorists in the twentieth century are pursuing the same complex of interwoven topics as did Forkel. In addition, Forkel's essay suggests to performers ways of consciously building artistic conceptions of eighteenth-century compositions. As a musical philosopher, Forkel not only summarizes some significant intellectual trends of the eighteenth century, but treats issues that are of interest to twentieth-century music theory, philosophy, and performance.

## Lauriejean Reinhardt

From Poet's Voice to Composer's Muse: Text and Music in Webern's Jone Settings  
(under the direction of Thomas Warburton)

This study examines the creative friendship between Anton Webern and the poet/painter Hildegard Jone. The primary objective of the study is two-fold: (1) to view Jone's poetry and Webern's Jone settings through the lense of early twentieth-century Austrian culture; and (2) to consider the ways in which Webern's music relates to Jone's poetry. The study draws on archival materials pertaining to both artists, including primary sources that have only recently been made available. The opening chapters establish a profile of Jone as an artist. Chapter 1 sketches Jone's biography and discusses her activities as a painter. Chapter 2 considers Jone's career as a poet, focusing on her working methods, publication history and aesthetics and examining representative poems. Chapter 3 discusses Jone's creative relationship with Webern in light of the correspondence; the issue of collaboration is discussed with regard to Webern's *Kantate* op. 31/VI. Chapters 5 through 8 focus on Webern's Jone settings, with an emphasis on the insights afforded by the primary sources. Chapter 5 offers an overview of the sources, including literary materials, sketchbooks, row tables, short scores and fair copies. Chapters 6 through 8 discuss the evolution and style of Webern's first Jone settings; more specifically, they examine the curious relationship between Webern's *Drei Gesänge* op. 23 and a texted fragment found in the sketches for the *Konzert* op. 24. Careful analysis of the sketches reveals important interconnections between the histories and musical languages of the two compositions. The relevance of these interconnections to the *Drei Lieder* op. 25 and *Das Augenlicht* op. 26 are also discussed. Chapter 9 explores the broader ramifications of Webern's creative relationship with Jone. In particular, the chapter considers why Webern turned to Jone's poetry for his mature, twelve-tone works by noting similarities in the artists' responses to the events of World War I, the cultural climate of the First Austrian Republic and the advent of World War II. Three issues identified as central to Webern's interest in Jone's poetry are the artists' mutual belief in art as language, their shared understanding of their relationship to the past, and their belief in the spiritual nature of art.

## Scott Allan Warfield

The Genesis of Richard Strauss's *Macbeth*  
(under the direction of James Haar)

Richard Strauss's first tone poem, *Macbeth*, Op. 23, is the pivotal work in his turn from the conservative style of his youth to the progressive style that made him the leading German composer at the end of the nineteenth century. Strauss's earliest orchestral compositions display his strong affinity for textbook sonata-allegro form as he learned it from his father, Franz Strauss, and his only teacher, Friedrich Wilhelm Meyer. Even when he began to develop his own style in the mid-1880s, his orchestral works continued to follow standard formal models, although Strauss often modified tonal plans and disguised the seams in the subdivisions of movements.

Strauss encountered difficulties in the composition of *Macbeth* as he attempted to reconcile his conservative education with the progressive ideas of the New German School that he learned from Alexander Ritter. A study of the extant sources makes it possible to partially reconstruct the earliest

version of *Macbeth* and to demonstrate how Strauss revised the first score. That revision, made on the advice of Hans von Bülow, was more extensive than Strauss's comments on the matter have implied. In addition to cutting a long coda that represented the "Triumphant March of Macduff," Strauss also removed a literal return of part of the first theme and reworked the approach to the ending. Strauss later withdrew this revised first score to correct imbalances in the orchestration. In the definitive second score, Strauss also made other changes which made his intentions easier to realize in performance.

A study of various correspondences and other documents, including many previously unknown items, shows some of the difficulties Strauss encountered in trying to secure performances and publication of his works in the late 1880s. His publisher, Eugen Spitzweg, initially refused to accept *Macbeth*, and only later took it when Strauss withheld the more successful *Tod und Verklärung*. *Macbeth* failed to earn a place in the repertoire in part because of negative critical opinion that misunderstood the relationship of the work's program to its form. A careful examination of the work's motivic surface shows, however, that program and form are consistent with one another in *Macbeth*.

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1996

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### **Maureen Elisabeth Buja**

Antonio Barrè and Music Printing in Mid-Sixteenth Century Rome  
(under the direction of James Haar)

Antonio Barrè (fl. 1551-1572) was a singer and composer who arrived in Rome in the early 1550s and issued his first books as a printer in 1555. His chosen genres for printing were the light forms: villanesche, moresche, and most prominently, madrigals. His anthologies, collected under the series title " ... delle Muse ... " (of the Muses), defined the new style of Roman madrigal, the "madrigali ariosi," which had developed outside the milieu of the Ferrarese and Venetian styles.

As a printer, Barrè was innovative in his use of special symbols, most notably being the first to print the natural sign, which was first seen in his printing of Nicola Vicentino's treatise, *L'antica musica riddotta alla moderna prattica*. Because of his background as a composer, his music prints are noted for their careful attention to detail, with few typographical music errors. In addition to his music prints, Barrè also published non-music books. These appeared only during his first year of work, 1555. They include one of the most reprinted books from the mid-sixteenth century, Paolo Giovo's *Dialogo dell'impresse militari et amorose*. This has remained in print from 1555 until the late twentieth century. Another was a book of poetry in memory of Livia Colonna, a woman who had been the victim of a particularly gruesome murder. Through his music and non-music books, we can see how Barrè represents the norm of publishing in Rome. His activities and failures in publishing permit us to examine the economics of printing, the competition and cooperation among

publishers, and allows us to observe at the larger picture of Rome as a failed center of publishing, as it increasingly lost ground to the more active printers in Venice. The dissertation includes texts from all Barrè music publications.

### **Jiesoon Kim**

Ignaz Pleyel and His Early String Quartets in Vienna  
(under the direction of Mark Evan Bonds)

The 1780s are widely recognized as the decade in which the string quartet became a genre independent from other kinds of Austrian instrumental chamber music. Many Viennese composers cultivated the string quartet at this time, including Joseph Haydn and W. A. Mozart. One of the most popular and prolific of these quartet composers was Ignaz Pleyel (1757-1831).

The early string quartets of Pleyel, op. 1 through op. 9, were written between 1782 and 1786. Pleyel's string quartets show great variety in their cyclical structure, e.g., in the number of movements (two, three, or four), the sequence of tempo, key, and formal structure. These quartets are mostly homophonic with the first-violin melody dominating over simple accompaniment; this texture is often identified by an amiable and light style. At the same time, Pleyel tried to emulate the quartets of Haydn and Mozart, as, for example, in the four-movement quartets, op. 3 and 5A, and in the quartets displaying a concern for motivic unity and contrapuntal texture. Our modern perception of string quartets, which is almost entirely based on those of Haydn and Mozart, has exalted the string quartets as the genre for connoisseurs, demanding the most refined taste and intellectual content. But Pleyel's string quartets mostly appealed to the growing number of amateur musicians, and contemporaneous reception shows that the most popular quartet composer from the mid-1780s until the end of the century in Vienna was not Haydn or Mozart, but rather Pleyel.

### **Bradford Charles Maiani**

The Responsory-Communion: Toward a Chronology of Selected Proper Chants  
(under the direction of James McKinnon)

This study explores those chants that serve as both communions for Mass and as Matins responsories. The frequency with which these two genres are exchanged is unique--over one quarter of the communion cycle, in fact, has some history in the responsory repertory. An examination of their texts, melodies and liturgical assignments shows the responsory-communions to be frequent and distinct anomalies in both the genres in which they appear, and finds that most are assigned to dates known to be the subject of eighth-century liturgical revisions. It is argued here that these observations are both related and chronologically significant, and that the responsory-communions are a comparatively late layer of the Roman repertory. As liturgical texts, responsory-communions are notable for their length, scriptural derivation, and literary style. Only nine of the total forty-one are psalmic--most are gospel texts of a dialogue type drawn from particularly dramatic or poignant points of scripture. In addition to their dual liturgical role, and the biblical translation they most often employ, this could suggest that some originated as a discrete set relatively late in liturgical history.

The responsory-communion melodies support this hypothesis. As a comparative base, a representative sample of psalmic communions and responsories are examined in detail, and with surprising frequency responsory-communions prove to conflict with the stylistic, modal and formal norms of these presumably older psalmic chants. Responsory-communions are also distinguished by a highly unstable theoretical and written tradition, further recommending them as latecomers to the Roman repertory.

Liturgical information also supports a late date for the responsory-communions. Most are assigned to Paschaltide, recently described as the last season to be revised in the late-seventh or early-eighth-century formation of the Franco-Roman communion cycle. The *ordines romani* show a concurrent restructuring of the Matins Lectionary that appears to have had equally significant consequences for the responsory repertory. It is within the context of these liturgical adjustments that responsory-communions were most likely created, as products of a concerted musico-liturgical project to fill a shortage of repertory in both of the genres to which they are assigned, shortly before the reception of the *cantus romanus* by the Franks.

## **Stephanie P. Schlager**

Josquin des Prez and His Motets: A Case Study in Sixteenth-Century Reception History  
(under the direction of James Haar)

Josquin des Prez (ca. 1440-1521) is the first major composer whose repertory and reputation vastly outlived their maker. His motets in particular were copied, printed, performed, and studied throughout the sixteenth century, marking the emergence of a new phenomenon in the history of western music. The present dissertation considers many of the forces that contributed to the longevity of these works and the composer's posthumous fame. At the core is the blossoming of music historiography as an outgrowth of the humanistic movement. Stylistic and nationalistic considerations also put Josquin at the center of methodical explorations of music's recent past.

The first chapter of this study examines the role of printed anthologies in the preservation and dissemination of Josquin's motets. Publications of Petrucci, Grimm & Wyrnung, Formschneider, Berg & Neuber, and LeRoy & Ballard are among those considered. Close readings of dedicatory letters, studies of the repertorial organization and scope, and investigations of the interests, aesthetics, and agendas of the compilers of these volumes document a sixteenth-century perception of the historical significance and timely relevance of this repertory. The next chapter explores Josquin as a subject in sixteenth-century musical thought. In music treatises and other non-musical texts, Josquin is frequently associated with the notions of genius and natural talent; his music is subjected to some of the earliest attempts at music criticism. His motets are also associated with the changing status of music from a mathematical craft to a poetic art. For these reasons his music is considered a turning point in accounts of music's past and he is thought to be the originator of a new modern style. The third and fourth chapters explore ways in which sixteenth-century musicians interacted with Josquin's motets: the circuitous paths by which they traveled, the adaptations and revisions to which they were subjected, and how other composers explored these works through parody, imitation, and by adding *si placet* parts. To conclude the study, comparisons between the fate of Josquin's motets and those of his contemporaries, particularly Mouton and Isaac, place in greater relief the unique regard for Josquin.

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1998

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**Christopher Emile Mehrens**

The Critical and Musical Work of Deems Taylor in Light of Contemporary Cultural Patterns  
(under the direction of Thomas Warburton)

Deems Taylor (1885-1966) was one of the most visible figures in American art music during the 1920s. Known for his activities as an intellectual, critic and composer, Taylor has been often described as a conservative or post-Romantic. Careful reconsideration of his work proves that although such labels are indeed accurate, they were also too narrow and too simplistic, for at times his critical views were in conflict with his musical practices. As a critic he was sympathetic to the work of many musical modernists, yet as a composer he was unable to break free from the more conservative romantic tradition.

Taylor's work was a consequence of the global atavism which grew in response to the tremendous aesthetic and stylistic ferment of modernism. Some composers responded by seeking inspiration and revitalization from primitive, early (neoclassicism for example), folk and popular music. In Taylor's case, he searched for inspiration, accommodation, and revitalization along more antimodern lines. As defined by T. J. Jackson Lears, antimodernism was a "retreat to oriental or medieval aesthetics, the pursuit of intense physical or spiritual experiences, and the search for a sense of self sufficiency." Taylor's life and work embodied these activities. This dissertation traces Taylor's life and work, beginning in the late 1880s and ending in 1931. Particular emphasis is placed on his work from 1918 to 1931, especially his article on music for Harold Edmund Stearns's *Civilization in the United States: An Inquiry by Thirty Americans*, his critical writings for the *New York World*, and his musical settings of Lewis Carroll's *Through the Looking Glass* and James Branch Cabell's *Jurgen*.

**Stephen D. Press**

Prokofiev's Ballets for Diaghilev  
Recipient of the Glen Haydon Dissertation Award  
(under the direction of Jon W. Finson)

Sergey Sergeyevich Prokofiev is well-known to audiences as the composer of the popular *Peter and the Wolf*, *Alexander Nevsky* and *Lt. Kije Suite* as well as the ballets *Romeo and Juliet* and *Cinderella*. But the success of these pieces and other works from his career in the Soviet Union has overwhelmed his early work for Sergey Pavlovitch Diaghilev's Ballets Russes: *Chout* (1921), *Le pas d'acier* (1927) and *L'enfant prodigue* (1929). These ballets usually garner no more than brief mention in the plentiful surveys of the Ballets Russes or in studies of Prokofiev's much celebrated contemporary, Igor Stravinsky. However, knowledge of these works is crucial for an understanding of Prokofiev's mature ballet style. These ballets provided his first theatrical successes in western Europe. Furthermore, they document the composer's self-professed stylistic



redirection away from Parisian modernism towards heightened lyricism--a style that is incorrectly associated with only his Soviet period works.

Chapter One traces the fifteen year relationship between Diaghilev and Prokofiev during which the impresario influenced the composer at many important junctures. Though Diaghilev rejected Prokofiev's first ballet *Ala i Lolli* as well as the first version of its successor, his tenacity, discernment and encouragement led to a fruitful collaboration. Chapter Two demonstrates that while Prokofiev followed Stravinsky to the Ballets Russes, he worked there on his own stylistic terms. Despite a common heritage each composer responded to Diaghilev's call for an overt Russian style with a personalized "neokuchkism." By comparing the original 1915 short score of *Chout* with the Diaghilev-directed revised version in Chapter Three I show how Prokofiev's development as a ballet composer was indebted to the impresario's guidance. Chapter Four examines the Janus-faced *Le pas d'acier*: on the one hand the most trendy work Prokofiev penned for Paris and on the other, the beginning of his shift towards a more prominent lyricism. Chapter Five summarizes the collaboration that produced one of the company's enduring masterpieces, *L'enfant prodigue*. Its recognizable "new simplicity" is distinguished from Stravinskian neoclassicism. A summary of some common themes in Prokofiev's ballets for Diaghilev precedes a brief valedictory.

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1999

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**Jane Elise Alden**

Makers of a Songbook: The Scribes of the Laborde Chansonnier  
Recipient of the Glen Haydon Dissertation Award  
(under the direction of John Nádas)

The Laborde Chansonnier (Washington, Library of Congress, Music Division, MS M2.1.L25 'Case') is one of the central sources for French songs from the second half of the fifteenth century. That there are close relationships between it and other manuscripts (the 'Copenhagen', 'Dijon', 'Nivelle' and 'Wolfenbüttel' chansonniers) has long been known, but previous interpretations have engendered assumptions which are not supported by the evidence of the manuscripts themselves. Of the five, Laborde has the most intriguing history of copying, with implications that the plan for the manuscript changed on more than one occasion. While Laborde is at the centre of this investigation, the discussion frequently addresses its relationship to the other manuscripts in the group. To understand the cultural conditions that led to the copying of chansonniers, chapter 1 addresses the function of small decorative books within the context of fifteenth-century society. Of particular relevance is the status of manuscripts and the role of the scribe in the early years of printed books. Problems are identified in scholarly approaches which do not adequately consider scribal methods of compilation and organization of repertory. Chapter 2 focuses on the physical aspects of Laborde, identifying and numbering its scribes. The chapter also reconstructs a relative

chronology for Laborde's compilation, and outlines the various stages of completion. Chapter 3 tests the application of ordinary scribal practices to the specialized copying of music manuscripts. Through a close examination of script, an evolution is traced in the work of the scribe responsible for the Dijon and Copenhagen Chansonniers. Since this scribe also worked on Laborde, the identification of an earlier and later style has important chronological implications. Chapter 4 calls into question the chronology which has come to be accepted for the five manuscripts. It argues that the assumptions which led to the Nivelles Chansonnier being considered the earliest of the group were based on a flawed methodology. In the light of a revised chronology, chapter 5 reconsiders the repertoires contained in these manuscripts, and their changing patterns of transmission. The popularity of certain pieces is viewed from a local rather than an international perspective.

### Laurel Elisabeth Zeiss

Accompanied Recitative in Mozart's Operas: "The *chef d'oeuvre* of the Composer's Art"  
(under the direction of Mark Evan Bonds)

Orchestrally accompanied recitative occupies a nebulous realm in the world of opera. Lying at the intersection of speech, aria, and instrumental music, it lacks the lyricism of arias; yet it is not as speech-like as simple recitative which is supported solely by the harpsichord and cello. Mozart's mature operas provide an ideal compendium of the era's compositional strategies within this hybrid genre. Using eighteenth-century music theory as a springboard, this study examines Mozart's accompanied recitatives from textual, musical, and dramatic perspectives.

In contrast to other vocal genres of the time, *accompagnato* treats the voice and orchestra as essentially equal partners. The instruments "speak" between the singer's phrases. During an age that consistently criticized instrumental music as "inarticulate" and "meaningless," the idea that the orchestra can convey "passions even more effectively" than the voice is a bold assertion. This potential for expressive power prompted Rousseau to call accompanied recitative "the *chef d'oeuvre* of the composer's art." Additionally, modulations that are unusual for arias, such as the one Mozart uses to set Osmin's rage, are commonplace for accompanied recitatives.

Although analysts have typically treated accompanied recitatives apart from an opera's arias and ensembles, these passages are an integral part of a work's dramatic flow and musical expression. *Accompagnati* often generate musical processes that continue into the subsequent number. Elisions, interjections of recitative into lyrical numbers, and harmonic, thematic and motivic links all blur the boundaries between recitative and arias. Analyzing *accompagnato*-aria pairs reveals a middleground of musical coherence that stands in-between large-scale tonal plans and motivic unities within individual numbers. Similarly as distinctions between *opera seria* and *opera buffa* were collapsing, *accompagnato*, a genre associated with the elevated serious style, expanded its dramaturgical associations. While in *seria* works, the texture portrays moments of great distress and high passion, in Mozart's comedies it acts as a marker or signifier of certain character types, such as the sentimental heroine. Accompanied recitative's traditional uses may also be subverted to portray moments of deception. In short, the genre of *accompagnato* challenges, as well as complements, some of our underlying assumptions about operatic form.

**Rachel Golden Carlson**

Devotion to the Virgin Mary in Twelfth-Century Aquitanian Versus  
(under the direction of John Nádas and James McKinnon)

Twelfth-century Aquitanian versus, collected at the abbey of Saint Martial in Limoges, have won musicological attention as early representatives of freely-composed, practical polyphony. Recent studies focus on transcription methods, manuscript transmission and musical style, but rarely textual content. I posit that additional insight into the significance and function of the versus can be gained by studying the texts as their compositional inspiration. The versus deal largely with the Virgin Mary and stand among the first musical repertoires of the twelfth-century Marian cult. This fact has been noted occasionally by scholars but has not been explored systematically. I analyze versus portrayals of Mary through poetic imagery and biblical allegory and contextualize the texts in terms of patristic thought.

In chapter 1, I explain my methodology and review previous research. I present three reasons to read versus texts closely: the texts reveal the theological concerns of the monks who wrote them; music and text compellingly interact in the versus; and the tone of the texts suggests the versus' possible function. In particular, I believe that the exploratory, sometimes unconventional, nature of the poems supports James Grier's notion that versus are monastic, paraliturgical inspirations. Chapter 2 discusses treatments of Mary's virginity, the most popular topic of Marian reverence in the versus. I focus on several common biblical allegories for virginity: Gideon's fleece, Daniel's mountain, the burning bush, and Jesse's rod. In my analyses, I suggest that chronological distinctions in poetic style parallel recognized trends in musical construction. Specifically, I assert that the more intricate musical settings of later versus, as recognized by Leo Treitler, were created to conform to a corresponding poetic artifice. Chapters 3, 4, and 5 consider presentations of Mary as mother, mediatrix, and bride, respectively. Chapter 6 explores ways in which Marian appellations of mother, daughter, and bride merge, in keeping with developing Marian exegesis. The symbol of the lily exemplifies overlapping imagery between Mary and Christ, demonstrating how selected versus elevate Mary's importance to rival that of God himself. Volume 2 of the dissertation contains my transcriptions and translations of the Marian versus.

**Georg Anton Predota**

Johannes Brahms and the Foundations of Composition:  
The Basis of his Compositional Process in his Study of Figured Bass and Counterpoint  
(under the direction of Jon W. Finson)

Beginning in the late 1840s, despite having access to his composition teachers Eduard Marxsen's supposedly vast library, Johannes Brahms felt compelled to establish his own personal collection of books on music. His theoretical treatises show multiple layers of annotations, suggesting that

Brahms re-read and worked through individual books several times. The consistency of Brahms's dialectic methodology by which he indicated a more sophisticated level of comprehension through a specific color-code, affords us the opportunity to trace his continued growth as a musician and composer. From his personal annotations within his musical treatises it is not only possible to understand how he treated and understood eighteenth and nineteenth-century compositional theory, but also to see how his study of thoroughbass and counterpoint prepared the basis of his compositional process.

Brahms's compositional process relied on a soprano-bass framework constructed in strict accordance with his extensive knowledge of contrapuntal theory. This rudimentary structure established an overall harmonic plan and organized the material into a contrapuntally inspired phrase structure. Since the outer voices were not sufficient to answer all questions of harmony and voice leading, the composer added figured bass to indicate the desired harmonic progression on a localized level. In essence, Brahms used figured bass as an all-purpose tool. This tool afforded him the flexibility and freedom to reorganize his musical thoughts, and as an essential element of his compositional process it perfectly complemented the integrity he placed on strict counterpoint.

### **Richard Allen Rischar**

One Sweet Day: Vocal Style in the African-American Popular Ballad, 1991-1996  
(under the direction of John Covach)

This dissertation is devoted to the study of vocal style in African-American popular ballads released between 1991 and 1996. There is intensive musical analysis of selected songs, with "One Sweet Day" by Mariah Carey and Boyz II Men as a centerpiece. The analysis serves as a springboard for considering larger questions of identity in modern society. Chief among these is the notion of "musical blackness" as it has developed in recent years. I claim that musical stylistic features of contemporary ballads represent multiple cultural systems and traditions, including but not limited to race.

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2001

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### **Jane Elizabeth Dahlenburg**

The Motet c. 1580-1630: Sacred Music Based on The Song of Songs  
(under the direction of James Haar)

This dissertation is a textual study of late sixteenth- and early seventeenth-century sacred music based on the Song of Songs. The first chapter of the study explores the Song itself: the changing text in the various sixteenth and seventeenth-century Vulgate editions, and the long history of exegetic interpretation which asserts that the Song describes various types of divine, not human

love. The second chapter examines the Song's role in the continually evolving Roman liturgy, which continued to be used as a textual source by composers. Finally, a series of case studies explores individual works from various standpoints. I begin with Giovanni Pierluigi da Palestrina's 1583/1584 fourth book of motets for five voices, and show that rather than using the Bible as a textual source, which has always been assumed in the secondary literature, Palestrina extracted his text from the Roman lectionary. Antonio Cifra's 1619 *Motecta ex sacris cantionibus* was clearly based on Palestrina; however, Cifra made significant textual changes to reflect a Mariological, rather than a tropological, interpretation. Adriano Banchieri's 1611 *Vezzo di Perle* approaches the text from a monastic point of view, while Severo Bonini's 1615 *Affetti Spirituali* uses musical dialogue to dramatically portray an allegorical reading (i.e., dealing with the love between the Church and Christ) of the Song. Finally, Seraphino Patta's 1609/1611 *Sacra Cantica*, though musically unsatisfying, is highly innovative in its organization which clearly outlines the stages of the *via mystica*.

### **Elizabeth Randell Upton**

The Chantilly Codex (F-CH 564): The Manuscript, Its Music, Its Scholarly Reception  
(under the direction of John Nádas)

This study explores the creation and subsequent history of the manuscript Chantilly, Musée Condé 564 (the "Chantilly codex," hereinafter Ch), the central source for modern musicological understanding of late fourteenth-century music. Armed with new codicological information and informed by a thorough re-examination of scholarship on this source, I then discuss the musical style and cultural significance of a group of ballades transmitted by this source.

Chapter One narrates the discovery of this manuscript in the nineteenth century, and, based on archival documents from the Musée Condé, demonstrates how the historical and personal interests of its last private owner shaped and colored all later perception of its music. Chapter Two investigates Ch as a physical object, providing a full codicological description and, in particular, distinguishing between temporal layers of activity. My reconstruction of the original copying sequence as well as that of later additions to the manuscript allows for greater accuracy in determining the significance of codicological evidence. Chapter Three discusses musicological scholarship on this source in the twentieth century, focusing particularly on scholarly attempts to determine the origin of the manuscript and its music, to understand the nature of its musical style, and to place that style in the larger story of medieval music. Scholarship on this manuscript has been marred by misinformation and colored by a set of preconceptions dating back to the nineteenth century; I attempt to sort out what is useful from what is not. Chapter Four discusses a group of eighteen ballades, most of which were written to honor identifiable historical figures from the fourteenth century. Long valued for the historical information they provide, these ballades are shown to provide insight into the aesthetics and cultural uses of music in later fourteenth-century courtly circles. Reinterpretation of the editing of these songs provides a radically new picture of musical style in this period, allowing for new understanding of the relationship between words and music in the later fourteenth century. There are two appendices: the first provides transcriptions of the archival documents discussed in Chapter One; the second presents an updated inventory of the contents of Ch.

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2002

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**Matthew Richard Baumer**

Aesthetic Theory and the Representation of the Feminine in Orchestral Program Music of the  
Mid-Nineteenth Century  
(under the direction of Mark Evan Bonds)

Recent attempts to show how instrumental music reflects societal attitudes about gender in the nineteenth century have been hampered by difficult questions of what those works portray, according to the aesthetics of the time. To address the problem, this study examines depictions of female characters through the lens of mid-nineteenth century criticism, within the context of a reevaluation of the aesthetic history of orchestral program music. Case studies of representations of the feminine illustrate the changes in aesthetic theory and vice versa.

Eighteenth-century composers and theorists held program music in low esteem, and early Romantics like E. T. A. Hoffmann regarded Beethoven's programs as peripheral to the music's ability to reveal the ideal world beyond appearances. The aesthetic outlook of A. B. Marx was far more hospitable for program music because it took root in Hegelian idealism, which located the ideal in a universal mind. Hegel argued that music lacked an objective content, but Marx described an objective content in Beethoven's music using the language of program music, as in his description of masculine and feminine themes in sonata form. In his essays on Beethoven's overtures he recognized the second theme's potential to represent Klørchen or Valeria, but identifies Leonore with the first theme, demonstrating a flexible approach.

When Liszt shifted his focus to composition around 1848, his aesthetic lay closer to Hoffmann's than Marx's. After a debate with Wagner in 1851-1853 about what the *Tannhäuser* overture represents, in which the depiction of Venus figured prominently, Liszt accepted the explicit program and shifted towards a Marxian aesthetic. In 1855 Liszt quoted Hegel and A. B. Marx in a series of essays that established an aesthetic in which the program provided an objective content while the music presented an immediate emotional experience. The portrayal of Gretchen in the "Faust" Symphony exemplifies this aesthetic. As can be seen in two contemporary reviews and a new analysis of the final chorus, Liszt recast Goethe's Gretchen to focus on the ideal that pervades program music of this period: the eternal feminine.

**Songtaik Kwon**

Mahler and Bach: Counterpoint and Polarities in Form  
(under the direction of Severine Neff)

Despite the complex and highly original aspects of Mahler's musical forms, the majority of scholars still favor sonata-allegro as the primary source for understanding the first movements of his symphonies. This decision can be surprising because in certain movements the repetitions of

the introductory material can be more prominently articulated than the transitions or even main thematic groups. These skewings of traditional schema often produce formal plans that are cyclic in nature. I contend that such cyclic forms have roots not only in nineteenth-century works but also in Baroque music, specifically that of Johann Sebastian Bach. In my thesis I will show how Mahler intensively studied Bach's music through analysis and performance. As much as possible I will use manuscript materials to make my points. Next I will discuss Bach's ritornello form, its interpretation in the current scholarly literature, and its relation to late nineteenth-century cyclic forms. Finally I will show how Mahler reinvents Bach's formal and developmental ideas by incorporating them into his own works of the middle and late periods. In analytic commentary I will use the methods and working vocabulary of Mahler's friend and colleague, Arnold Schoenberg. Certain passages of Mahler's later works will particularly illustrate how he reinvents the Bach-influenced forms of his middle period through aspects of motivic development, phrase structure, and even sonata-form principles. This fusion of contrapuntal and homophonic ideas determines most clearly Mahler's complex and original sense of form.

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2003

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### **John Lowell Brackett**

The Philosophy of Science as a Philosophy of Music Theory  
(under the direction of John Covach)

The purpose of this thesis is twofold. On the one hand, it examines the role played by the philosophy of science in the development of post-war American music theory. In particular, it describes post-analytic philosophy of science as a backdrop for understanding the metatheoretical writings of musical theorists such as Milton Babbitt, Benjamin Boretz, Michael Kassler, and Matthew Brown. On the other hand, my thesis offers an internal critique of music theory's reliance on the philosophy of science. While I do not question the value of modeling musical theories according to certain principles associated with the philosophy of science, I do emphasize that we must be careful about what philosophy of science we use as a guide. Many of the views and assumptions in the philosophy of science that were adopted by writers such as Babbitt, Boretz, Kassler, and even Brown, have undergone radical changes. The construction of a "scientific image of music theory" must, I believe, reflect these changes and developments.

In Chapters 1 and 2, I describe the philosophy of science's views on theory structure (the axiomatic, or "Received View") and explanation (the "covering-law model"). In these chapters, I critique the writings of Kassler, Boretz, and Brown and their views on theory structure and/or explanation. In Chapter 3, I describe the "physics bias" of a great deal of twentieth-century philosophy of science. This bias, I argue, presents an unnecessary limitation to what is to count as "scientific," not only for the philosophy of science but for scientifically minded music theorists as well. Here I describe the relationship of biology to the philosophy of science by examining the concept of "function"

and alternative explanatory strategies. In Chapter 4, I try to show how Arnold Schoenberg's theory of tonality can be viewed from a biological/functionalist standpoint, i.e., as a theory that offers functional - as opposed to lawfully determined - explanations. In the final chapter, I briefly consider issues relating to functional laws and psychological reduction. Finally, I argue for an instrumental conception of musical theories where any truth-claims that may be advanced by a particular theory are "framework" relative.

## **Jennifer Hambrick**

### Berlioz's 'Dramatic Symphony': Genre and Meaning in *Roméo et Juliette* (under the direction of Evan Bonds)

"The genre of this work will surely not be misunderstood. Although voices are frequently used, it is neither a concert opera, nor a cantata, but a symphony with choruses." Despite the ironic opening gambit of Hector Berlioz's preface to the 1858 vocal score of his *Roméo et Juliette* symphony, it is precisely the genre of the work that music critics and scholars have so consistently misunderstood since its première in November 1839. The mixture of genres within the context of Berlioz's "dramatic symphony" posed seemingly insurmountable problems for contemporary critics. Even today no one has attempted to explain Berlioz's aesthetic rationale for including choral recitative, instrumental and choral fugues, an air, a funeral march, a programmatic scherzo, an instrumental adagio, and an operatic finale in one symphony. Instead of attempting to make sense of the evident problems the work's generic mixture poses for a symphony, scholars have tended to read *Roméo et Juliette* almost exclusively in the context of French opera, with the effect that both Berlioz's symphonic masterpiece and his skill as a composer have been misunderstood and, consequently, undervalued.

I propose that there is greater meaning to the mixture of genres in *Roméo et Juliette* and that each of the genres represented in this symphony has a meaning in the context of the contemporary debate on musical expression. A systematic investigation of the interactions of forms and performing forces in this mixture of genres will shed light on an array of aesthetic, philosophical, and orchestrational issues at work in Berlioz's music. When read as a response to Beethoven's Ninth Symphony, whose generic mixture and formal arrangement puzzled contemporary critics and continues to puzzle music scholars, the generic mixture in *Roméo et Juliette* assumes renewed importance in musical culture. By taking into consideration the broader context of contemporary music criticism and writings on musical expression (including Berlioz's own), my investigation of the aesthetic and cultural implications of the different genres at work in *Roméo et Juliette* will contribute to the emerging picture of early nineteenth-century Parisian musical culture. The questions of musical form that this symphony raises also have implications that extend well beyond Berlioz's sphere in France to his German contemporaries. In comparing the music and writings of Berlioz, Liszt, and Wagner that come in the wake of *Roméo et Juliette*, I aim to illuminate paths of influence not yet fully explored, thus filling out the picture of Berlioz's influence on the New German School and contributing to the fascinating web of interactions between nineteenth-century French and German musical spheres.



## **Emily Laurance**

Varieties of Operatic Realism in Nineteenth-Century France:  
The Case of Gustave Charpentier's *Louise* (1900)  
Recipient of the Glen Haydon Dissertation Award  
(under the direction of James Haar)

When Gustave Charpentier's *Louise* first premiered at the Opéra-comique in 1900, it was a critical commonplace to refer to it as a realist work. Even its generic subtitle—"roman musical"—seemed to speak of its connection to a movement that was largely literary. In terms of opera, there was no established genre of the kind, nor did a "realist opera" describe any fixed stylistic categories. What then, was behind this reaction? In terms of genre, *Louise* is a hybrid, showing borrowings from many different traditions. Major sections of it show influences from French popular boulevard theater. Its plot shows affinities with mid-century melodrama and bourgeois theater traditions. Charpentier himself often cited Zola as an influence, and *Louise's* working-class plot and its quasi-symbolic treatment of Paris bear this out. Musically, the work shows obvious debts to Wagner, both because of its avoidance of clear number division and its leitmotivic organization. The melodic contours, harmonic language and masterful orchestration, however, are clearly in line with the grand French tradition as Charpentier learned it from Jules Massenet. All of these influences contribute to the perception of *Louise* as a realist work, but each represents a different version of realism.

Nineteenth-century realism typically embraced two competing versions of the real—the realism of particulars, and a determinist realism emphasizing natural forces and physical laws. These were set against each other, making the sharpness of the former stand out against the backdrop of the latter, the descriptive particulars infusing realist works with a strong sense of materiality. For music to fit into this scheme, it too must be used in a similar contrasting manner. On the one hand it must become almost a physical object. It has to be cordoned off into individual units, differentiated from each other in time and through the use of highly contrasting musical attributes so that they acquire some kind of identity. On the other, music can aid in the suggestion of causal realities—often through the use of open forms, as it does in *Louise*. The deftness with which Charpentier accomplished the musical suggestion of competing realisms was undoubtedly one of the main reasons for its striking success.

## **Margaret Elizabeth McGinnis**

Playing the Fields: Messiaen, Music, and the Extramusical  
(under the direction of John Covach)

This study explores the interplay of music and extramusical subjects in the work of one composer rooted in one cultural milieu, thereby applying historical and analytical methods to one of music aesthetics' most enduring questions. The music of Olivier Messiaen (1908-92) is fertile ground for this investigation because of his fondness for extramusical subjects. I apply the theories of sociologist Pierre Bourdieu to read Messiaen's compositional decisions as acts of cultural positioning and to track circumstances that have fostered certain extramusical interpretations of Messiaen's music. In addition, Kofi Agawu's concept of "play" between introversive and

extroversive semiosis informs my music analysis by providing a model for relating musical structures and extramusical referents. In evaluating Messiaen's positioning I suggest he often landed between cultural poles rather than squarely aligned with any one pole. In occupying points of tension, Messiaen revealed the effects of cultural forces that pulled from either side, and these unresolved tensions gave rise to his most creative and fascinating work.

I examine four areas—mysticism, modernism, synesthesia, and theology—that are especially fruitful for examining the interaction of Messiaen's music with extramusical subjects. These areas also reveal how music's extramusical subjects can facilitate cultural discourse and positioning. Some listeners interpreted his music as "mystical," but this label had cultural implications Messiaen found distasteful. His mid-century compositions invoke some of the rational, scientific, and mathematical tropes popular with that era's avant-garde. However, the formal structures and extramusical references of these compositions imply cultural positions diametrically opposed to rationalism. He composed colored music in a cultural field that sometimes associated synesthesia with occult mysticism. However, Messiaen's rational, systematic treatment of color resists mystical readings of his colored music. Finally, his theological music translates the common language of theology into a personal mode of expression. In each of these fields, Messiaen found the unstable center, where he embraced rather than resolved tensions. His answer to most either-or question was an exasperating "yes." His primary language was not musical or extramusical, but that of mediation, translation, and reconciliation.

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2005

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### **Michele Leigh Clark**

The Performances and Reception of Rossini's Operas in Vienna, 1822-1825  
(under the direction of John Nádas)

Although Vienna had cultivated a long tradition of Italian opera, from 1822 to 1825 Rossini's works enjoyed unprecedented popularity there. Rossini's visit in 1822 provides a focal point for exploring the theatrical milieu of that time, the access the Viennese had to his music, his adaptations of specific operas for that city, the critical reception of his *oeuvre* in contemporary periodicals, and the impact these factors had on public reception of Rossini's operas. Because of cultural and political events in the preceding decades, Vienna boasted a flourishing theatrical infrastructure that presented not only his works, but also translations of Italian and French repertoire, *Singspiele*, German opera, and ballet. Rossini's operas were also available to the Viennese in the form of published music and librettos, all of which were monitored by the imperial censors.

Domenico Barbaia played a crucial role in promoting Rossini's music and in arranging the composer's visit in 1822, for which they selected *Zelmira*, *Elisabetta*, *Regina d'Inghilterra*, *La*

*Gazza Ladra*, *Matilde di Shabran*, and *Ricciardo e Zoraide* for performance at the Kärntnertheater. Rossini adapted these works to suit Viennese tastes by emphasizing compositional techniques that he felt would please a German audience and by choosing operas whose formal structures were fairly conventional compared to his more innovative oeuvre composed in Naples. Other factors in his revisions for Vienna included the genre of these works, the singers' familiarity with them, and their individual capabilities. The popularity of his music triggered a counter-response from the members of the press, many of whom were proponents of German opera. In their critiques they hoped to promote a strong nationalist tradition and to influence public opinion against Rossini's music. Rossini's visit was a high point in the musical history of Vienna. The development of an operatic infrastructure, the availability of his music through theatrical performances and printed sources, the adaptations which he made for the Viennese operas, and critical reception of his works in contemporary periodicals all had an effect in popularizing his music and shaping the Viennese operatic milieu from 1822 to 1825.

### **Jonathan Hiam**

Music at Black Mountain College: The European Years, 1939-46  
(under the direction of Severine Neff)

Between the years 1939 and 1945 the music program at Black Mountain College was dominated by the presence of European émigrés. Heinrich Jalowetz, a friend and former student of Arnold Schoenberg, arrived at the college in 1939 as a refugee of Hitler's rise to power. Jalowetz imbued the curriculum at BMC with the musical ideals of the Second Viennese School, and in 1944 he organized the Black Mountain College Summer Music Institute that attracted the largest gathering of Schoenberg's disciples in America. The institute had an immediate effect upon American composers, prompting Roger Sessions to call the event "the most important thing that has ever happened in musical education in America." Another European refugee, musicologist Edward Lowinsky, joined Jalowetz on the faculty in 1942. Under his influence, the study and cultivation of Early Music flourished. The Black Mountain College Summer of Music Institute of 1945 was devoted largely to Early Music and attracted such figures as musicologist Alfred Einstein and harpsichordist Erwin Bodky. This dissertation examines the two Black Mountain Summer Music Institutes and discusses the musical aesthetics that informed the institutes' lectures, seminars, and performances, and closes with an evaluation of the entire known repertory performed at BMC.

Chapter I introduces the sources and bibliographic material for this study and provides an overview of the history of the music program at BMC. Chapter II outlines the history and philosophical foundations for BMC and examines the biographies of Jalowetz and Lowinsky, drawing upon their own writings, published and unpublished. Chapter III discusses the Black Mountain College Summer Music Institute of 1944 and its relationship to Schoenberg's Viennese Verein für musikalesches Privataufführungen. Chapter IV examines the 1945 institute's emphasis on Early Music and influence of the political rift of 1944 within the BMC faculty on the formation of a rival institute at Kenyon College. Chapter V compiles and evaluates a list of known works performed at BMC between 1933 and 1956.

## Elizabeth A. Kramer

The Idea of *Kunstreligion* in German Musical Aesthetics of the Early Nineteenth Century  
Recipient of the Glen Haydon Dissertation Award  
(under the direction of Evan Bonds)

Religious imagery and ideas permeate late eighteenth-century and early nineteenth-century German writings about music. Although the connection of music to human and divine matters itself was not new, the frequent and forceful invocation of terms such as "religion", "spiritual", "divine", "heavenly", "purity", and "infinity" is striking and parallels other musical developments. At this time audiences began listening to music in a fundamentally new way, which they often described as *Andacht* or devotional contemplation. Composers were increasingly characterized as divinely-creative artists, rather than indentured craftsmen, and their music was given an important role in new accounts of the Modern, Christian, Romantic Era. And in the wake of the Enlightenment, there was renewed debate on the nature of true church music. These late eighteenth-century and early nineteenth-century trajectories can be seen as part of the diverse constellation of ideas within the contemporary concept of *Kunstreligion* (art religion). Three broad perspectives on the relationship between art and religion can be discerned in the literature of this time: art seen as the expression of religion, art and religion seen in symbiosis, and art supplanting or becoming a religion. The controversies surrounding particular applications of *Kunstreligion* to music and the other arts offer a unique window onto various and sometime conflicting beliefs about art and religion.

In my dissertation I hope to provide a history of the idea of *Kunstreligion* as it interacts with German musical aesthetics in the period roughly between 1790 and 1830. Through reference to texts by writers such as J.G. Herder, Friedrich Schleiermacher, A.W. and Friedrich Schlegel, F.W.J. von Schelling, G.W.F. Hegel, E.T.A. Hoffmann and others I will show that the use of the concept to describe music emerged from an intellectual atmosphere which included the revival of Platonic Idealism, the continued influence of Pietism and revival of Roman Catholicism, new knowledge of eastern religions and mystery cults, and the advent of new philosophies of history. As an idea of musical aesthetics circa 1800 *Kunstreligion* accounts for the phenomenon of religious imagery in a way that other formulations have not. At the same time, it interacts with ideas of philosophy and literature that other scholars have evoked in writing about musical aesthetics of this time. Others, for example, have noted the importance of aesthetic contemplation, but what was the influence of contemplation on modes of listening, performing, and composing? And how is the religious idea of *Andacht* related to other types of contemplation and perceptive intuition? Mythic accounts of Beethoven are well documented, but how did the religious and philosophical commitments of critics and historians affect their various characterizations of musicians as demigods, divine creators, priests, and prophets? How might religious ideas of immanence and transcendence shape the way contemporary writers understand the musical tone and aspects of the musical work such as tone painting, form and content? Finally, how might the concept of *Kunstreligion* lead to a better understanding of theories of how music is historically and hierarchically related to other arts?

## Timothy Allen Striplin

### The Eighth- and Ninth-Century Frankish Alleluia (under the direction of John Nádás)

This dissertation is a study of the Alleluia of the Mass as it developed in the eighth and ninth centuries. It presents a reassessment of the earliest evidence for the growth, development, and transmission of the Mass Alleluia repertory within the Carolingian world. It is argued here that the Frankish program of "Romanization" involved not only the adoption of the *cantus romanus* but also the transformation and adaptation of that chant by the Franks. In the process of hybridization, the northern ecclesiastical reformers added a number of newly-composed Alleluias to the relatively small fund provided them by the Romans. This study explores these eighth- and ninth-century "Frankish Alleluias." An examination of their melodies, texts, liturgical assignments, and patterns of transmission offers evidence with chronological significance.

Comparative analysis of the Alleluias appearing in the three Old Roman *gradualia* and the six manuscripts edited in Hesbert's *Antiphonale Missarum Sextuplex* results in the identification of fifty-seven early Frankish additions to the Alleluia repertory. Tracing the evidence of these Alleluias preserved in twenty-seven Frankish manuscripts of the eighth through the early twelfth centuries allows for the division of the sample into three distinct groups. Among the first group are Frankish Alleluias of local import that appear in isolated pockets of the Empire, or those chants presenting scant, scattered, or severely limited evidence of their existence (Alleluias of Limited Distribution). The second group comprises Frankish Alleluias with universally-known verses, but with widely divergent regional melodic traditions (Regional Alleluias). Only chants of the third group are stable textually and melodically (the Carolingian Core Alleluias).

A study of melodic characteristics and liturgical assignments reveals two layers within the Core: one early layer, in place by the 790s, and a later group that entered the repertory over the course of the first half of the ninth century. The Compiègne Antiphoner, F-Pn lat. 17436, is the earliest surviving manuscript to include the Core *in toto*. I conclude that, rather than resulting from a single, unified reform effort, the Frankish Alleluias entered the repertory within the context of the ongoing reforms of Charlemagne, Louis the Pious, and Charles the Bald.

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2006

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**Seth J. Coluzzi**

Structure and Interpretation in Luca Marenzio's Settings of *Il Pastor Fido*  
Recipient of the Glen Haydon Dissertation Award  
(under the direction of Tim Carter)

Using Luca Marenzio's Seventh Book of five-voice madrigals of 1595 as a test case, my dissertation focuses upon the question: how might a book of madrigals have been read in the sixteenth century? To answer this question, several fundamental theories of readership and their applicability to music prints are considered and called into question, while analyses of the music, text, and printed documents suggest how the structure of the book and the information contained therein support certain types of readings. This study will ultimately open a new perspective on issues of readership within the field of research surrounding the history of the book.

**Jonathan Andrew Flory**

I Hear a Symphony: Making Music at Motown, 1959-1979  
Recipient of the Glen Haydon Dissertation Award  
(under the direction of John Covach)

This dissertation explores the intersections between social status and musical production in the music of Motown between 1959 and 1979, the period of this record company's most successful and best-known work. More significantly, this study reveals Motown's strong relationship with the cultural formation of the American black middle class, by discussing the ways in which the processes of making music at Motown and the creative products of the company were inextricably connected to many of the most pressing issues facing this cultural and ethnic group.

Chapter 1 provides a theoretical and historical framework for the formation of Motown in the context of Detroit's black middle class of the late-1950s. By carefully analyzing the company's output during these formative years, this chapter shows that Motown founder Berry Gordy, Jr. created music in a wide range of styles, and marketed these styles to a localized, mostly black Detroit audience. Chapter 2 provides an analysis of Motown's broad national success between the years 1963 and 1967 by considering the ways the songwriting and production team of Holland, Dozier, and Holland used musical and textual troping techniques to create black middle class identities for The Four Tops and The Supremes. Chapter 3 tracks Motown's move into more racialized musical territory in the late 1960s. A lengthy discussion of the emergence and stylistic characteristics of Norman Whitfield's psychedelic soul music, which he produced and wrote mainly for The Temptations, shows how Motown's stance toward racial unity, taken from the company's roots in the black middle class, was still pervasive in the music of this era. Marvin Gaye's compositional technique in the 1970s, which I call vocal composition, is the subject of chapter 4. I show how this technique allowed Gaye to explore and confront his own personal

conflict between his popular hyper-sexualized soul music and the more conservative cabaret music he longed to sing throughout his career.

### **Jason Andrew Gersh**

Text Setting in William Byrd's *Liber primus sacrarum cantionum quinque vocum* (1589):  
Toward an Analytic Methodology  
(under the direction of Tim Carter)

From Andrews through Kerman, it has become a commonplace that Byrd was acutely sensitive to text and somehow managed to translate that sensitivity into his musical settings. Yet remarkably little has been done in Byrd scholarship to examine just how his text setting might operate. However, within Byrd's 1589 *Cantiones* lies an array of evidence of how Byrd prioritized various musical and extramusical factors in his setting of the texts. In my dissertation I shall begin to uncover this evidence through an examination of various compositional tools available to Byrd: rhetorical commonplaces, musical and spiritual; mode; texture; and sonority. While some compositional tools appear to lie almost entirely in the musical realm and bear little impact upon text setting, others play a powerful role in determining text-music relationships. In my conclusion, I shall compare and contrast these tools and the evidence they have brought forth in order to propose a methodology for analyzing text setting in Byrd's sacred works.

### **Letitia Glozer**

The Madrigal in Rome: Music in the Papal Orbit, 1534-1555  
(under the direction of John Nádas)

This dissertation focuses on the Roman madrigal during the reigns of Paul III (Alessandro Farnese, r. 1534-49) and Julius III (Gian Maria del Monte, r. 1550-55). No study to date has detailed the gradual musical separation of Florence and Rome and the development of musical culture in the latter city during an era in which Arcadelt, Costanzo Festa, and Palestrina served in the papal chapels. Other musicians in Rome at the time include Giovanni Animuccia, Bernardo Lupacchino, Jacques du Pont, Nicol-Vicentino, and Orlando di Lasso. This is only a partial list of composers in and around Rome, but suggests the rich vein of material available. The dissertation will shed light on the gradual development of a Roman civic music culture, with its interlocking strands of papal and cardinalate patronage, the note nere and arioso madrigals, music printing, and academic music, all in the same city at the same time. Many of the seeds were in place before the 1550s, and by tracing their growth this study will better our understanding of Roman musical culture throughout this period as well as the preceding decades.

## **Akitsugu Kawamoto**

### Forms of Intertextuality: Keith Emerson's Development as a "Crossover" Musician (under the direction of John Covach)

Despite the broad range of attempts to mix 'rock' and 'classical' music by 'progressive (prog) rock' musicians from the late 1960s, many writers on prog rock have interpreted the music in a relatively monolithic manner; they often have interpreted the resulting intertextuality simplistically as an elitist experiment that opposes rock's populist origin. This could certainly be one interpretation of prog, but it is only one of many; there are many additional kinds of possible narratives, according to the specific ways in which the materials are combined and fused. Yet the variety of intertextual approaches has rarely been recognized explicitly, and little analytical or musicological attention has been paid to the influential relations between distinctly different intertextual styles. Generalized approaches to intertextuality have been common not only within popular music studies, however, but also within many humanistic fields. Since Julia Kristeva's coinage of the term intertextuality in 1969, theorists of the arts (literature, music, painting, architecture, etc.), sociology, politics, economics, and many others, have almost always treated intertextuality in a singular manner, presuming that all intertextual practices are more or less of the same kind and that there is no influence of one intertextual practice upon another. Consequently, dynamic aspects of intertextuality that result from correlation between diverse forms of intertextuality have rarely been fully considered, though they play crucial roles in the history of twentieth-century arts.

This dissertation suggests the need to view intertextuality in its multiplicity and dynamism, by disclosing and interpreting a variety of intertextual practices and their important historical developments in the case of prog-rock keyboardist Keith Emerson's 'crossover' music. Following an introduction on theories and practices of musical intertextuality, Emerson's general style of blending 'rock' and 'classical' music is elucidated in comparison with that of other prog rock musicians. The development of his crossover styles is then considered, from The Nice period through ELP (Emerson, Lake and Palmer) era to the solo period of the 1980s, 1990s and beyond. The analysis focuses on various methods of combining 'rock' and 'classical' music, and on the historical development of those different methods. Analytical results are interpreted from the viewpoints of narrativity in music, and a multitude of possible narrative interpretations are shown. This study thus proposes and models a range of pragmatic ways to expand the scope of intertextual analysis, and transcend the limits of certain intertextuality theories in music, as well as in the arts in general.

## **Mark David Porcaro**

### The Secularization of the Repertoire of the Mormon Tabernacle Choir, 1949-1992 (under the direction of Thomas Warburton)

In 1997 in the *New Yorker*, Sidney Harris published a cartoon depicting the "Ethel Mormon Tabernacle Choir" singing "There's NO business like SHOW business..." Besides the obvious play on the names of Ethel Merman and the Mormon Tabernacle Choir, the cartoon, in an odd way, is a true-to-life commentary on the image of the Salt Lake Mormon Tabernacle Choir (MTC) in the mid-1990s; at this time the Choir was seen as an entertainment ensemble, not just a church choir.



This leads us to the central question of this dissertation, what changes took place in the latter part of the twentieth century to secularize the repertoire of the primary choir for the Church of Jesus Christ of Latter-day Saints (LDS)?

In the 1860s, when the MTC began, its sole purpose was to perform for various church meetings, in particular for General Conference of the LDS church which was held in the Tabernacle at Temple Square in Salt Lake City. From the beginning of the twentieth century and escalating during the late 1950s to the early 1960s, the Choir's role changed from an in-house choir for the LDS church to a choir that also fulfilled a cultural and entertainment function, not only for the LDS church but also for the American public at large. The primary demarcation for this change is seen through the Choir's repertoire. Several major periods represent the change: (1) J. Spencer Cornwall's tenure (1935-1957) in which there was a creation of a core repertoire of mostly sacred works, (2) The increasing secularization of the Choir's repertoire during Columbia Records' recording contract with Richard P. Condie (1957-1974), and (3) The period under Jerold Ottley's direction (1974-1999) in which there was a struggle to control the recording repertoire—which eventually led to the separation of the repertoire by Jerold Ottley into secular albums dictated by Columbia and sacred albums of Ottley's choice—which lasted until the end of the relationship between Columbia and the MTC.

## **Bryan Proksch**

### **Cyclic Integration in the Instrumental Music of Haydn and Mozart (under the direction of Evan Bonds)**

Cyclic coherence, the manner in which movements of a work relate to one another, is a compositional device generally associated with the music of the nineteenth century, beginning with the works of Beethoven. Because thematic resemblance, a fundamental aspect of nineteenth-century cyclic coherence, appears with much less frequency in late eighteenth-century music, Haydn and Mozart's interest in this device has been questioned. Our attitude towards cyclic coherence in Haydn and Mozart has been skewed by this nineteenth-century focus on thematic connections as well as an "all or nothing" approach towards proposed relationships among movements.

I will argue for a broader conception of cyclic coherence in the music of Haydn and Mozart by viewing it as a compositional approach that incorporates a variety of compositional techniques and musical elements with varying degrees of strength. Thematic resemblance will not play a central role in this conception of cyclic coherence. Instead, compositional elements, such as counterpoint, phrase structure, tessitura, articulation, and harmonic motion, will be examined to evaluate cyclic connections on a work-by-work basis. I will begin by outlining a methodology for the examination of eighteenth-century cyclic coherence using Mozart's String Quartet in A Major (K. 464) as a case study. Next, I will examine the various guises of cyclic coherence in the period with reference to a variety of works by the two composers. Finally, I will examine the role of genre as an influential factor in cyclic coherence through a broad study of a large number of instrumental works written by Haydn and Mozart from 1780 onward.

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2007

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**K. Paul Harris**

U2's Creative Process: Sketching in Sound  
(under the direction of John Covach)

This dissertation examines compositional process in contemporary popular music, and the central role of recording technology in this process. I focus on the Irish rock band U2, one of the most technology-intensive popular music groups of the last two decades of the twentieth century. U2 is an ideal case-study in that they compose many of their songs almost entirely in the recording studio, in close collaboration with their producers. One of the most interesting partnerships of this kind has been the team of Canadian Daniel Lanois and Briton Brian Eno, co-producers of U2's most critically acclaimed albums. The U2-Lanois/Eno collaborations thus serve as a rich source for exploring the relationship between recording and the process of musical composition.

I examine how artists use technology to construct songs that convey their meaning largely through the carefully-crafted sounds that comprise the work, rather than primarily through lyrics, standard song forms, genre-specific arrangement, or other culturally-coded conventions of song. A secondary goal is to examine how the aesthetic priority of seeking unusual, affective sounds operating primarily at the musical surface influences U2's style at other levels, such as song form, harmonic language, melody, and text writing and setting.

**Travis Stimeling**

Austin's Progressive Country Music Scene and the Negotiation of Texan Identities, 1968-1978  
Recipient of the Glen Haydon Dissertation Award  
(under the direction of Jocelyn Neal)

The Austin, Texas, progressive country scene of the 1970s, with its extensive network of clubs that regularly featured a community of local rock and roll bands, singer-songwriters, and folk singers, has been characterized by music critic Rick Koster as "mellow to the third power." In the wake of the turmoil of the late 1960s, such a low-pressure cooperative environment was seen by many Austin musicians as an opportunity for them to break free from what they perceived to be the oppressive music industry regimes of Nashville, Los Angeles, and New York. Austin's maverick rhetoric failed, however, to fully represent the relevance of Texas' cultural history, the existence of a struggling music industry in Austin, and the complex relationships musicians held with Nashville and the other major musical centers they publicly disavowed.

This dissertation seeks to characterize Austin as both a site of tensions between mainstream and quasi-independent country artists and as a place where Texans - both native and adopted - used country music to articulate their anxieties and affirm or redefine their cultural identities. It is the central assumption of this work that perceptions and projections of Austin as a unique

countercultural place had a direct impact upon both the composition and reception of Austin's progressive country music. The reality of Austin music in the 1970s was, therefore, much more heterogeneous than the rhetoric of the Austin scene might indicate. The physical space of Austin provided the infrastructure within which the work of singer-songwriters, rock and roll bands, and Nashville recording artists could exist, while romantic visions of Austin's cosmic cowboys' provided metaphoric space within which important cultural and social issues could be addressed. This study will combine the music made during this time, the business practices of the venues where these artists performed, and the social histories as recounted through interviews and historical documents to offer a more representative understanding of the scene and its role in popular culture. Through an exploration of Austin's physical, musical, and social spaces, this research will demonstrate that Austin was much more than a site for inveterate rebel cowboys to perpetuate derogatory Texan stereotypes in anti-commercial music. Instead, these stereotypes were employed as tools to construct Texan-ness and to broadcast it to a national audience.

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2008

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**Kevin Bartig**

Composing for the Red Screen: Sergei Prokofiev's Film Music  
Recipient of the Glen Haydon Dissertation Award  
(under the direction of Annegret Fauser)

Sergei Prokofiev's film scores are unique among music composed for the cinema in having attained a notable popularity in concert halls across the world. Prokofiev accomplished this feat, moreover, while working in the complicated and oppressive artistic milieu of Stalinist Russia. Prokofiev's film scores were tremendously influential on subsequent generations of film composers, effectively shaping one of the twentieth century's most prominent and public art forms. Such confluence of continued performance, musical influence and politico-musical interaction is rare in the history of twentieth-century music.

Prokofiev composed music for eight movies between 1932 and 1946, from the well-known *Aleksander Nevsky* and *Lieutenant Kije* to more obscure propaganda films such as *"The Partisans" in the Ukranian Steppe* and *Tonya*. Discussion of the composer's work with film music, including the celebrated collaboration of Prokofiev and director Sergei Eisenstein, has remained remarkably absent from musicological literature. My dissertation explores the film music as a series of composer-director collaborations, each involving different technical problems and aesthetic goals.

Prokofiev's film scores furthermore provide a window into the politics of musical life in the Soviet Union of the 1930s and 1940s. Prokofiev's decision to return to the socialist fold at the exact moment Stalinism had reached a frenzied level fundamentally shaped his work as a composer of film music. This dissertation will draw upon a host of newly declassified archival materials housed

in Moscow that will help to clarify and reinterpret the ways in which Prokofiev's music was tied to and shaped by the Soviet regime.

### **Peter Lamothe**

Theater Music in France, 1864-1914: "À accompagner, à soutenir, à souligner"  
(under the direction of Annegret Fauser)

Incidental music (music which accompanies spoken drama) formed one of the most important and widely influential genres to which a composer could contribute at the turn of the twentieth century in France. It was a regular part of the dramatic experience at the Comédie-Française and the Théâtre de l'Odéon, written by such leading figures as Georges Bizet, Claude Debussy, Gabriel Fauré, Jules Massenet, Camille Saint-Saëns, and countless others. Moreover, incidental music played a crucial role in establishing the reputations of these highly influential composers. In later years, incidental music fed directly into the nascent art of film music. Yet in spite of the many overtures, entr'actes, melodramas and divertissements residing in various archives and libraries in Paris, no study has offered more than a fleeting glimpse into this fascinating and significant body of music. Theater historians have neglected it in part because of their lack of training in musical studies, while musicologists have neglected the study of incidental music in favor of opera. A study of the role of music in Parisian theatrical life would shed light on the history of drama and contribute to the cultural history of France, in which the theater plays so large a role.

In my dissertation I will establish the critical framework for assessing incidental music in Parisian theaters from 1864 to 1914, and begin to survey this repertoire. Because it would be impossible and even counterproductive to address each of the numerous works in detail, the dissertation will include several case studies as a means to present examples of trends seen in the larger context of staged Parisian music. These case studies will include at least one example of an institutional history ("Music at the Comédie-Française under the Directorship of Paul Porel, 1884-1892") and one analysis of an important production ("The Revival of Alphonse Daudet and Georges Bizet's *L'arlésienne* at the Théâtre de l'Odéon, 5 May 1885"). Other case studies will include a survey of incidental music in Paris during the year 1911 (the year of Debussy's *Le martyre de Saint-Sébastien*), and the impact of incidental compositions on the career of Jules Massenet.

### **Ethan Lechner**

Composers as Ethnographers: Difference in the Imaginations of Colin McPhee, Henry Cowell,  
and Lou Harrison  
(Under the Direction of Sarah Weiss)

This is a study of the ideas of musical difference held by three twentieth-century composers—Colin McPhee, Henry Cowell, and Lou Harrison. Each wrote about culture, and was thus in a broad sense an ethnographer, and each was influenced by non-Western musics in the development of innovative compositional techniques. I discuss how their very different views on non-Western musics were inextricable from other aspects of their professional work. I compare their ideas to those of his closest colleagues and contrast them with dominant anthropological understandings of culture difference in the twentieth century, particularly the attitude of cultural relativism dominant

in Ethnomusicology. In the introduction I discuss the importance of formulations of differences to American modernist composers generally, in particular the lines of differentiation they drew among their own music, “conventional” Western music, European music, Romantic music, “Oriental music,” and “primitive music.” I argue that modernists very often formulated their representations of non-Western musics through the same process of negation of conventional ideals and styles by which they developed their own aesthetic programs.

### **Marc Medwin**

Listening in Double Time: Temporal Disunity and Resultant Form in the Music of John Coltrane  
1965-1967  
(under the direction of David Garcia)

The music of John Coltrane's last group—his 1965-67 quintet—has been misrepresented, ignored and reviled, primarily because it is a music built on dichotomy. Scholars and critics have thus far attempted to approach all elements in this music comparatively, as is customary regarding more conventional jazz structures. This approach is incomplete and misleading, given the music's conceptual underpinnings.

Using Coltrane's own observations concerning this music, temporal perception theory and several performers' perspectives on formal procedures in mid 1960s improvised music, all filtered through my experience as a listener and musician, this dissertation presents an analysis and contextualization of the symbiotically related temporal and formal polarities that guide Coltrane's 1965-67 works. The present study treats, separately, solos of the period as well as temporal and formal complexities in Coltrane's deployment and expansion of a jazz rhythm section; an investigation is then made, based on new historical research, into the manifestation of similar but hitherto unexplored modes of expression in today's jazz and rock avant-garde.

### **Kathleen Frances Sewright**

Poetic Anthologies of the Fifteenth Century and their Relationship to the French Secular  
Polyphonic Chanson  
(under the direction of John L. Nádas)

This dissertation is a study of four poetry sources—three manuscripts and one early print—and their relationship to the fifteenth-century French secular polyphonic chanson. Three of the poetic sources are true anthologies, and all were compiled from smaller, internally consistent collections of poems, many of which poems survive with musical settings in notated sources of the period. This suggests that at least some of the exemplars from which this poetry was copied were themselves notated.

The first chapter examines Berlin, Staatliche Museen Preußischer Kulturbesitz, Kupferstichkabinett MS 78.B.17 (the “Rohan Chansonier”), and identifies collections from Paris and central France, as well as collections featuring poetry by Alain Chartier and members of the French royal court. Chapter 2 investigates Paris, Bibliothèque Nationale, MS fonds français 1719, and determines that at least two, and possibly three of its constituent collections were copied from

musical exemplars, including one from the French royal court of the 1470s and 80s. Chapter 3 studies Antoine Vérard's ground-breaking print *Le Jardin de plaisance et fleur de rethoricque*, an extremely important repository of many fifteenth-century chanson texts. These texts, in nineteen collections, were organized according to a carefully conceived strategy, probably by a former employee of Charles d'Orléans, the poet Regnaud Le Queux. It is possible to identify musical collections within the volume emanating from the courts of the Burgundian duke Philippe le Bon, and Jean de Bourbon at Moulins. Chapter 4 discusses British Library MS Lansdowne 380. This volume was written for a young, unmarried girl to serve as an instrument of her education. This was likely Elizabeth Kingston, who married William Kingston, counsellor and body man to King Henry VIII of England. The chanson texts preserved within the volume appear to reflect repertory cultivated at the court of either Antoine or Jean Croy, vassals to Philippe le Bon, and offer concrete evidence of English interest in the French polyphonic chanson of the fifteenth century. These four poetry sources also provide information about specific compositions, allowing us to re-date specific chansons by Hayne van Ghizeghem, Loyset Compère and Alexander Agricola.

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2009

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### **Robert Joseph Gennaro**

The Genesis and Reception of Robert Schumann's Kerner "Liederreihe", op. 35  
(under the direction of Jon Finson)

Robert Schumann's *Zwölf Gedichte von Justinus Kerner: Eine Liederreihe*, op. 35 (1840), represents the composer's final song cycle from his *Liederjahr*, and it stands as one of his three contributions to the nineteenth-century *Wanderlieder* tradition (the others being op. 36 and op. 39). While multiple comprehensive studies address several of Schumann's song cycles (opp. 39, 42, and 48), op. 35 has not received the same amount of attention from musicologists. One of the reasons for this, according to Barbara Turchin, is the misunderstanding of op. 35's poetic theme and musical substance. The Kerner *Liederreihe* lacks the kind of teleological narrative found in *Dichterliebe* and *Frauenliebe und Leben*. But there may be more important questions surrounding op. 35 than tightly-knit narrative progression.

My study places op. 35 in the context of the loosely-knit nineteenth-century *Wanderlieder* cycle by tracing its history from genesis through critical reception. I examine the process by which Schumann composed these songs, from his selection of Kerner's verse to the chronology of composition, realization in the Berlin *Liederbücher*, and organization in the first edition print. Although there are no known sketches for op. 35, we can compare the layers of the autograph realization to study Schumann's compositional process. In the final two chapters I examine the publication and reception history of op. 35, noting the way in which Schumann divided the cycle into volumes and how writers have assessed the result, from the earliest known review to the most recent studies by current musicologists. In general, we find that Schumann tried to bring tonal and

narrative order to the opus in a loose sense, a phenomenon in which writers (including this one) have become increasingly interested.

## **Virginia Christy Lamothe**

The Theater of Piety: Sacred Operas for the Barberini Family (Rome, 1632-1643)  
(Under the direction of Tim Carter)

In a time of religious war, plague, and reformation, Pope Urban VIII and his cardinal-nephews Antonio and Francesco Barberini sought to establish the authority of the Catholic Church by inspiring audiences of Rome with visions of the heroic deeds of saints. One way in which they did this was by commissioning operas based on the lives of saints from the poet Giulio Rospigliosi (later Pope Clement IX), and papal musicians Stefano Landi and Virgilio Mazzocchi. Aside from the merit of providing an in-depth look at four of these little-known works, *Sant’Alessio* (1632, 1634), *Santi Didimo e Teodora* (1635), *San Bonifatio* (1638), and *Sant’Eustachio* (1643), this dissertation also discusses how these operas reveal changing ideas of faith, civic pride, death and salvation, education, and the role of women during the first half of the seventeenth century. The analysis of the music and the drama stems from studies of the surviving manuscript scores, libretti, payment records and letters about the first performances. This dissertation also provides a discussion of the religious culture in which these operas took place by examining other contemporary primary sources such as sermons, histories of saints’ lives, spiritual exercises, Jesuit school plays, books of manners and social decorum, and accounts of festivals held in Rome during the papacy of Pope Urban VIII.

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2010

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## **Kimberly Francis**

Mediating Modern Music: Nadia Boulanger Constructs Igor Stravinsky  
(under the direction of Annegret Fauser)

In 1925, French pedagogue, composer, performer, and conductor Nadia Boulanger proclaimed that no composer could provoke such profound thoughts and intense enthusiasms as Igor Stravinsky. Beginning in the twenties, Boulanger promoted the Russian expatriate unceasingly in her private teachings, her public lectures, and her press releases. And as the grande dame of the Conservatoire Américain, Boulanger held the power to introduce Stravinsky to the world in the early twentieth-century. In the Château de Fontainebleau just outside of Paris, she taught countless students the discipline necessary to understand the infinite beauty of music. In this milieu, Boulanger served as cultural mediator between the Russian master and her beloved students.

Beginning in 1928, Stravinsky sent his son, Soulima, to Boulanger for an education, and three years later began sending scores to her for approval. She was eventually trusted to conduct and perform premieres of Stravinsky's music, and copy-edit his manuscripts. Yet, despite this key role, Boulanger's voice has all but been erased from the literature. As a result, generalities, anecdotes, and rumors are all that account for the current scholarship about Stravinsky and Boulanger's involvement. Drawing on newly available materials, my dissertation will offer, for the first time, a detailed and nuanced view of how these two figures existed in a symbiotic relationship that in turn shaped the larger course of twentieth-century music.

### **William Gibbons**

Eighteenth-Century Opera and the Construction of National Identity in France, 1875-1918  
(under the direction of Annegret Fauser)

In the wake of the disastrous Franco-Prussian war, French musicians and audiences sought ways to reaffirm the greatness of their nation. One strategy was to look to the glories of the past as evidence of continued French superiority. In this dissertation, I will examine the role of eighteenth-century opera in constructing a compelling musical past. In particular, I will focus on three composers with vastly differing reception histories in France: Mozart, Gluck, and Rameau, all of whose works received attention both on and off the operatic stages of Paris during the time period of this study. The Austrian Mozart was a favorite throughout the latter half of the nineteenth century, serving to present Paris as the cosmopolitan capital of civilization. By 1900, however, performances of his operas ground almost to a halt in favor of revivals of Gluck's works, a composer who could be adopted by the French and made into a source of national pride. Rameau, finally, represented the apex of the purely French *tragédie lyrique*—an important dramatic genre for establishing a nationalistic rhetoric of music history, but one that also encountered difficulty in gaining popular success at the *fin-de-siècle* given its musical style. By tracing the critical and compositional reception surrounding these composers and the revivals of their works, I will offer a new look at how music of the past can be used to support narratives of national identity, as well as provide new insight into the French reception histories of three of the most influential composers of the eighteenth century.

### **Douglas Shadle**

Music of a More Perfect Union: Symphonic Constructions of American National Identity, 1840-1870  
(under the direction of Evan Bonds)

The genre of the symphony has long been recognized as a medium for constructing national identities in German, French, and Russian culture, yet little is known about the genre's history in the United States. Between 1840 and 1870, the era of the first generation of American orchestral composers, it served as a potent means of expressing American national identity. During this period of American cultural history, two separate processes shaped conceptions of national identity: decolonization from Great Britain and a nascent sense of imperial expansionism. This dissertation explores how mid-century American symphonic composers musically constructed



national identities reflecting these conceptions and argues that this practice continued well into the twentieth century.

Composers who focused on decolonization generally employed one of two separate strategies. The first was emulation, or copying European symphonic models with the intention of continuing the symphonic tradition. George Frederick Bristow (1825–1898), for example, wrote symphonies that might be mistaken for music by Mendelssohn or Schumann. The second strategy was exceptionalism, or selectively omitting traditional stylistic elements in order to pave new musical pathways. The exceptionalist William Henry Fry (1813–1864) developed an idiosyncratic style that eclectically blended progressive symphonic aesthetics, Italian opera, and American popular song. Each composer's symphonies answered the question of how the United States should define itself with respect to the Old World.

The composers who focused on expansionism were more concerned with how the United States should define itself with respect to the rest of the Western Hemisphere. Anthony Philip Heinrich (1781–1861), for example, constructed a national identity built on the precepts of Manifest Destiny. His symphonies assimilate an exotic musical style intended to represent Native Americans and the aura of the American landscape into the fabric of European classicism and American popular music. Louis Moreau Gottschalk (1829–1869) painted musical portraits of nations in Latin America that were heavily laced with continental American musical styles. These symphonies promoted the blossoming imperialist agenda of many Americans at mid-century.

### **Karen Shadle**

Re-Voicing American Psalmody: The Singing Voice and Identity in New England, 1770-1800  
(under the direction of Phil Vandermeer)

Victory for the Patriots in the Revolutionary War brought more than political independence; it also marked increasing efforts to mold a distinctive culture in many areas of American life, including music. Tunebooks provide a case in point. Those printed in New England during the 1770s and '80s were among the first to include large numbers of new compositions by Americans alongside British favorites. Accompanying this shift toward native composition is a shift in the functions and textual themes of the collections. The physical act of singing itself became a central pedagogical and aesthetic focus. Selected and newly-composed tunes drew heavily on Biblical texts that put forth singing as a means of praising God. This obsession with singing influenced a subgenre of more elaborate anthems that addressed techniques of vocal production and the mechanics of four-part polyphony. These tunes open a window onto broader aspects of New England culture in the Revolutionary and post-Revolutionary periods. Not merely a means for making music, the singing voice became a powerful symbol, embodying many of the perceived virtues of Colonial life: the voice was universal, utilitarian, natural, God-given, free, portable, and easily honed through hard work. Institutions devoted to cultivating the voice, such as the singing school, underscored its religious and social significance. By examining these songs about singing and the social and religious environment that supported them, I offer a new understanding of American psalmody that demonstrates a remarkable self-reflexivity and illustrates the blurring of the didactic/aesthetic and sacred/secular lines typical of this time period.

## **Jeffrey Wright**

The Enlisted Composer: Samuel Barber's Career, 1942-1945  
(under the direction of Jocelyn R. Neal)

Throughout the 1920s and 30s Samuel Barber emerged as one of America's premiere composers. In 1942, however, the trajectory of his flourishing career was thrown into question by America's entrance into World War II and the composer's subsequent drafting into service. Barber was deemed unfit for active service, assigned clerical work, and forbidden to compose during work hours. Fueled by his passion for his craft and a desire to help the American war effort through his compositions, Barber scraped together the time to compose a march for military use—a work that gained great popularity with his fellow soldiers. This popularity led to a series of commissions from the US government, including his Second Symphony and Capricorn Concerto. The composer quickly found himself confronted with the conflict between writing music for the war effort and writing music strictly as artistic expression, a personal conflict with which he would be in constant negotiation until the end of the war and his discharge from the Air Force in 1945.

In my dissertation I examine Barber's musical compositions during his tenure in the Army Air Corps and later with the Office of War Information. I use these works as a lens through which to explore the composer's life, musical identity, and career development during a time when his rising popularity was threatened by one of the largest global conflicts of the twentieth century. This study further illuminates the clash between personal identities and nationalist ideologies in art of this period, and investigates the complex intersections between nationalism, propaganda, identity, and musical heritage.

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2011

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## **Laurie McManus**

“The Rhetoric of Sexuality in the Age of Brahms and Wagner”  
(under the direction of Jon W. Finson)

As an enduring theme in histories of nineteenth-century music, the Brahms-Wagner debate often takes the problem of form as its main thesis: it has long been cast as the struggle of "absolute" versus "program" music. Recent musicology has focused on its intersections with nationalism and politics, historicism, and the nascent fields of music history and theory. Employing a discourse analysis that reveals overlooked cultural influences, I have examined the debate through the lens of sexual rhetoric employed in music criticism, such as Wagnerian attacks on the "chaste" Brahms, or the accusations of "wanton lust" in Wagner. By incorporating documents that relate music explicitly to sexuality, gender roles, and notions of the body, I argue that we reassess the debate as a fundamental struggle between sensuality (*Sinnlichkeit*) and purity (*Reinheit*) in music. This

global approach extends the debate beyond traditional generic boundaries and modes of scholarly inquiry, and contextualizes it against cultural ideas of sexuality, purity, and the women's emancipation movement.

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2013

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**Will Boone**

"Hearing Faith: Experience, Belief, and Popular Music in the Lives of African American Spirit-Filled Christians"

(under the direction of Jocelyn Neal)

*Hearing Faith* explores the intersection of faith and religious popular music in the lives of black spirit-filled Christians in the United States—a group of believers whose core religious identity centers on direct experiential knowledge of the Holy Spirit. It grows out of immersive ethnography with one independent African American congregation in Durham, North Carolina, and additional field research with African American spirit-filled Christians in central North Carolina and Houston, Texas. This study challenges representations of spirit-filled worshipers as theologically homogenous, and representations of their preference for commercial popular music as theologically shallow, by showing how local worship communities exert considerable creative theological agency through musical practice.

The dissertation has three main sections. The first focuses on recordings, investigating the relationship between recording artists and those who adopt their recordings as worship repertoire. The success of this relationship is dependent upon shared experiential knowledge of spirit-filled worship. The second section focuses on *sound*. It discusses how recordings are adapted for worship by local congregations and analyzes how they become part of heterogeneous soundscapes that embody a complex spirit-filled acoustemology, or way of knowing the world through sound. The third section focuses on *body*, and analyzes the ways in which spirit-filled worshipers use dance and gesture to creatively interpret popular recordings with the goals of building and expressing faith. In this way, the dancing body becomes a site for both natural and supernatural hearing, as well as a site for re-sounding so that others might hear.

*Hearing Faith* not only explores the unique role of hearing in black spirit-filled music and worship, it applies its findings to the lively and contentious debates about the contemporary black church. Conspicuously absent from recent criticisms of spirit-filled churches are the voices of believers themselves, particularly those voices that speak in musical and embodied languages. *Hearing Faith* provides the keystone for moving this impassioned dialogue toward more nuanced understandings based on careful listening to what worshipers themselves are saying with their songs and their bodies.

## **Naomi Graber**

Found in Translation: Kurt Weill's Musical America  
(under the direction of Tim Carter)

This dissertation reexamines composer Kurt Weill's position as an "assimilated" émigré by investigating the composer's musical plays and film scores of the late 1930s, his first years in the U.S. Previously unconsidered archival evidence, including correspondence and music, reflect both Weill's keen awareness of the Depression-era culture and his continued commitment to innovation on the musical stage. He worked within experimental and political circles like the Group Theatre and the Federal Theatre Project to comment on pressing issues of the Depression, including pacifism (*Johnny Johnson*, 1936) and homelessness (the unfinished *One Man from Tennessee*, 1937). In Hollywood, Weill worked with fellow émigrés Fritz Lang and William Dieterle on films in two of the most prominent left-wing, the anti-fascist epic (*Blockade*, 1938, although Weill's score was not used) and the social problem films (*You and Me*, 1938). Weill also composed scores for the more commercial Playwrights Producing Company. His most well-known show from this period, *Knickerbocker Holiday* (1938), is often seen as simply a satire on President Roosevelt's New Deal, but it also depicts European immigrants throwing off an Old World tyrant and embracing democracy at a time when suspicion of German émigrés prevented many of Weill's European associates from securing visas to escape Nazi Germany. Weill also tried to comment on contemporary race relations in the unfinished *Ulysses Africanus* (1939). The show is filled with hidden analogies to Weill's own experiences as a German-Jewish exile, and represents an attempt, albeit a clumsy and patronizing one, to reach across the U.S. color line. All of these works show that Weill did not simply "go commercial" upon arrival in the U.S., as much of current scholarship suggests, but rather carefully constructed an identity as a politically forward-thinking cultural figure. Weill's experiences also show that, rather than being a backward interregnum between early modernism of the early twentieth century and the high modernism of the 1950s, the 1930s were a decade of artistic and cultural innovation.

## **Tim Miller**

Instruments as Technology and Culture: Co-constructing the Pedal Steel Guitar  
(under the direction of Mark Katz)

The pedal steel guitar is a musical instrument that emerged in the context of country music in the mid-twentieth century United States. Through a case study of the pedal steel, this dissertation theorizes instruments as technological objects that exist within constantly evolving, mutually influential relationships among instrument makers, players, and listeners. Placing the instrument at center, I investigate how the refinement of the pedal steel's mechanisms and techniques have both responded to and shaped the aesthetic and commercial priorities of country and other popular music since the 1950s. I also show the relationship between individual musicians and their instruments to illuminate the impact of both technology and cultural forces on human agency and the formation of knowledge. Drawing on the fields of ethnomusicology, historical musicology, organology, and Science and Technology Studies, I engage historical, ethnographic, and experiential research to generate a new model for examining instruments within diverse cultural contexts.

My first chapter establishes the background of the steel guitar in the United States, showing that its transformation from a symbol of the exoticism of the Hawaiian Islands to an essential elemental of American music stemmed from both its musical use and its technologization as an amplified instrument. In Chapter Two, I demonstrate that the development of the pedal steel guitar between 1950 and 1975 was a product of a mutually influential dialogue between instrument designers, professional musicians, and the forces of the commercial music industry. Chapter Three argues that within the broader narrative of the instrument's evolution, individual musicians generated their own idiosyncratic ideas about music that were influenced by their embodied interactions with the pedal steel's technology. In Chapter Four, I show that shifts from professional to amateur use, from custom design to mass manufacture, and from oral tradition to written instruction resulted in the standardization of the pedal steel's form and functionality in the 1970s. Chapter Five examines the pedal steel guitar in the twenty-first century, showing how technologies both carry the weight of cultural history and allow for a continual flow of new ideas through the agency of individual users.

My analysis of the pedal steel guitar illustrates that instruments are co-constructed objects, not only embodying the ideas of makers and musicians, but also redistributing the cultural knowledge embedded in their design. In doing so, I offer new means to account for the role of musical technologies in performance practice and genre formation, and new insight into the impact of instruments on the embodied experience of individual musicians. Beyond its applications to the study of music, my analysis of instruments reveals how individual users embrace, reject, manipulate, and reinterpret the function and significance of technology, and thus negotiate their own places in the collective of society.

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2014

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**Ryan Ebricht**

"Echoes of the Avant-Garde in American Minimalist Opera"  
(under the direction of Mark Katz)

The closing decades of the twentieth century witnessed a resurgence of American opera, led in large part by the popular and critical success of minimalism. Based on repetitive musical structures, minimalism emerged out of the fervid artistic intermingling of mid twentieth-century American avant-garde communities, where music, film, dance, theater, technology, and the visual arts converged. Within opera, minimalism has been transformational, bringing a new, accessible musical language and an avant-garde aesthetic of experimentation and politicization. Thus, minimalism's influence invites a reappraisal of how opera has been and continues to be defined and experienced at the turn of the twenty-first century.

“Echoes of the Avant-garde in American Minimalist Opera” offers a critical history of this subgenre through case studies of Philip Glass’s *Satyagraha* (1980), Steve Reich’s *The Cave* (1993), and John Adams’s *Doctor Atomic* (2005). This project employs oral history and archival research, as well as musical, dramatic, and dramaturgical analyses to investigate three interconnected lines of inquiry. The first traces the roots of these operas to the aesthetics and practices of the American avant-garde communities with which these composers collaborated early in their careers. The second examines how the non-traditional modes of communication used by these operas—whether narrative or technological—restructure the relationship between spectator and performer. The third line of inquiry takes a political approach, focusing on how these works perform an exceptionalist notion of national identity.

Through the construction of interdisciplinary frameworks that draw on theories of drama, narrativity, film, and sound studies, this dissertation presents a nuanced profile of the evolution of American opera. It also offers a musically-oriented perspective on cultural constructions of American identity, thus contributing to a growing body of scholarship on American exceptionalism. Finally, this dissertation documents the avant-garde’s continued legacy as its aesthetics and techniques migrate from the fringe into the operatic mainstream.

### **Matthew Franke**

"The Impact of Jules Massenet's Operas in Milan, 1893-1903"  
(under the direction of John Nádas)

The reception of French opera in Italy in the late nineteenth century has received little scholarly attention. This dissertation attempts to fill at least part of that gap through a study of the reception of four operas by Jules Massenet, the most internationally successful French composer of the 1890s, in Milan, the capital of the Italian music publishing industry. Massenet’s Italian reception demonstrates that opera’s relationship to Italian identity politics in the late nineteenth century was far more complex than has been previously imagined.

Massenet’s operas, performed in Italian translation, occupied an ambiguous middle ground in Italian identity politics. Italian critics described Massenet’s operas as purely French, as contributing to Italian musical culture, as inherently cosmopolitan works, and even at times as Germanic. In all these cases, Italian music and theater critics sought to translate Massenet’s operas into Italian culture, whether as role models for or foils to Italian musical development. Massenet also participated directly in Italian musical culture, visiting Milan frequently to supervise productions of his operas, writing an opera influenced by Italian models, and serving as a judge in an Italian competition for new operas.

Music historians have long agreed that Italian opera suffered an identity crisis in the late nineteenth century; Alexandra Wilson has shown that young Italian composers of this period were often evaluated in terms of the *italianità* (Italian-ness) of their works. Recent studies have suggested that young Italian composers had to find a balance between the rival legacies of Giuseppe Verdi (Italian heritage) and Richard Wagner (imported German culture). Without denying the importance of such aesthetic oppositions between Italian and German music, this dissertation seeks to broaden and complicate this discourse. Massenet’s example shows the ways in which lines between French and

Italian opera could be redrawn as needed to make room for alternative, cosmopolitan constructions of Italian musical and cultural identity.

### **Chris Reali**

"Lost Soul: Making Music in Muscle Shoals"  
(under the direction of Jocelyn Neal)

Muscle Shoals, Alabama, is a unique site for studying the complex intertwining of music, race, and the American South. Exploring this site reveals how and why the music recorded in Muscle Shoals became integral to the cultural framework within 1960s and '70s America. By incorporating close analysis of key soul music recordings, original interviews, and recently discovered archival material, my dissertation represents a new chapter in soul music scholarship. The period considered, 1960 through 1975, includes the ascension, dominance, and decline of soul music on the pop music charts, as well as Muscle Shoals' transition from soul mecca to pop music hit factory. I use two methodologies: (1) musical analysis, (2) ethnographic research, and two case studies. In the first I foreground the contributions of the all white studio musicians to identify the musical elements that characterize the so-called Muscle Shoals sound. My conclusions challenge the often narrowly-focused associations between race and soul music, and revise the place of Muscle Shoals within the narrative of an "authentic" (black) Southern musical past.

### **Christopher Jason Wells**

"Go Harlem!": Chick Webb and his Dancing Audience During the Great Depression"  
(under the direction of David F. Garcia)

This dissertation examines the career and music of Harlem drummer and bandleader William Henry "Chick" Webb. Foregrounding Webb's connections with audiences, it emphasizes local circumstances and dialogic, co-creative performer-audience relationships. While many scholars mark 1935—when heavily arranged big band jazz music became broadly popular—as the "Swing Era's" beginning, this project situates swing as a local genre in Harlem in the late 1920s and 1930s. Adopting conjunctural analysis from cultural studies, it emphasizes the particular sociopolitical and economic conditions in which Webb and other African American bandleaders and arrangers developed this music during the Great Depression. It explores the interplay between composition, improvisation, race, gender, dance, economics, urban geography, and political power through which Webb's deep sonic connections with local audiences developed.

Adopting an interdisciplinary approach, the dissertation's three internal chapters are discrete methodological case studies that explore Webb and his music through spatial practice theory, carnal musicology, and critical discourse analysis. Spatial practice theory updates the classic "jazz itinerary" method—built here from over 1,000 clippings in African American newspapers—to follow how specific ballrooms and nightclubs, neighborhood dynamics, race and gender identities,

political events, and ideologies informed Webb's tremendous stylistic diversity. Carnal musicology blends the author's experience as a vernacular jazz dancer with close readings of diverse historical source material and analytical tools from music theory to reconstruct and analyze Webb's live interactions with improvising lindy hop dancers at Harlem's Savoy Ballroom. Critical discourse analysis routes critiques of Webb and singer Ella Fitzgerald from white male aficionados in the emerging field of jazz criticism through queer theory and critical race theory to connect jazz's aesthetic system with broader structures of white supremacy, patriarchy, and class privilege. The concluding chapter blends these perspectives to analyze Webb's 1937 battle of music with Benny Goodman's orchestra.

Ultimately, the dissertation advances an immanence-focused, rather than transcendence-focused, approach that can investigate figures whose significance, like Webb's, stems primarily from their popularity with specific audiences in particular times and places. Through this paradigm, jazz studies can disentangle itself from the uncritically transcendent narratives that entrench jazz history within problematic discourses of American exceptionalism.

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2015

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### **Joshua Busman**

“Sounding Passion: Listening to American Evangelical Worship Music (1997-Present)”  
(under the direction of Mark Katz)

My dissertation is an ethnographic and phenomenological analysis of evangelical “praise and worship music,” a pop-styled liturgical music which has experienced a meteoric rise among American evangelicals in recent years. I specifically center my analysis on one of the influential evangelical media networks on the planet: the Passion Conferences (also known as Passion268 or the 268 Generation). At its most basic, this dissertation is concerned with the ways in which the material culture of praise and worship music—specifically the video and audio recordings, songbooks, and supplementary prose materials produced by Passion's *sixsteps* record label and publishing arm—is mobilized into larger discourses of meaning and identity within evangelical communities of practice.

By using a variety of ethnographic and phenomenological methodologies, I examine the ways that mass-mediated worship music functions as a primary theological discourse, provides strong sites of affiliation in a post-denominational context, shapes worshippers' embodied self-understandings, and interfaces with the complex web of late-capitalist market structures. Throughout, I attempt to move the study of congregational music-making away from the notion that religious belief is primarily propositional or even “rational” and towards an examination of how belief consists in the affective, lived experiences of the religious life. Religious music is instrumental in shaping “belief,” not merely through its ability to preserve theological texts, but



also in its ability to accomplish specific and essential theological work through communal experiences of sound.

My concern with experiences in and around practicing Christian communities leads me to adopt an ethnographic stance in which practitioners' experiences with religious music-making are placed front and center. The centrality of religion within the human experience as well as its importance in political and social structuring means that my research deals with music as it functions at the most personally and culturally significant junctures of human identity formation. By understanding how Christian communities are always worshipping with everything in their sensory toolkit, my work offers new ways of understanding embodied religious experience as well as the formations of community and identity that congregational music-making provides to so many.

### **Catherine Hughes**

“Branding Brussels Musically: Nationalism and Cosmopolitanism in the Interwar Years”  
(under the direction of Annegret Fauser)

My dissertation explores the efforts of the cultural elite in Brussels to establish their city as a center for the performance of the newest in European art music between the world wars. With the support of a fascinating group of patrons, institutional directors, concert organizers, and conductors, many of the foremost international composers of the period heard premieres of their work in the Belgian capital. The city's rich musical life attracted Darius Milhaud, Igor Stravinsky, Alban Berg, Francis Poulenc, Paul Hindemith, and many others. Performances of their music made Brussels a crossroads for the distinct French, German, and Russian conceptions of musical modernism. Openness to this wide variety of new music became a hallmark of Belgium's cultural identity. Musicological literature addresses the Belgian cultural elite's involvement with musical modernism only superficially. By developing a nuanced view of the role of modern music in musical life in Brussels, my dissertation will question the ways in which smaller European cultural centers approached new music, fostered cosmopolitan attitudes, and established identities distinct from those of such dominant international cities as Paris, London, and Vienna.

I will develop a nuanced view of the ways in which four key members of the Belgian cultural elite approached musical modernism. The process of cross-cultural exchange, the definition and re-definition of musical modernism, and the challenge of constructing national identity were particularly important during the interwar period. Paul Collaer, Henry Le Bœuf, Corneil de Thoran, and Queen Élisabeth each responded to these cultural and political forces through their support of the newest in music. Through the examination of primary sources, considerations of the work of these four figures will challenge traditional conceptions of constructing nationalism, and contribute to current discussions in musicology of processes of cross-cultural exchange, cultural appropriation, and cosmopolitanism. My dissertation will also enrich current understanding of the role of patrons, concert organizers, and institutional directors in the circulation of new music, and offer an important view of the coexistence of competing sets of aesthetic values that complicates current discourse on musical modernism.

## Brian Jones

### “Signifying DIY: Alternative Rock Aesthetics Beyond the Underground” (under the direction of Mark Katz)

The idea of a “do-it-yourself” (DIY) ethos has led a broad and ill-defined history through the 20<sup>th</sup> century and beyond. The ethos has remained central, however, to the aesthetic sensibilities of particular rock, punk, indie, and electronic genres—valorizing the role of the amateur and nurturing an egalitarian sense of empowerment by complicating or breaking down boundaries between production and consumption. In this dissertation, I examine how modes of aural signification in recorded rock can evoke DIY sensibilities. One of my central propositions is that DIY’s lasting contribution to rock culture lies not necessarily in its encouragement of egalitarian, participatory music scenes; but rather in fostering the production of rock records that *sound* and *feel* as though they came from such a scene. I refer to this latter phenomenon as *signifying DIY*—a type of aural signification in which the sound of a record foregrounds processual elements of its own production. For a listener, a rock recording that signifies DIY “shows the seams” of its construction—whether in the messy residue of interpersonal interaction during recording, seemingly spontaneous acts of technological experimentation, or lo-fi production values. We can consider DIY-oriented signification as inviting the listener to create a *production myth*—an imagined narrative that carries meaning and significance beyond its conveyance of simple fact.

In this dissertation, after establishing a theoretical and analytical framework based on the principles described above, I will consider three major case studies to demonstrate salient aspects of DIY-oriented signification in mass-mediated rock. I focus on artists from the 1990s and early 2000s—a time when DIY-oriented alternative and indie genres found receptive listeners among broad spheres of popular music and culture. The first case study examines the music of Beck and the west coast lo-fi and indie music cultures in which he established himself. The second considers Jeff Tweedy and his band Wilco, examining the group’s broad shift from alt-country to an experimental, process-oriented aesthetic culminating in *Yankee Hotel Foxtrot*. The experimental, punk, and indie scenes of Chicago in the 1990s provide the discursive and aesthetic backdrop for this analysis. The third case study focuses on the Flaming Lips, from their early years as a noisy, punk-oriented alternative band to their move toward media and sound experimentation in *Zaireeka* (1997) and *The Soft Bulletin* (1999). The group’s bizarre integration of punk, noise, pop, and prog sensibilities—all with a DIY emphasis on unorthodox spontaneity—provides a fascinating example of a band that moves among starkly different modes of DIY signification while maintaining a sense of experimental continuity. Overall, these case studies demonstrate a variety of ways that DIY aesthetics shape and influence the production and interpretation of mass-mediated rock.

## Kristen Turner

“Opera, Class, and Culture in America, 1878–1910”  
(under the direction of Annegret Fauser)

My dissertation considers the social, cultural, and musical implications of European opera performed in English translation in the United States between 1878 and 1910. Moderately-priced English-language opera productions were caught in a middle ground between European opera performed in foreign languages, which was expensive to attend and considered high art, and comic operetta which was perceived to be a cheap night of harmless entertainment for the middle class with little artistic worth. Many English-language opera companies tried to position themselves as high art at the people’s prices, but by 1910 this strategy was failing, leading to the end of attempts to use opera in English as a way to create a uniquely American form of opera.

The critical discourse around opera in English translation centered on four areas of contention—the development of a bourgeois class in the United States that associated opera with wealth; the appropriate relationship between a new American culture and older European models; the aesthetics of performing opera in translation; and shifting notions of high and low art. I examine the ways this discourse played out in a variety of contexts. Through the interpretation and integration of a rich set of primary documents, I describe the business and marketing practices of the operatic industry from the founding of a new traveling opera company to its inevitable demise. Using three representative examples, I show how the discourse also contributed to the use of opera in projects of cultural, economic, and social uplift for women (such as prominent English-language singer Emma Juch), African Americans (like baritone and opera impresario Theodore Drury) and the residents of smaller cities (in this case Raleigh, North Carolina). Finally, the discourse around English-language opera also found a place in the reception and performance of individual pieces. I concentrate on Bizet’s *Carmen*, which premiered in New York in 1878. After establishing how several English-language companies presented the opera based on evidence from scores, libretti, and other production documents, I analyze critical reception of the work, which became a focus for American anxieties about class, race, the nature of national identity, and the proper role of women in society.

By the end of the Gilded Age, binary constructions of culture in the United States—high art versus low art, entertainment for the middle class versus cultural transcendence for the elite, and American music versus European imports—left little room for opera in English translation. In the absence of any successful operas written by native composers, as well as financially viable English-language companies, the niche for opera in English translation all but disappeared. Rather than serving as a path to the creation of a truly American operatic style, after World War I the goals of English-language companies became less ambitious and centered on expanding opera’s audience.

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2016

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**Molly Barnes**

“The Ideal of Egalitarianism in American Musical Discourse, 1848-1861”  
(under the direction of Mark Evan Bonds)

In the United States, art music has long operated in an uneasy cultural space, divided between aspirations to elitism and egalitarianism. This tension became especially acute between 1848 and 1861. Increasing social and cultural stratifications prompted many commentators to voice anxieties about the growing distance between musical repertoires “for the masses” and those for the elite. Even today these concerns influence perceptions of the place of art music in American culture. My dissertation examines the public discourse around classical music and the powerful rhetoric that promoted this music as a means of achieving social egalitarianism during the “long” 1850s.

The project addresses two central historical currents relevant to this discourse. First, the spiritual aspect of art music—the tradition of *Kunstreligion* inherited from early-eighteenth-century central Europe—figured prominently for many writers. They posited that art music could serve as a means of personal and social improvement, a quasi-religion by which listeners might better themselves morally and spiritually. Notable in this regard were the Transcendentalists, who attempted to reconcile elite and mass musical taste by championing the alleged spiritual power of music. Second, the political and national implications of art music—given the fact that so much of this repertory was of German origin—constituted a major concern for writers in the public sphere. They asked: to what extent should Americans follow Europe’s lead in music and other cultural domains? Above all, claims about German musical superiority conflicted with the American ideal of an independent, dynamic musical democracy. On the other hand, Americans admired both the precedents set by German composers of art music and the German practice of music making in large social settings.

The later part of the century, deprecatingly termed the “Gilded Age,” has been commonly described as an era of conspicuous consumption of both tangible and intangible goods, along with a growing divide between the elite and the masses. My dissertation seeks to uncover the historical conversation about art music *before* the caricature of the Gilded Age conquered the modern imagination. Indeed, before the Civil War, Americans engaged in intense negotiations—both overt and covert—regarding the sort of music they chose to champion and patronize. These negotiations reflected a larger national dialogue about the meaning of equality, not just in terms of the accessibility of musical culture but also in the sense of what American democracy and citizenship actually meant in practice. Who were the prime movers behind the ideal of egalitarianism and the forces of cultural hierarchy in public discourse about music? What was the nature of critics’ and other writers’ aesthetic positions, and how did they defend them? How were aesthetic attributes of music and the images cultivated by musical performers rhetorically connected to listeners’ class status? These and related questions constitute the core of my inquiry.

## **Christa Bentley**

Los Angeles Troubadours: The Emergence of the Singer-Songwriter Movement, 1968-1975  
(under the direction of Jocelyn Neal)

Los Angeles, known for the glamorous, impersonal, and fast-paced lifestyle of Hollywood, may seem an unlikely place for the emergence of the singer-songwriter, whose identity conjures the ideas of earnest delivery, folk presentation, and a sense of personal or meaningful connection to the artists. Yet, in the midst of the manicured neighborhoods of West Hollywood and Beverly Hills stands Doug Weston's Troubadour, the venue credited as the birthplace of the singer-songwriter movement in the late 1960s.

Using ethnographic research with participants of the singer-songwriter movement, oral histories of venues central to the scene, and analysis of the musical products created by singer-songwriters, I construct a cultural history of the ways that the community in Los Angeles shaped the singer-songwriter identity. Furthermore, I demonstrate how the political situation surrounding this development imbues the term "singer-songwriter" with the notions of authenticity it holds today. My dissertation challenges the perception of the singer-songwriter movement as self-indulgent and apolitical. I explore the contemporary circumstances that contributed to a widespread distrust of the American establishment, particularly through attitudes towards the Vietnam War and Nixon's presidency, as well as social and political movements that promoted the idea of individual agency, primarily through the women's movement and anti-war rhetoric. The intersection of these attitudes with an emergent musical style that promoted the value of self-discovery and personal experience suggests that artists and audiences were using music as a way to fashion themselves and their places within a rapidly changing society.

## **Samuel Brannon**

"Writing about Music in Early-Modern Print Culture: Authors, Readers, and Printers"  
(under the direction of Anne MacNeil)

This study examines the ways that printing technology affected the relationships between Renaissance music theorists and their readers. I argue that the proliferation of books by past and present writers and emerging reader expectations of textual and logical coherence led to the coalescence and formalization of music theory as a field of inquiry. By comparing multiple copies of single books about music, I show how readers employed a wide range of strategies to understand the often-confusing subject of music. Similarly, I show how music theorists and printers responded in kind, making their books more readable and user-friendly, while still attempting to profit from the enterprise. In exploring the complex negotiations between writers about music, their printers, and their readers, I seek to demonstrate how printing technology enabled authors and readers to engage with one another in unprecedented and meaningful ways.

## **Megan Eagen**

“Transmission, Translation, and Exegesis of the Book of Psalms through Psalm Settings and Motets in Counter-Reformation Augsburg, c1540–1580”  
(under the direction of Anne MacNeil)

The purpose of my dissertation, “Transmission, Translation, and Exegesis of the Book of Psalms through Psalm Settings and Motets in Counter-Reformation Augsburg, c1540–1580,” is to identify and interrogate points of intersection between musical and textual modes of Biblical interpretation, through an intensive study of sixteenth-century music books and documents preserved in the Augsburg State and City Archives, the Augsburg State- and City Library and the Bavarian State Library in Munich. Music is rarely considered as a source for new exegetical ideas. Rather, scholars focus on music’s power to represent or express preexisting concepts. My project turns this approach on its ear by exposing an intricate latticework of cross-influences that musical and textual types of exegesis had on each other. In considering nearly eighty liturgical books and motet collections, in tandem with various translations, commentaries, and dialogues on the psalms, and examining unique, closely-related texts and textual combinations shared between them, my work demonstrates the essential role psalm settings and motets played in informing and forwarding Counter Reformation-era theologies.

## **Erin Maher**

“Darius Milhaud in the United States, 1940–71: Transatlantic Constructions of Musical Identity”  
(under the direction of Annegret Fauser)

When the French Jewish composer Darius Milhaud (1892–1974) fled his homeland with his wife and son at the time of the German invasion in 1940, this displacement marked the beginning of three decades of engagement with the musical culture and institutions of the United States. After seven years of wartime exile in Oakland, California, Darius and Madeleine Milhaud divided their time between Oakland and Paris, taking on a transatlantic existence that enabled them to assume distinct roles in U.S. musical life. Both during and after World War II, the composer taught on the faculty of Mills College, participated in intersecting musical networks, and continued to compose prolifically. He also continually renegotiated his identity as a composer—and as a Frenchman in the United States—in response to professional opportunities, personal circumstances, and cultural shifts.

This dissertation presents the first in-depth study of Milhaud’s activity in the United States, interpreting the results of new archival research through frameworks of identity construction and transnational mobility. In exile, Milhaud emphasized Frenchness to create space for himself in the U.S. musical landscape while also “defending French culture” through music. After the war, he continued to present himself as a “French composer,” while Jewish identity also took on an increasingly prominent place in his professional life as new institutions and ideologies of “Jewish music” emerged. Milhaud established a reputation as an aesthetically open-minded teacher, and when his neoclassical idiom began to fall out of favor, he attempted to exert continued authority by positioning himself as a mediator between the musical establishment and the new avant-garde,

connected to U.S. and French musical communities through his yearly travels. During this time, Madeleine Milhaud carried out her own creative activity, but also oriented her public image around that of her husband, whose postwar reputation was complicated by factors including age and disability. Through an exploration of one composer's construction of identity, this dissertation asks questions about the goals and effects of musical biography while contributing to scholarly conversations on exile and migration, French and Jewish identities, and the generational shifts of postwar modernism.

## **William Robin**

“A Rising Tide Lifts All Boats: Sociality, Economics, and Community in American New Music Institutions Since 1987”  
(under the direction of Mark Katz)

As the American symphony orchestra and opera house experience ongoing economic crises in the early 21st century, critics and observers often point towards an inspiring solution: a rich, entrepreneurial culture of contemporary classical music, one populated by youthful ensembles, record labels, and other new institutions. My dissertation is a social history of a particularly successful strand of new music—neither avant-garde nor experimental in its aesthetics and ideology, comfortably ensconced in a commercial marketplace, and in ongoing dialogue with popular music—through the lens of its institutions and their development. New institutions make aesthetic and social statements: they revolve around groupings of similarly minded artists, both re-inscribing old scenes and forming new communities. Drawing on archival research, reception history, interviews, and ethnography—and guided by sociological tools including actor-network theory—I will investigate the intertwining of sociality and economics in these institutions, and how those phenomena shape their musical practices.

Three case studies each examine a different organization central to contemporary classical music: the composer collective Bang on a Can; the record label New Amsterdam; and the ensemble yMusic. Since its founding in 1987, Bang on a Can has transformed from a small presenter of marathon concerts in downtown New York to a large-scale non-profit. My chapter examines the early years of Bang on a Can's development, focusing on how it forged a particular narrative about new music, created a sustainable funding and presentation model, and established an aesthetic identity through curation and programming. A second case study addresses New Amsterdam Records, a label launched in 2008 by young composers to promote what they call “post-genre” music. In only a few years, the mission of a small label can expand and transform, as it moves outward from participating in classical music culture towards staking ground in the wider popular music industry. My third case focuses on the ensemble yMusic, which commissions new works from colleagues and acts as a back-up group for indie-rock bands. When yMusic visits Minnesota to perform in a cross-genre music series, or participates in a residency program at Duke University, it establishes local connections that re-articulate and also confront its established ensemble identity. Addressing how contemporary music travels—and how translocal developments interact with local music scenes and forms of patronage—sheds light on the economic and social implications of these new institutional models. Together, these three case studies demonstrate that

new music is predicated on a collaborative and communal institutional network, one also shaped by the broader forces of neoliberalism.

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2018

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## Christopher Campo-Bowen

“We Shall Remain Faithful”: Gender, Nationalism, and the Village Mode in Czech Opera,  
1866-1916  
(under the direction of Annegret Fauser)

At the outset of what is arguably the most famous of all Czech operas, Bedřich Smetana’s *The Bartered Bride* of 1866, two young lovers sing the words “zůstaneme věrni sobě”—“we shall remain faithful to each other.” This scene and these words were evoked in the eulogy for the legendary Czechoslovak president Tomáš Garrigue Masaryk in 1937, capturing the powerful hold this opera and the country village it presented had on Czech culture in the nineteenth and twentieth centuries. In my dissertation, I argue that the ideal of village life held significant sway in operas throughout this period as the roots of Czech society. It epitomized normative ideas about gender and class as well as how these reflected the larger idea of the Czech nation, which in turn influenced the ways that Czech nationalism was constituted by various facets of society over the latter half of the nineteenth century and into the twentieth. Operas playing on the village setting used the concept flexibly, displaying a wide variety of social and communal possibilities.

I will focus on four case studies: Smetana’s *Prodaná nevěsta* [*The Bartered Bride*] (1866) and *Dvě vdovy* [*The Two Widows*] (1874), Antonín Dvořák’s *Čert a Káča* [*The Devil and Kate*] (1899), and Janáček’s *Její pastorkyňa* [*Jenůfa*] (1904). This dissertation will work towards two mutually interlinked and reinforcing goals, one theoretical and one historical. As to the former, I aim to explicate the village as a kind of operatic mode, whereby composers could encode social and political ideas through a uniquely constituted setting, though this is not to assume that all potentially political gestures were consciously put there. In the historical vein, I will provide an account of the ways in which these operas were influenced by and exerted influence on Czech culture. Through historical analysis and especially through my explorations of gender and nationalism, my dissertation will also engage with opera in Europe more broadly conceived.



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2019

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**Megan Ross**

“The Critical and Artistic Reception of Beethoven's String Quartet in C# Minor, Op. 131”  
(under the direction of Mark Evan Bonds)

Long viewed as the unfortunate products of a deaf composer, Ludwig van Beethoven’s “late” works are now widely regarded as the pinnacle of his oeuvre. While the reception of this music is often studied from the perspective of multiple works, my dissertation offers a different perspective by examining in detail the critical and artistic reception of a single late work, the String Quartet in C# minor, Op. 131. Critics have generally agreed that the string quartets best exemplify the composer’s late style, and that of these, Op. 131 stands out as the paradigmatic late quartet. I argue that this is because Op. 131 exhibits the greatest concentration of features typically associated with the late style. It is formally unconventional, with seven movements of grotesquely different proportions, to be played continuously, without a pause, as if to insist on the unity of the whole. It conspicuously avoids a sonata-form movement until its finale, opening instead with an extended fugue; the sonata-form finale, in turn, quotes from the fugue, again reinforcing the notion of formal wholeness. These features have consistently challenged commentators to search for coherence in this work. Questions of coherence are central to the reception of the late works, and nowhere more so than in the case of Op. 131.

My study traces this quartet’s reception history through explanations of coherence that rest on both internal and external evidence, that is, on analysis of the music itself and on the composer’s biographical circumstances. Later artists working in music, painting, film, literature and works for the stage have also responded to the various features of the quartet’s perceived logic. The sources I examine include reviews, biographies, analyses, sketch studies, diaries, letters, and new works of art inspired by this quartet. My account of the reception of Op. 131 concludes by encouraging scholars to reflect on their current approaches to understanding Beethoven’s late style, many of which can now be traced back to the nineteenth century, and to consider alternatives for the future.

## Jennifer Walker

“Sounding the *Ralliement*: Republican Reconfigurations of Catholicism in the Music of Third-Republic Paris, 1880-1905.”

(under the direction of Annegret Fauser)

Military defeat, political and civil turmoil, and a growing unrest between Catholic traditionalists and increasingly secular Republicans formed the basis of a deep-seated identity crisis in Third Republic France. Paradoxically, as the divide between church and state widened on the political stage, more and more composers began writing religious—even liturgical—music for performance in decidedly secular venues, including popular cabaret theaters, prestigious opera houses, and international exhibitions. My study of this music provokes a fundamental reconsideration of music’s role in the relationship between the French state and the Catholic Church in the Third Republic that has largely gone unquestioned by historians and musicologists alike and, in doing so, dismantles the somewhat simplistic epistemological position that emphasizes a sharp division between the Church and the “secular” Republic during this period.

I draw on extensive archival research, critical press reception-studies, and close readings of musical scores to demonstrate how composers and critics from often opposing ideological factions undermined the secular/sacred binary through musical composition and the act of musical performance in an effort to craft a brand of Frenchness that was founded on the dual foundations of “secular” Republican ideology and on the heritage of the Catholic Church. The resulting constructions of French identity reveal an asymmetrically configured middle ground, with the state apparatus absorbing seemingly opposing subject positions into appealing and reconciliatory visions of an inclusive Republic with a broad range of constituencies.