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Editor's Preface

Welcome to *Current Musicology* #65! This issue is a little bit different from those of the past, in that we have devoted a special section of it to the teaching that constitutes music survey courses. As some readers may be aware, undergraduate education at Columbia University has for many decades been built around its Core Curriculum: Music Humanities, Art Humanities, Literature Humanities, and Contemporary Civilization. The name of the Music Humanities course is Masterpieces of Western Music, and it is, essentially, a historical survey of the music of the Western cultivated tradition.

Why include articles about the teaching of survey courses within the covers of a musicology journal? I suppose the answer is that as an ethnomusicologist I believe that the study of music comprises the study not only of notated scores and other historical documents, but can instead encompass the study of any aspect of human musical behavior, and this includes the teaching *of*—as well as the teaching *about*—music.

Columbia is a research university, but the teaching of survey courses is also performed at liberal arts colleges and conservatories. Therefore, in addition to the views of our own Annalisa Swig Poirel, we are fortunate to be able to share the perspectives of Sean Williams, who administrates and teaches at The Evergreen State College, in Olympia, Washington, and Peter Rojcewicz, who administrates and teaches at The Juilliard School, in New York.

Once again, thanks are in order. First and foremost, appreciation is expressed to the authors who have contributed to this issue, which, in addition to those already mentioned, includes Michael von der Linn, Thomas McGeary, and Stephen Blum, as well as David R. A. Evans, R. Larry Todd, and Judith E. Olson. I am grateful also to Dieter Christensen, Elaine Sisman, and the rest of the Advisory Board for their continuing support; the anonymous referees on whom this journal depends for accomplished evaluation of submissions; and Maryam Moshaver, Mark Burford, Rebecca Kim, and the rest of the editorial board members for their editorial skills. Finally, thanks once again to Joyce Tsai for computer support. *Prost!*

—*DNT*

articles

"Durch und durch entartete": Musical Modernism and the German Critics (1900–1936)

By Michael von der Linn

In the 1912 essay "Zurück zu Mozart?" the noted conductor and composer Felix Weingartner claimed that "in general terms something is wrong and somewhere things are rotten in the development of music today" (translated in Botstein 1993: 3).[1] He had become a confirmed pessimist by 1926. Indeed, his tone is almost apocalyptic:

> In today's period of brutalization of artistic feeling there remains only the expectation of a total collapse of all that enlightened minds have held to be great and beautiful. (Weingartner 1969: 301)

Adolf Weissmann devoted an entire study, *Die Musik in der Weltkrise*, to the subject of music's "present crisis" (Weissmann 1922: vii). Even Paul Bekker, an open-minded advocate of the avant-garde, conceded that the era beginning around 1900 was one of "disintegration" [*Zersplitterung*] (Bekker 1926: 216). These sentiments were shared by a diverse group of prominent critics, scholars, composers, conductors, and music directors (see appendix). Although they debated specific points, these individuals agreed that forces unleashed around 1880 had placed music in a perilous state. This was clearly evident, they argued, in the music of its leading figures: Claude Debussy, Giacomo Puccini, Arnold Schoenberg, Franz Schreker, and Richard Strauss.[2] The terms of this argument and the body of works that were its focal point remained consistent until the end of the Weimar era.

Critics were not reacting to the technical complexity of new music or its often rebarbative nature. They did not oppose innovations in form, genre, or harmonic syntax. And they were careful to commend the talent of the composers they were writing about. It was, in fact, taken as granted that they were writing about the most important composers of the day (see, for example, Weissmann 1922: 191). The critics were disturbed, however, by the extra-musical ideas espoused by contemporary music, its manner of expression, and its presumed effect on the listener.[3] These issues do not at first seem especially original. They appear, after all, in Plato's *Republic*,

Current Musicology 65

Aristotle's *Poetics*, and the writings of early Christian church fathers like St. Augustine and St. Basil. Equating innovation with decline is an equally venerable tactic; it appeared as early as the fourth century BCE in the writings of Aristoxenus. Other examples include the reception of the *ars nova* by Jacobus of Liège, G. M. Artusi's criticism of Monteverdi, and Eduard Hanslick's lengthy assaults on Wagner (which inspired a mean-spirited yet brilliant rebuttal: *Die Meistersinger von Nürnberg*). In each case, judgments were based on personal taste and verified by empirical observation.

However, a unique form of criticism began to appear in Germany around 1900. Claims that the present was a "period of disintegration" that threatened "total collapse" were informed by an understanding that music had fallen into a state of degeneration, or *Entartung*. Walter Niemann argued, for example, that Schoenberg's *Five Pieces for Orchestra* was "degenerate through and through" [*durch und durch entartete*] (Niemann 1922: 253). Niemann did not use *entartete* as a general term of disparagement, but as a concept derived from contemporary medicine. In other words, Schoenberg's work was "sick" in a clinical sense. This point was clear to Niemann's audience, but it is obscure to contemporary readers. In order to understand the concept of *Entartung*, and to appreciate how critics adapted it, some consideration of its history, theory, and language will be necessary.

Entartung as an Interpretation of Modernity

The theory of *Entartung* was ostensibly a response to pathologies that were attributed to urbanization and the rapid growth of technology during the second half of the nineteenth century. Its proponents argued that the modern city offered an environment that was both physically and mentally detrimental. Regular exposure to the pollution, noise, and hectic pace of urban life was linked to the deterioration of the nervous system. On a sociological level, its freedom from traditional social ties was seen as a stimulus for immorality and self-destructive vices. This argument was first proposed in 1857 by the French physician B. A. Morel. Refining Morel's thesis, other European doctors, such as J. M. Charcot and Cesare Lombroso, attempted to catalog the factors that caused degeneracy (such as tainted water and air pollution) and its effects on the individual.[4]

These claims seem completely legitimate at first. Nineteenth-century cities experienced an epidemic of mental illness and drug addiction. And the urban environment and the industrial workplace *were* notorious for their squalid conditions. In Berlin, for example, about 40% of the working-class population lived in squalid apartments that consisted solely of a kitchen and a common room (Laing 1976: 220–23). As many as ten people were crowded into these damp, dark, and poorly ventilated quarters.

This housing was also located on the edge of the city near factories, railways, and the city dump—a highly polluted environment. The workplace usually presented equally toxic conditions. Given these factors, it is not surprising that workers and their families were plagued by chronic poor health and the ravages of tuberculosis and other infectious diseases. Morel and his colleagues also put forth a plausible claim that the presence of taverns, casinos, and brothels in cities encouraged antisocial tendencies. The number of drinking establishments in Berlin increased dramatically between 1871 and 1900. The city also witnessed a sharp increase in prostitution and crime, particularly sex crimes. The number of rape cases, for instance, doubled between 1871 and 1878 (Craig 1978: 82).

The theorists of degeneration were not motivated by an exclusive desire to address these issues. Had this been the case, they would have restricted their efforts to the promotion of civic improvements like the construction of decent housing and treatment for alcoholics. This research was used instead to attack the various economic, physical, social, and cultural forces of modernity because they were seen as threats to the established social order. As conservative members of the upper middle class, the most powerful section of European society, they feared these changes would destabilize a society conceived in their terms.[3] This attitude is clearly expressed in the writings of Max Nordau (to whom we'll return below). His highly influential study *Entartung*, which first appeared in 1892, asserted that the present age opposed and, more important, aimed to overthrow a "world order that satisfied logic, fettered wicked behavior [*Ruchlosigkeit*], and produced beauty in all the arts for thousands of years" (Nordau 1993: 5).

The source of Nordau's anxiety is neatly encapsulated in Marshall Berman's synopsis of modernity. Berman has shown that its establishment involved three distinct processes (Berman 1988). On a structural level, *modernization* introduced a broad array of economic, social, and technological developments initiated by the rise of modern capitalism. It was, in fact, probably the most dramatic challenge to the constitution of European society since the French Revolution. *Modernity* indicates the radical transformation of everyday life, which was especially evident in urban areas. Finally, *modernism* aimed to articulate the experience of modernity through artistic forms. Consistent with the idea of transformation, it was dedicated to formal innovation and an experimental ethos. On a philosophical level, modernism questioned—or rejected outright—the values of bourgeois culture and society, seeking instead to either reform or supplant them.

The issues of degeneracy were formulated against this background. The term "degenerate" was therefore not a disinterested medical diagnosis, but a label that indicated specific aspects of modernity. Claims that linked

physical destruction to industrial noise and speed, for example, reflected antipathy toward urbanization, factories, and railways. Germans were especially sensitive to this idea because their experience with modernization was quite traumatic. In contrast to Great Britain, where industrialization had been a part of everyday life since the eighteenth century, a large percentage of Germany's adult population came of age in a pre-industrial society. Industrial development had been hindered in the years before unification because the need to address two or more bureaucracies, currencies, and sets of trade regulations led to prohibitive costs and an underdeveloped commercial infrastructure.

This situation changed dramatically, however, after a centralized state was created under Prussian leadership in 1871. Germany witnessed an economic boom fueled by rapid industrial and technological growth that was supported by advances in communication and transportation. Between 1871 and 1873, the period known as the *Gründerzeit*, 726 corporations were founded including the *Allgemeine Elektrizitäts-Gesellschaft* (AEG) and the petrochemicals giant I. G. Farben. As a point of comparison, the number between 1790 and 1870 was only 276 (Craig 1978: 81). Germany's desire to become an internationally prominent industrial state was perhaps most evident in the educational reforms of 1872, which favored modern languages, mathematics, and technological subjects instead of the classically oriented curriculum of the *Gymnasien*. The *Realschule* were accordingly upgraded, and institutions such as Berlin's Königliche Technische Hochschule came into being. Technical universities were also given the right to award doctorates in 1899. By imperial decree of 26 October 1900 the *Gymnasien*, *Realschule*, and *Oberrealschule* were formally given equal status (Lenman, Osbourne, and Sagarra 1995: 17). One can imagine the apocalyptic feelings this transformation inspired among those who believed in degeneracy. The presumed threat to humanistic *Bildung*, one of the main sources of self-definition among members of the German upper middle class, must have been especially appalling.

Claims that cities promoted licentious behavior, antisocial activity, and mental illness were motivated by a revulsion to the novel economic and social ideas that flourished in urban environments. These anxieties were exacerbated (and given a focus) by the rapid growth of socialism, anarchism, and other movements devoted to social change. The German women's movement is a good illustration. Life in cities had introduced women to new degrees of personal autonomy and economic power. And by the late nineteenth century, several were demanding a larger role in the world, an argument that was often delivered on street corners and in public demonstrations. By the turn of the century more than 850 associations, with a combined membership of nearly a million people, were pursuing this

cause. The most important of these was the *Allgemeiner deutscher Frauenverein* (ADF), an organization that advocated access to universities and other educational institutions, the ability to work in the professions and civil service, and equal pay. Social demands included the abolition of double standards in sexual behavior, along with the reform of marriage laws to insure the equal distribution of property rights and parental authority (Craig 1978: 212–13).

In many respects, the techniques employed by Nordau and others recall the discourse of insanity that is illuminated by Michel Foucault in *Madness and Civilization* (Foucault 1984: 124–40, 333–39). As Foucault demonstrated, the power of language is used to achieve "governance" over a person, object, or idea. The act of description causes that person, object, or idea to exist as "an object of knowledge" in terms defined by the describer. In all cases, the manner of discourse places its author in a position of power. Authority to "govern" is then granted through the complicity of other interested parties. This happens in part because they accept the validity of the discourse and the authority of the individuals who brought it into being. Support is also derived from an understanding that each party shares similar goals.

This process is evident in the construction of degeneracy. The doctors who invented the theory of *Entartung* enjoyed a position of authority because they were assumed to be good people who were devoted to the well-being of others. Their status as forward-thinking men of science was equally influential. Nineteenth-century Europe was firmly convinced that science was a beneficial force dedicated to the improvement of humanity. Indeed, this idea was almost an article of faith to the upper middle class. These individuals also believed that science existed in an objective realm beyond human prejudice. They were therefore predisposed to assume that physicians based their actions on disinterested observations that were verified by sound scientific principles. And on a basic psychological level, the ability of physicians to alleviate pain and suffering through the manipulation of arcane knowledge led individuals to portray them as heroes with parental, magical, and messianic associations.

Given the prestige of medicine it is not surprising that the inventors of *Entartung* crafted a discourse that utilized its language. Opinions were accordingly cloaked as "diagnoses." Loaded terms like "case study," "symptoms," and "etiology" distinguish this literature. Factory noise was not simply unpleasant or a potential cause of deafness; it destroyed the nervous system, which led inevitably to insanity. And the feminist's demand for economic, social, and legal suffrage indicated a mental aberration that led her to deny her "true" nature (see Dijkstra 1986: 210–34). On a broader level, individuals who represented social change were "diagnosed" as

lunatics, anarchists, or other threats to civic order. In a passage resounding with the language of class warfare (and perhaps memories of the Paris Commune), Nordau warned that "on every street corner in the large cities" these people were "preaching the gospel of Communism and violence; the masses are preparing to get possession of the government and drive the ruling bourgeoisie out of the snug offices and sinecures they have enjoyed since 1789" (Nordau 1993: 5).

Moreover, degeneration was not simply a set of overt behaviors; it was said to be physically apparent. Lombroso, Morel, and their followers compiled tables of physical characteristics and personality traits that supposedly distinguished affected individuals. Given their views, it is not surprising that degenerate stigmata appeared most often on the bodies of feminists, factory workers, immigrants, and other individuals that represented modernity. This was especially true of Jews because they were seen as the primary architects of contemporary Europe. This assumption was fueled by the presence of several prominent Jews in finance and industry, such as the Rothschild family and Emil Rathenau, the founder of AEG. They were also portrayed, paradoxically, as agents of communism and socialism. This happened in part because Karl Marx and Friedrich Engels were Jews. Socialism's popularity with Jewish workers was also noted. Earlier anti-Semitic traditions played a part here. Jews had long been stigmatized as an alien race that threatened the organic coherence of European society. The creation of human scapegoats explains why the jargon of degeneracy is often distinguished by racist, sexist, classist, and xenophobic language. "Nervousness," for example, was commonly cited as a symptom of the modern spirit. It was also considered a trait unique to Jews because they represented modernity. To be fair, terms like "nervousness" were not always aimed at a specific group; they were sometimes used to attack modernity directly rather than one of its supposed agents.

As Foucault observed, the redefinition of abstract issues as innate characteristics of specific individuals is perhaps the most effective way to achieve governance. This practice is also used to manipulate individuals by playing on their capacity for pity, fear, and hatred toward an obviously different "other." At the same time, claims that degenerates were sick individuals inspired altruistic demands for their rehabilitation. More importantly, the portrayal of "degenerates" as sociopaths encouraged people to see themselves as victims who were under assault from a powerful enemy. In all cases, people were encouraged to desire the elimination of "degenerates," either through well-intentioned medical treatment or outright physical destruction.

The concept of degeneration probably entered common knowledge through Nordau's work.[6] A remarkably energetic man, Nordau pursued

parallel careers as a physician, popular author, political activist, and public intellectual. Upon his death in 1923 he had written nearly nine volumes of novels and short stories, seven plays, and fifteen collections of essays and cultural criticism. Nordau was famous throughout Europe and his works enjoyed wide currency (Mosse 1993: xiv). He was so well known, in fact, that it was possible to be familiar with his ideas without actually reading his publications (or even knowing his name). His importance to the present discussion rests on his enormously influential book *Entartung*. Published in Germany in 1892 to immediate acclaim, it was translated into the major European languages within two years. *Entartung* remained in print in Germany, France, and Italy until 1909. Nordau's association with degeneracy in the popular imagination throughout Europe was firmly established by the turn of the century. In Bram Stoker's *Dracula*, for example, a character claims that the count is a sociopath "straight out of Max Nordau" (Pick 1989: 171). This reference to *Entartung* without explanation confirms its currency in European culture. When Nordau died in 1923 his obituary in the London *Times* described him as a "world famous writer" and the "philosopher of decadence" (Mosse 1993: xv).

The importance of *Entartung* is especially apparent in the wide number of critical responses it provoked in Europe and the United States. Prominent figures such as George Bernard Shaw wrote book-length analyses of Nordau's thesis. As indicated by Shaw's *The Sanity of Art: An Exposure of the Current Nonsense about Artists Being Degenerate*, some contemporaries saw this book for what it was: an attempt to promote a reactionary agenda through pseudoscientific language (Shaw 1908). Other reviewers, though they doubted the validity of his research, argued that Nordau was describing a genuine crisis. They were optimistic, however, that degeneracy was merely a temporary condition that would gradually disappear as the next generation adapted itself to contemporary life (Pick 1989: 171). Despite these criticisms, the sheer popularity of this book indicates that many readers were receptive on some level to Nordau's argument.

Entartung was significant in part because it introduced the idea of degeneracy to a broad public. Although he was essentially a synthetic writer, Nordau presented a novel argument that the arts reflected the degeneracy of modern society.[7] This was because it had "infected" several leading artists, composers, and writers. The symptoms of degeneracy were therefore apparent in their aesthetic ideals and technical language. The association of these artists with the scapegoats of modernity is outlined in the book's introduction:

> Degenerates [*Die Entarteten*] are not always criminals, prostitutes, anarchists, and certifiable lunatics [*erklärte Wahnsinnige*]; they are often

> authors and artists. These, however, manifest the same mental characteristics, and for the most part the same somatic features [*geistigen –und meist auch lieblichen–Züge*], as the members of the above-mentioned anthropological family, who satisfy their unhealthy impulses with the knife of the assassin or the bomb of the dynamiter, instead of with pen and pencil.
>
> Some among these degenerates in literature, music, and painting have in recent years come into extraordinary prominence, and are revered by numerous admirers as creators of a new art, and heralds of the coming centuries. This phenomenon is not to be disregarded. Books and works of art exercise a powerful suggestion on the masses. It is from these productions that an era derives its ideals of morality [*Sittlichkeit*] and beauty. If they are absurd [*sinnig*] and anti-social [*gesellschaftfeindlich*], they exert a disturbing and corrupting influence on the views of a whole generation.[8]

Impressionist painting was one of Nordau's targets. Consistent with the tactics outlined above, he did not express his dislike (or lack of comprehension) through an argument supported by aesthetic or technical criteria. He claimed instead that Impressionism was visual evidence of nervous deterioration. More specifically, Impressionists suffered from *nystagmus*, or "trembling of the eyeball," which led them to perceive nature as "trembling, restless," and "devoid of firm outline." A treatise by Dr. Émile Berger titled *Les maladies des Yeux dans leurs rapports avec la Pathologie général* was cited to lend weight to this "clinical diagnosis" (Nordau 1993: 27).

A clear motive stands behind his "scientific" language. Stated simply, Nordau wished to discredit modernism because it opposed the canons of taste (and world view) established by the upper middle class, which he supported actively as a critic, novelist, and playwright. He therefore attacked anything that reflected modernity in form or content.[9] Impressionists challenged traditional modes of visual perception. They also rejected the traditional literary, scriptural, and historical models favored in nineteenth-century academic painting. The impressionists were drawn to modern subjects. This is even evident in paintings that feature gardens or landscapes. Émile Zola, another target, employed a unique naturalistic prose style to explore the dark side of human nature and the contemporary world. Ibsen and Tolstoy, another pair of "degenerate" authors, probed human psychology, and challenged conventional assumptions about sexuality and the institution of marriage.

The manner of presentation was equally offensive to Nordau because it rejected accepted conventions of etiquette. This was particularly true with

erotic topics. The naturalistic portrayal of prostitutes in Zola's *Nana* and in portraits by Degas, for example, rejected what Peter Gay has called "the doctrine of distance," a code that permitted erotic subjects only if they were idealized and cloaked in the (supposedly edifying) garb of history, scripture, allegory, or the exotic (Gay 1984: 391). In other words, Nordau may have accepted these works by Zola and Degas if they had offered dark-skinned odalisques in an Old Testament setting. Although the fame of Nordau and his colleagues had waned by 1914, their ideas concerning modernity, modernism, and their human and artistic manifestations continued to influence European thought (see Kaes, Jay, and Dimendberg 1994: 355–92). This would, of course, have serious repercussions throughout the twentieth century (see, for example, Mosse 1978: 77–112).[10]

Themes of *Entartung* in the Reception of Contemporary Music

Although Nordau's book was never acknowledged directly, the argumentative style and choice of jargon in German criticism of contemporary music written between 1900 and the end of the Weimar period indicates its decisive influence. The lack of direct citation is hardly surprising given the broad dissemination of his ideas by 1900. The approach to cultural analysis outlined in *Entartung* appealed to music critics in several ways. On a basic level, it affirmed their taste and offered a rationale for their antipathy toward musical modernism. Moreover, Nordau offered an analytical model and set of criteria that could be applied to music analysis. He also offered examples of degenerate compositional techniques and a lengthy analysis of the "antisocial" nature of Wagner's music dramas (Nordau 1993: 12–13, 171–213). The medical language of Nordau's theory was especially influential. In *Der Fall Wagner* Nietzsche could only declare *Parsifal* a "sick" work in a metaphorical sense based on a personal reaction. As noted above, however, critics who applied Nordau's thesis realized that they could pursue the "governance" of contemporary music through a powerful discourse that appeared objective and scientifically credible.[11]

Social conservatives were the first to embrace this idea. And their vigorous attacks managed to shape the terms of debate by about 1918. It should be kept in mind, however, that they did not accept every claim Nordau advanced. With the exception of Niemann, the critics cited in this essay did not believe that *entartete Musik* was produced by composers who had been poisoned by the modern age. The degenerate "others" were specific compositions. The critics also rejected Nordau's idea that degenerate music promoted antisocial behavior. They believed instead that their negative effects were limited to the duration of the performance, or perhaps a short time afterward, like intoxication. We should also keep in mind that these critics did not necessarily *dislike* the contemporary world, although

some certainly did. One thing is clear, however: they did not wish to hear musical echoes of modernity. Indeed, its overwhelming influence on their lives probably fortified this conviction. Niemann rejected the "musical Impressionism" of Debussy and Schreker because it reminded him of the "Americanization, mercantilization, [and] industrialization of all public life."[12] Weissmann, staking an even broader claim, viewed contemporary music as an embodiment of the modern spirit, a force that was currently shredding the muscles, nerves, and soul of humanity (Weissmann 1922: 5).

Remarks such as these address the larger question of why contemporary music provoked such an aggressively hostile reaction from the critics. Like Nordau, they were upset because modernism challenged the aesthetic values they shared with fellow members of the upper middle class, the social stratum that had shaped high culture since the nineteenth century. The cultural outlook of this class was mostly conservative, reflecting the norms and standards promoted by the *Gymnasien*.[13] Its conservatism was also perpetuated by the high value it placed on the didactic value of history and canonical artworks. Members of this class believed above all that music represented an ideal realm of *Geist*, *Innerlichkeit*, and other qualities that stood well above the everyday world. Thus, they expected opera to offer drama in remote and idealized terms. More generally, music was supposed to edify, embody such qualities as dignity, grandeur, and elegance, and inspire lofty qualities like bravery. On an affective level, respectable compositions expressed "healthy" feelings like strength and vigor. (The sublime excepted, intense moods and emotions were not welcome.) Since men dominated bourgeois culture it is not surprising that it tended to celebrate these and other stereotypical male qualities. Respect for tradition, generic conventions, forms, and techniques was equally important. Moreover, this class also held to a sense of propriety, that certain topics were not appropriate to be shared in public. Given these assumptions it is not surprising that subjects drawn from the contemporary world, especially unpleasant ones, were frowned upon.[14]

Nordau attributed three related characteristics to *entartete Kunst:* graphic portrayals of "inappropriate" subjects; artistic techniques that affected the body like a narcotic; and a contemptuous attitude toward society. (Nordau 1993: 7–44). These topics, and the composers associated with them, appear throughout the literature of *entartete Musik* with remarkable consistency. Although critics were less systematic than Nordau, they shared many of his concepts, examples, and analytical methods. *Entartung* offered clear models in some respects. According to Nordau, degenerate compositions, such as the prelude to *Tristan und Isolde*, spurned traditional conceptions of melodic development, counterpoint, harmony, and form in favor of excessive dissonance, avoidance of harmonic closure, formlessness, motivic fragmentation, and an undue emphasis on orches-

tral color (1993: 12–14). Analogies were also drawn freely between different media. His diagnosis of Zola's naturalism, for example, was used to attack *verismo* opera. Remarks about Impressionist painting were applied to Debussy. And conclusions about the psychosexual orientation of Ibsen's plays informed discussions of works like Schoenberg's *Erwartung*.

"Inappropriate" Subjects and Their Presentation

Degeneracy was located most often in the subjects that attracted contemporary composers. Surveys of vocal and program music from Beethoven to Strauss pointed with alarm at the decline of "elevated" themes and, on a more basic level, respect for conventional standards of taste and propriety. Reflecting the influence of modernity, argued critics, music had become a vehicle for socially transgressive material. As Karl Storck put it, modern music had abandoned themes that were "noble, cheerful, and grand" in favor of those that were "miserable, sorrowful, and wicked" [*schlecht*] (Storck 1918: 2:301).

The treatment of love and romantic desire was one example. Works by Strauss, Schreker, and Schoenberg were often criticized on this point. Moving far beyond the limits reached by Wagner, modern composers replaced conventional notions of romantic love and desire with unidimensional portrayals of lust, obsession, and sexual deviancy, a trend Weissmann labeled "the perversion [*Verkehrung*] of Eros" (Weissmann 1925: 304). This is particularly evident in the reception of *Salome* and *Elektra*. According to Niemann, they offered "sick, corrosive perversion" [*kranken angefressenen Perversität*] instead of "healthy sensuality" [*Sinnlichkeit*] (Niemann 1922: 199). To be fair, contemporary opera certainly presented some shocking material. The brothel scene in Schreker's *Der ferne Klang* and Salome's Dance of the Seven Veils are two infamous examples. Some were even offended by the age difference between Octavian and the Marschallin in *Der Rosenkavalier*.

Along with this transgression of acceptable romantic plots, critics reacted with horror to a corresponding "perversion" of character types. Critics were especially disturbed by the distortion of gender roles, a topic that intersected with contemporary debates about the status of women. In the minds of Weissmann and others, the centrality of sexual desire (and an openness about it) made female characters seem masculine because they were assuming what was considered a prerogative of opera heroes. The protagonist in *Erwartung*, for example, is posessed by erotic feelings as she searches for her lover. In the second act of *Der ferne Klang*, the primary female character, Grete, rather enjoys her life as a highly desired courtesan. Characters such as these lacked the romantic orientation, chastity, and submissive nature that formerly characterized opera heroines. They were indeed a far cry from Beethoven's Leonora or Wagner's Senta. Male

characters were equally disturbing. Instead of displaying "masculine" traits like self-control, strength, and fortitude, male characters were "feminized" by emotional excess. Once again, the influence of contemporary gender debates is evident here. This is apparent, for example, in Bekker's statement that the modern tenor was "a character part [that was] hysterical [*hysterisch*], pathological, almost possessed" (Bekker 1926: 156). His choice of language is significant: "hysterical" does not simply indicate madness, but a type of insanity specific to females. One tenor role of which Bekker may have been thinking when formulating this idea is that of Fritz, the protagonist of Schreker's *Der ferne Klang*. His nerves exhausted, his heart broken, Fritz dies in the arms of his beloved, Grete, in the opera's final scene. Bekker would have noticed the similarity between this scene and Mimì's death in Rodolfo's arms at the conclusion of *La Bohème*.

The popularity of naturalism (even in historical settings) provoked a similar reaction. Operas by Puccini and the *verismo* composers were generally criticized on these grounds. Thinking perhaps of the execution and suicide in the final act of *Tosca*, Bekker claimed that *verismo* depended on an image of life "conceived in terms as crass as possible" (Bekker 1934: 143). One commonly cited example was the graphic depiction of Mimì's consumption in *La Bohème*; the audience gazes on her withered body, and watches as she coughs up blood in a squalid attic apartment (see Bekker 1934: 242; Weissmann 1925: 294). While he fails to offer specific examples, Storck suggests that the portrayal of physical agony (as well as sexual pathology) was a central component of Schreker's work (Storck 1918: 2:311). Although he is not specific, Storck was probably suggesting the character Alviano, the hunchbacked protagonist of *Die Gezeichneten*. In this regard Schreker had clearly violated the convention that characters should be idealized individuals. Depictions of mental suffering provoked similar reactions. Next to Schreker, the composer criticized most often on this point was Schoenberg. A brief reference in Alfred Einstein's popular survey, *Musikgeschichte*, described the composer as "an unrestrained painter of psychological anguish" (1920: 128). Einstein may have been referring to hysteria (*Erwartung*), lunacy induced by intoxication (*Pierrot lunaire*), or debilitating anxiety attacks ("Premonitions" from the *Five Pieces for Orchestra*).

These accusations bear closer examination. Although these themes indicated *Entartung*, they were hardly new to music. After all, Don Giovanni is an erotomaniac, murderer, and would-be rapist; *La Traviata* features a consumptive courtesan; *Parsifal* has the hysterical Kundry; and the *Ring* offers a pair of incestuous siblings. Naturalistic portrayals of shocking actions also appear occasionally in these works. Their reception of Mozart, Verdi, and Wagner indicates, however, that they were not opposed alto-

gether to such material. The critics were offended because later examples lacked a larger didactic purpose. According to Niemann, this "total absence of any *ethos*, of any inner moral, ennobling power" put the "stamp of death" on much contemporary music (cited in Hailey 1993: 44). This was so because it reduced music from an elevated art to a lurid form of entertainment.

Several critics drew additional comparisons between the vogue for naturalistic depiction and low-grade tabloid journalism. Strauss, Schreker, and others were often given labels like "tone photographer" and "sonic" [*klangliche*] illustrator (see, for example, Louis 1912: 106). Storck even remarked that Strauss had a "journalistic nature" (Storck 1918: 2:268). These comparisons are telling because photography and photojournalism represented a challenge to traditional conceptions of visual art and journalism. The replacement of pen, brush, and narrative by a mechanical process had powerful connotations for those who associated technical innovation with artistic decline. More important, the high degree of mimesis in contemporary opera and program music led them to suspect that technique had become a substitute for meaning. Niemann connected realism with "superficiality and spiritual poverty," a claim that associated mimesis with an inability to interpret or criticize (Hailey 1993: 43). These opinions also reflect a central theme in the discourse of degeneracy, a belief that modern stimuli led to *neurasthenia*, a neurological condition that reduced the individual to a passive state in which one could record an impression, but not grasp its meaning. It also seemed voyeuristic, even pornographic, a theme that emerged often in discussions of Strauss's tone poems. Indeed, few pieces violate the "doctrine of distance" so consistently. The depiction of the composer's sexual and family life in the *Symphonia domestica* and *Ein Heldenleben* gave many critics the feeling that they were spying through his window (see Weingartner 1904: 91–92; Weissmann 1922: 303). Given the reception of *domestica*, Octavian's suggested orgasm in the opening bars of *Der Rosenkavalier*, and the following *Liebesszene*, must have caused some degree of embarrassment.

A plea to return to absolute music, an idea that is implied often in this literature, may have been the most extreme reaction to contemporary vocal and programmatic works. The critics must have been remarkably disgusted indeed to advocate their elimination. Beliefs that these genres could not be redeemed also indicates the depth of their pessimism. Given this prejudice, it is not surprising that many desired an essentially abstract and non-referential music, an idea that was certainly influenced by Eduard Hanslick's thesis, articulated in his *Vom Musikalisch-Schönen*, that music was properly a construct of "forms set in motion by sounding" [*tönend bewegten Form*] (see, for example, Louis 1912: 325–29). The critics

soon realized, however, that the compositional language of contemporary music presented a set of issues that were equally problematic.

Musical Language

According to the critics, degeneration's influence on the technical language of contemporary music was evident in a nearly exclusive emphasis on the expressive power of tone color, or *Klang*. (This multivalent term also indicated nonfunctional chromaticism, and novel timbral effects).[13] This shift in compositional priorities, argued critics, had undermined the conventions of harmony, rhythm, melody, and formal structure. Nordau's assessment of Wagner's music and Impressionist painting is recalled here. Weissmann was especially concerned about this. He conceded that *Klang* had an undeniable charm and affective power (Weissmann 1922: 4). Despite its sensual and emotional appeal, however, earlier composers were careful to constrain this powerful force within larger structural elements. The perceived rise of degeneration at the turn of the century, however, persuaded composers to ignore this delicate balance (1922: 76–77). Portraying the composer as an errant sorcerer's apprentice, Weissmann argued that the influence of modernity led him to push *Klang* beyond acceptable limits (1922: 11).

Dominated by *Klang*, contemporary music had become little more than a vehicle for the expression of (often intense) emotional states. As indicated above, critics objected to the graphic depiction of "inappropriate" material. This also applied to sonic depictions of mental illness, physical pain, emotional anguish, and intoxication. Moreover, their pieces, which were given such labels as "*Nervenmusik*," had a potent ability to "whip up"—or even "corrode"—the listener's nervous system in a manner similar to that of alcohol or narcotic drugs (see, for example, Niemann 1922: 152–53). Storck claimed, for example, that this music affected the body like "hashish and opium" (Storck 1918: 2:419). Associations with intoxication were indeed so common that Weissmann coined a neologism to describe the effect of listening to this music: *Klangrausch* (Weissmann 1925: 249). This was a highly charged observation. For many, narcotized states suggested the kind of sensory overload provoked by urban stimuli. Remarks about narcotic qualities also echoed Nordau's observation that people were turning to narcotics in order to cope with the effects of modern life, such as a deadening of the nervous system. Indeed, the use of external stimuli in order to experience emotion was considered a primary symptom of neurasthenia.

Some argued that the compositional language of musical modernism, its reliance on *Klang* especially, had pushed music into a state of insanity. These claims adopted Nordau's idea about the danger of modern stimuli,

urban noise especially, by shifting his focus from the nervous system to musical materials (see, for example, Weissmann 1922: 3–28). Taking up this point in "Zurück zu Mozart?" Weingartner stated that contemporary music was "hysterical" and that it needed to "become healthy again" (cited in Botstein 1993: 5). In another essay, "Was kann man Komponieren?" he claimed that new music "howled" like a mental patient (Weingartner 1912: 217). Examples of music that display symptoms of "mental illness" appear throughout the literature of *entartete Musik*. Niemann's critique of "German Modernism," which surveyed Strauss, Schoenberg, Schreker, Erich Wolfgang Korngold, Eugen d'Albert, and Hugo Wolf, is typical (Niemann 1922: 213–28). Niemann's representative figure here is Schoenberg, a "pathological" figure who pushed music into a lunatic realm of "ghastly visions" [*gräßliche Visionen*] and "overexcited . . . subjective insanity" [*Seelenleiden*]. Each piece was a "sonic [*klangliche*] pandemonium, a musical hell of horrors and spooks" [*Grauens und Spuks*] that "unraveled . . . in cries, groans, and stammers [*Schreien, Stönen, Stammeln, und Lallen*]" (253, 256).[16]

Adopting the apocalyptic tone of Nordau and his followers, critics speculated that unchecked expression would eventually destroy music altogether. One popular theory suggested that, in a manner similar to an individual under stress, expressive hypertension fired by *Klang* would push music into a state of shock. Weissmann even suggested that music would be reduced to vapor [*Dunsthauch*] (Weissmann 1925: 305). Others, like Bekker, saw this process in organic terms. Like a "parasitic weed" [*Schmarotzer-pflanze*], the overwhelming power of *Klang* would gradually "devour" music (Bekker 1920: 340). In a manner that recalled Nordau's preface from *Entartung*, critics sometimes questioned the sanity of modern composers. At the end of his discussion of *Verklärte Nacht*, for example, Louis concluded that Schoenberg must be a "lunatic" [*Wahnsinnige*] because a sane person could never write a work like that (Louis 1912: 281). Niemann even claimed, as did Nordau, that degenerate individuals produced *entartete Musik* (see Niemann 1922: vii–x, 164). Max Reger's career was one of his case studies. Coming under the spell of "Modernitus" after moving to Munich, Reger abandoned his commitment to J. S. Bach, a "healthy" model. His new works, inspired by Strauss and the effects of urban living, displayed "nervous unrest" [*nervöse Unrast*] and "neurasthenic deterioriation" [*Verfall*] (157). They also caused Reger's mental breakdown and early death (158).

An equally large body of criticism argued that modernism was too erotic. Weissmann argued that *Klang*'s seductive power often pushed music into a state of "erotic intoxication" [*erotischen Rausch*] (Weissmann 1925: 249). This theme is echoed by Niemann, who expressed discomfort

over the involuntary arousal initiated by the "boundless sensuality" of Schreker's music (Niemann 1922: 254). In a similar vein, Bekker conceded that *Klang* was like a Siren song: the listener could not escape the power of its sensual charm (Bekker 1920: 340).

Klang was usually considered "feminine" because it was sensuous, affective, and coloristic, and because it was associated with the gratification of physical desire. For many critics, its domination of supposedly male components, such as motivic development, form, and rhythm, threatened to emasculate music. In a remarkably bellicose metaphor from *Die Musik in der Weltkrise* Weissmann described this situation as "a battle between the constructive power [*aufbauenden Kraft*] of rhythm and the refinements of an effeminate and feminizing [*verweichlichenden*] harmonic language" (based on *Klang*). Elsewhere in this book, he indicated several "effeminate" passages in works by Strauss, Schreker, Debussy, and Puccini (Weissmann 1922: 3, 294–305). As was the case with the perception of opera characters, these remarks betray the influence of contemporary gender issues, especially fears that women were encroaching on a masculine domain. Arguments that connected *Klang* with mental illness also betrayed a gendered dimension. Critics often associated it with "hysteria." As indicated above, this was a common clinical expression for female insanity. Weingartner, for example, concluded in "Zurück zu Mozart?" that modern music was "hysterical . . . like an unhappy woman who has been wrongly imprisoned for a long time" (cited in Botstein 1993: 5). And in Niemann's opinion, the "hysterical" nature of Schoenberg's music demonstrated that he was an "effeminate" [*weibliche*] composer (Niemann 1922: 253).

Discussions of "feminized" music often suggested that *Klang* reflected a homosexual sensibility, which was perceived as yet another aspect of modernity that threatened the fabric of European society. (Homosexuality was considered by many to be a form of mental illness.)[17] In *Der Musik der Sinne*, Weissmann observed that *Klangliche* music promoted "hermaphroditic" tendencies (Weissmann 1925: 250). Employing a coded lexicon used to describe homosexuals, Weissmann stated that Debussy's music suggested a "man without masculinity" [*Mann ohne Männlichkeit*] (Weissmann 1922: 158–59). This was evident in works like *Prélude à l'après-midi d'un faune*. It is not surprising, then, that his "hermaphroditic" [*zwitterhaftige*] music was "timid and superficial," distinguished by "precious chords," and the "sensuality" [*Sinnlichkeit*] that comes from "over-refined nerves" [*überempfindlichen Nerven*] (161–62). While this statement suggests a prejudice that homosexuality was an aspect of French culture, we should keep in mind that critics routinely advanced similar claims about German and Austrian composers.

The Composer's Contempt for the Audience

Although its stigmata were not as obvious as a "perverted" scenario or a "narcotic" chord, egocentrism was perhaps the most critical aspect of musical degeneracy because it encouraged composers to spurn the values of the *Bürgertum*. This symptom was one of Nordau's central themes. According to Nordau, the hectic nature of modernity encouraged a spirit of untrammeled self-interest and contempt for others—traits he believed were exemplified by the philosophy of Friedrich Nietzsche. The treatment of autobiographical material was one example. In the past, argued critics, personal details were used to elucidate essential truths about humanity. Beethoven's symphonies, for example, served didactic or inspirational purposes by addressing lofty "universal" ideas. Immune to the humorous aspects of *Ein Heldenleben* and *Symphonia domestica*, many found their programs shockingly self-indulgent. According to Weissmann, Strauss had literally put himself on stage for no reason other than self-display (Weissmann 1922: 129).

A seemingly gratuitous reliance on novel *klangliche* effects was another form of self-aggrandizement. Dazzling sounds shifted attention away from performers, a tendency Bekker observed in works by Puccini, Strauss, and Debussy. The way in which orchestras dominated voices in opera was a more obvious example. In both *Wandlungen der Oper* and *The Story of the Orchestra*, Bekker deplored how the singer's voice became secondary to that of the composer: "In every case words or thoughts are stimuli for the technical development and sonority of the orchestra, and in every case the voices themselves have become assistants in orchestral expression" (Bekker 1936: 268). This practice was so widespread that critics wondered if stage works by composers like Strauss and Schreker were actually operas. Bekker thought that "tone poems with voices" was a more accurate description (Bekker 1934: 151). A larger point is indicated here. The composer's treatment of the singer suggested a general attitude towards the audience.

Critics often detected an onanistic dimension in this pursuit of sonic effect. Thrilled by the pleasure it gave them, composers came to regard the creation of sensual and exciting sounds as an end in itself. Bekker suggested that by the turn of the century composers became so entranced by the "spell" of the orchestra that they forgot music's obligation to communicate with an audience (Bekker 1936: 262–63). Ultimately, music was reduced to an antisocial "art for art's sake." This was also evident in modern music's willful destruction of the shared vocabulary of musical gestures and harmonic language that had developed since the Baroque era. Bekker summed up this attitude in his discussion of Strauss, Puccini, and Debussy in *The Story of the Orchestra*. In the wake of modernism, the "value of the

artwork no longer depended on its importance to the community, on the ability of the artist to reveal the unconscious impulses of the common life and express them in artistic forms" (260). In a similar fashion Einstein concluded that the fundamentally "asocial nature" [*Asozialität*] of Schoenberg's music was "so abstract, so individual, and so divorced from all relation to humanity as to be nearly unintelligible" (Einstein 1934: 159).

Comments like these indicate a general perception that the composer looked down on the public. In *Die Musik in der Weltkrise* Weissmann stated that Debussy and Strauss sought only to please members of "certain upper strata" [*Oberschicht*] (Weissmann 1922: 159). Strauss was often accused of being a snob who mocked *bürgerliche* values, a claim that was supported by noting the composer's affinity for Nietzsche (see Louis 1912: 176). Some even speculated that modern composers actively hated the public. Referring to Strauss's 1895 tone poem *Till Eulenspiegel*, Niemann stated that it was really a self-portrait (Niemann 1922: 271).[18] Louis repeated this assessment, declaring that Strauss had an "Eulenspiegelnatur" (Louis 1912: 102). Like Till, they argued, Strauss was an anarchist who wished to subvert the social order, commerce, organized religion, law, and sexual propriety.

A final aspect of perceived egocentrism was a belief that the composer was defaulting on his obligation to the community. According to Neoplatonist-influenced critics, society should be willing to sustain the composer, but in return for this support, the composer was expected to create music that satisfied society's cultural needs. In "Zurück zu Mozart?" Weingartner expressed the sense of profound loss and abandonment that lay beneath this hostility: "The deep satisfaction for which we yearn is denied us by the newest music of today. . . . We are aroused, not satisfied; fired up, but not warmed; entranced, but not elevated" (trans. in Botstein 1993: 5). An acute sense of nostalgia is indicated here, a feeling that grew increasingly intense as Europe moved through the cataclysm of the First World War and the uncertainties of the Weimar Era.

Conclusion: Two Versions of *entartete Musik* after 1933

The term *entartete Musik* is most often associated today with an exhibition that was sponsored in 1938 by the *Kampfbund für deutsche Kultur*, a division of the Nazi party. Appearing first in Düsseldorf, this collection of visual documentation and recordings was shown throughout Germany during the following year. It is indeed ironic that several critics cited above were themselves labeled degenerate by the exhibition's organizers. Writings by Bekker and Weissmann were specifically condemned in the program booklet, *Entartete Musik–Eine Abrechnung*.[19] One is also left to ponder whether they and other critics appreciated the larger meaning

of the theory they so freely adopted. If a dissonant passage seemed too intense, for example, they could have simply mentioned its intensity rather than declaring it "degenerate." In the end, the Nazis seem to have been the only group who understood the implication of declaring music degenerate—and acted upon it by killing as many "degenerate" musicians as they could.

The concept of *entartete Musik* espoused by the cultural leaders of the Third Reich is similar in some respects to the argument outlined above. Like earlier critics, the Nazis claimed that certain works were degenerate because they embodied repellent aspects of modernity, and because they opposed communal values. They also adopted the medico-scientific tone of degeneracy theory. It is not accurate to assume, however, that the Nazis perpetuated an earlier critical tradition. The near-exclusive focus on race is one fundamental difference. Although these elements certainly exist in the literature of degeneracy, it is not the central tenet that it became during the Third Reich. According to the Nazis, *Entartung* was evident in music that did not embody—or that opposed—the "German spirit." In each case the offending composers were Jews, "non-Aryans," and gentiles who reflected "Jewish influences." This attitude extended to music that was supported or commissioned by the Weimar government, which was viewed as a manifestation of Jewish ideals.

Serialism was not condemned for any intrinsic reason, but because it was created by Schoenberg, a Jewish composer. Jazz was perhaps the most offensive genre because it originated in the United States, was the creation of individuals of African descent, and enjoyed considerable popularity during the years of the Weimar Republic, which was viewed as an era dominated by Jewish ideology. It is not surprising that *Jonny spielt auf* (1926) by Ernst Krenek, the most popular German opera written during the Weimar period, was considered a prime example of degenerate music. This is clearly evident in the cover illustration of the opera's program booklet that accompanied the catalogue for the 1938 exhibition *Entartete Musik*: a grotesque picture of the African-American Jonny (adorned with a Star of David for good measure). Ultimately, the National Socialists blended Nordau (a Jew, ironically) with the racial tradition of degeneracy that was advocated by Houston Stewart Chamberlain and Joseph Arthur de Gobineau. On balance, however, the most important Nazi text was Wagner's infamous essay *Das Judentum in der Musik* (1854), which outlined a set of themes that were taken up and translated into "scientific" terms by Chamberlain, Gobineau, and other racists.

Although this overview suggests a coherent set of guidelines, the definition of musical degeneration espoused by the Third Reich was actually rather arbitrary and political in motivation. Despite several attempts, the

regime was never able to define the characteristics of proper "Nazi" music because it lacked a coherent cultural authority. The creation and performance of music in Nazi Germany was also influenced by several overlapping federal, state, and party interests. Each of these had agendas and interests that typically locked them in conflict.[20] Given this background, it is not surprising that the Reich's cultural authorities were often influenced by the professional stature of individual musicians, personal tastes, and pragmatic political considerations. During the 1930s Strauss found this situation rather ironic. Considered a degenerate composer since the turn of the century, he was amused by his new status as a standard-bearer of German musical values during the first years of the new Reich. In a conversation with Hans Severus Ziegler, the organizer of the 1938 *entartete Musik* exhibit, Strauss wondered sarcastically why *Salome*, with its "four Jews who sang the purest atonality," was not included (Williamson 1989: 143). The answer is simple: Germany was not eager to silence its most famous living composer.

Paul Hindemith's fate after 1933 is a good illustration of the personal factors that influenced the musical policies of the Third Reich. On the surface, Hindemith seemed like a composer the Nazis would favor. Like Strauss, Hindemith was highly respected and world-famous. Many considered him to be Germany's most important postwar composer. On a basic level, his "Aryan" heritage was impeccable (he even possessed blue eyes and blond hair). He was also famous for his conservative aesthetic, vocal criticism of musical modernism, and antipathy toward serialism. In this regard his artistic ideals were congruent with those of the new regime. Indeed, some members of the Nazi party considered him a national treasure, an opinion that was endorsed in 1934 by the noted violinist Gustav Havemann, an early director of musical activities in Hitler's government (Skelton 1977: 120). Hindemith's only personal liability was a wife who was partially Jewish. Officials of the Third Reich were willing to overlook this, however, as they did initially with Strauss's Jewish in-laws. These factors led Hindemith to believe that he could survive in the Third Reich. After several years of conflict with Hitler and several government officials, which he attempted to evade unsuccessfully through extended stays abroad, Hindemith was eventually forced to emigrate to the United States in 1940.

Hindemith was declared degenerate in part because he was a prominent figure in the musical life of Weimar Germany. As a professor at the Berlin Hochschule für Musik, he was an official who had served the republic willingly. He also performed regularly with Jewish musicians like Bronislaw Huberman, had collaborated with Weill, and had even set texts

written by the "degenerate" Bertolt Brecht. More specifically, Hitler, Hermann Göring, and Joseph Goebels remembered early Expressionistic compositions like his one-act opera *Sancta Susanna* (1921). Although Hindemith withdrew this and other similar works in the mid-1920s, dismissing them as juvenilia, the damage was already done. The breaking point in his relationship with the Third Reich seems to have been related to a specific incident. Hitler had been offended by a scene from his 1929 opera *News von Tage*, in which a soprano performs while reclining in a bathtub (even though her nudity was disguised) (Skelton 1977: 120). The *Führer* was apparently so incensed that he did not realize that the opera satirized aspects of Weimar society. If Hitler had paid attention, he probably would have endorsed its message. In the end, however, the bathing soprano sealed Hindemith's fate.

In the aftermath of the Second World War the idea of *entartete Musik*, by now associated with the cultural policies of Nazi Germany, would seem to be a concept worth abandoning. Although the term "degenerate music" has fallen out of use, its basic idea has nevertheless persisted to the present day. In the United States, the spirit of Nordau is evident in conservative criticism of popular music that began to appear during the 1980s.[21] This is evident in Allan Bloom's *The Closing of the American Mind* (1987), Martha Bayles's *Hole in Our Soul: The Loss of Beauty and Meaning in American Popular Music* (1994), and Robert Bork's *Slouching Toward Gomorrah: Modern Liberalism and American Decline* (1996). Similarities between their arguments and those of the theorists of degeneracy are often uncanny. As suggested by the titles of these books, it extends to the choice of vocabulary and tone. Writing almost a century after Nordau, Bork stated in 1996 that "the image of a world disintegrating, then to be subjected to a brutal force, speaks to our fears now" (1996: preface). Ultimately, contemporary American culture and, by extension, society, "has changed, is changing, and the change is for the worse" (1996: 126). Observations such as these are eerily reminiscent of Nordau's claim that Modernity was unchaining "the beast in man," "trampling all barriers," and destroying a "world order . . . that has satisfied logic, fettered depravity, and in every art matured something of beauty" (Nordau 1993: 5).

For critics such as Bork, Bloom, and Bayles, the present atmosphere of cultural decline is the consequence of an unfettered atmosphere of social permissiveness that was inspired by the social movements of the 1960s. While Nordau located the roots of cultural degeneration in the physical and social effects of modernism, these critics blame the lasting influence of 60s-era "liberalism." The degenerate "others" in this case are "liberals" who were indoctrinated by "radical" professors and other permissive social

leaders. Their influence on public taste through the classroom, the media, and cultural institutions has fostered, these critics argue, an atmosphere that has eroded all standards of decency. This pernicious ethos is apparently quite powerful. Bork even claimed that the creators, sponsors, and consumers of culture have lost the will to censor indecent works (Bork 1996: 140–53). This is also one of the central themes of *The Closing of the American Mind*, in which Bloom argued that a tradition of restraint had governed the reception of music since Plato. Influenced by this positive belief, educated listeners understood music as

> a series of attempts to give form and beauty to the dark, chaotic premonitionary forces of the soul—to make them serve a higher purpose, an ideal, to give man's duties a fullness. Bach's religious intentions and Beethoven's revolutionary and humane ones are clear enough examples. (Bloom 1987: 72)

Having lost this ideal, he argued, music has degenerated into a vehicle that can only express raw passions and antisocial ideas. Musical styles and techniques changed accordingly to serve this end (Bloom 1987: 68–72).

In the preface to *Entartung*, Nordau expressed fear that *entartete Kunst* had the ability to intoxicate the masses and promote antisocial ideas. This belief also informs the criticism of Bayles, Bloom, and Bork. Another similarity is the idea that this music needs to be eliminated because it encourages behavior that undermines the forms, standards, and conventions of society. According to Bayles, Bloom, and Bork, contemporary popular music has encouraged sexual promiscuity (and deviance), violence, egotism, nihilism, and contempt for authority. According to Bayles, Rap "stokes" the "fires of adolescent anger in ways that are almost totally destructive" (Bayles 1994: 13). Perhaps the most famous exposition of this theme was Bloom's argument that linked Rock music and animalistic lust:

> [R]ock music has one appeal only, a barbaric appeal, to sexual desire —not love, not *eros*, but sexual desire undeveloped and untutored. . . . Rock gives children, on a silver platter, with all the public authority of the entertainment industry, everything their parents always used to tell them they had to wait for until they grew up and would understand later. Young people know that rock has the beat of sexual intercourse. (1987: 73)

This music is also destructive because it creates an appetite for greater degrees of stimulation. According to Bayles, the popular music enthusiast

craves "aggressive, noise-dominated sound, obscene, violent lyrics, and emotions ranging from sadistic lust to nihilistic rage" (Bayles 1994: 342).

Like Nordau, these critics echo the theme that such music threatens the health of the listener and that of the larger community. Bork's response to this threat is simple: censorship for the good of society (Bork 1994: 141–53). Bayles presents a more optimistic view. If the public is made aware of the potential harm of popular music, she argues, individuals will demand something better. A larger issue is evident beneath these prescriptions, one that indicates a final affinity with the spirit of Nordau. In both cases, modern music is an irritant because it compels the critic to acknowledge the chasm that separates a troubled present from a fondly imagined past. Ultimately, this nostalgic sensibility seems as powerful today as it was at the previous *fin de siècle*.

Appendix

Music Critics Cited in This Essay

Paul Bekker (1882–1937) was perhaps Germany's leading music critic. In addition to important biographies of Beethoven and Wagner, Bekker was the author of several books on contemporary music, the sociology of music, and music history. He was also a columnist for the *Berliner neueste Nachtrichten* and chief music critic of the prestigious *Frankfurter Allgemeine Zeitung*. In addition to these activities Bekker was active as an *Intendant* at opera houses in Cassel (1925–1927) and Wiesbaden (1927–1933). Bekker was initially a forward-thinking champion of contemporary music, but his opinions became more conservative over the course of the 1920s.

Alfred Einstein (1880–1952). During the 1920s Einstein was both editor of the *Zeitschrift für Musikwissenschaft*, and a critic for the *Münchner Post* (1918–1927) and the *Berliner Tageblatt* (1927–1933). His *Geschichte der Musik* was an extremely popular work that went through three editions between 1917 and 1934. (It was later published in English as *A Short History of Music*.) Einstein was pessimistic about the state of contemporary music. He was, however, encouraged by the rise of neoclassicism and was an early supporter of Paul Hindemith.

Rudolf Louis (1870–1914) was a composer, music theorist, critic, and conductor based in Munich. He published several books on harmony, and analytical studies of Bruckner and Liszt. His *Harmonielehre*, cowritten with Ludwig Thuille, indicates a sophisticated and sensitive understanding of post-Wagnerian trends. Louis was equally active as a critic for the *Münchner neuesten Nachtrichten*. Although he attempted to be a generous and supportive critic of contemporary music, he was disturbed by much of it.

Walter Niemann (1876–1953), a very conservative individual, was a composer and critic active in Hamburg and Leipzig. A well-regarded composer (of program music, especially), Niemann also held a doctorate in musicology and was active as a

teacher. He was a critic for the *Leipziger neueste Nachtrichten* from 1907–17. Niemann was an articulate and hostile critic of most new music.

Karl Storck (1870–1920). A professor of music at the University of Berlin, Storck was a musicologist with a background in art history. His popular *Geschichte der Musik* appeared in several editions during the 1920s. Storck maintained a somewhat positive attitude toward new music, though with serious reservations.

Felix Weingartner (1863–1942). Remembered today as a conductor, Weingartner was renowned as an important composer and a prolific writer on musical subjects. He was generally conservative in his views. An Austrian by birth, he directed opera houses in Berlin, Hamburg, and Vienna.

Adolf Weissmann (1873–1929) was, along with Paul Bekker, one of Germany's most influential music critics. He wrote criticism for various Berlin papers including the *Berliner Zeitung am Mittag* and was also a frequent contributor to *Anbruch* and *Die Musik*. Weissmann was the author of numerous critical studies, composer biographies, and a history of musical life in Berlin. In addition to these literary activities he was a founding member of the International Society for Contemporary Music (ISCM). Despite his active involvement with contemporary music, Weissmann was rather ambivalent about it.

Notes

* I would like to thank Joseph Auner, Mark DeBellis, Walter Frisch, and Timothy Taylor for their incisive comments on an earlier version of this essay.

1. Unless otherwise noted, all translations in this essay are my own.

2. Igor Stravinsky was a curious exception to this group. To the best of my knowledge, the first detailed account of his music appeared in Hans Mersmann's *Die moderne Musik seit Richard Wagner* (1927). I am not certain why Stravinsky was overlooked until the later 1920s. Part of this may have been a lack of familiarity. Although *The Firebird* and *Petrushka* were known throughout Europe (*The Rite of Spring* was largely unknown until the 1920s), Austro-German music circles lost touch with the composer's development after the outbreak of the First World War. Germany's isolation, which was exacerbated by the years of political instability, hyperinflation, and the continuation of wartime blockades, lasted until about 1924. Although *L'Histoire du Soldat* received its German premiere in 1923, regular performances of Stravinsky's music only began around 1925, primarily through the advocacy of Otto Klemperer and Hermann Scherchen (See Evans 2000). The handful of references to Stravinsky's Neoclassical works in the post-1918 literature are mostly favorable. The absence of critical discussion of *The Firebird* and *Petrushka*, however, suggests that he was not considered an important influence on the course of contemporary music (as defined by the Austro-German tradition). It is quite possible that this belief may have been motivated by an ethnic bias. Critics may have accepted these works because they were considered exotic products of a more "primitive" (and therefore inconsequential) Slavic musical culture. The reception of Béla Bartók, who received even less attention than Stravinsky, followed a similar pattern.

3. It is worth noting that these negative opinions had little effect on the progress of contemporary music or its popularity with audiences. A new opera by Strauss, for example, generated the kind of excitement that is associated today with movie premiers. Even difficult composers like Schoenberg enjoyed a solid group of supporters. Contemporary music was also promoted with distinction in *Anbruch* and other partisan music journals. Indeed, many such publications were established to counter the opinions considered in this essay.

4. For a detailed history of degeneration theory and its social, cultural, and political dimensions see Chamberlin and Gilman (1985) and Pick (1989).

5. The upper middle class was defined in cultural terms as well as economic ones. It therefore included many millionaires and titled nobles, as well as shopkeepers, clerks, and other individuals with significantly lower incomes. Although this latter group did not enjoy the lifestyle and privileges of the upper middle class, it adopted its values nevertheless. For an overview of this point see Gay (1984: 17–31).

6. For a detailed history of Max Nordau's career see Mosse (1993: xiii–xxxvi). My biographical remarks about Nordau are taken from this source.

7. As Nordau freely admitted, he was not the first theorist to look at artistic manifestations of degeneration. Earlier work on this subject by Lombroso inspired his thesis. See Pick (1989: 116–17).

8. Nordau 1993: v. Translation modified slightly with reference to the German original.

9. It is ironic to note that Nordau's preoccupation with form and subject matter led him to overlook a central point: criticism of modernity was central to the modernist enterprise. In this respect Nordau shared a good deal of common ground with his targets, perhaps more than he was prepared to admit.

10. It is interesting to note, ironically, that the idea of degeneracy also provided the initial inspiration for several worthwhile institutions, such as the Olympic Games, Planned Parenthood (and its European equivalents), the YMCA, and the International Boy Scouts.

11. Although the idea of degeneration was well established by the early 1900s, it returned to the center of cultural debate in 1918 with the publication of Oswald Spengler's *Die Untergang des Abendlandes* [The Decline of the West]. Although his thesis bears a superficial resemblance to that of Nordau, Spengler espoused his belief that contemporary artworks reflected cultural decline. The two men held different theories about their causes, however. While Nordau feared the consequences of an increasingly urbanized society, Spengler was responding to the cataclysm of the First World War. Spengler also rejected Nordau's medical basis. His explanation was couched instead in a vague, highly speculative argument derived from Idealist history. Cultures rose and fell, he argued, with the inevitable regularity of the seasons. Despite his dazzling use of terms like "destiny" and "causality," Spengler did not attempt to isolate the factors that put these forces into motion. He also lacked Nordau's optimism that human agency could arrest cultural decline.

12. Translated in Hailey 1993: 42. Niemann also located elements of Impressionism in Strauss's tone poems and operas. "Americanization" was most likely a reference to the style of modern industrial capitalism represented by such Americans as J. P. Morgan, John D. Rockefeller, Henry Ford, and Frederick Winslow Taylor, the inventor of the assembly line. Indeed, "America" was a commonly cited agent of degeneracy.

13. This conservatism was not unilateral. As Gay points out, some of the most ardent supporters of modernism were members of the middle classes. They were, however, a distinct minority. See Gay (1998: 24–25, 192–229).

14. In some cases, composers provoked charges of degeneracy in order to create a sensation. Oscar Wilde's *Salome*, for example, was appealing to Strauss in part because he knew its "degenerate" treatment of the Salome narrative (and its infamous author) would scandalize the critics, and some of the audience too. In this respect Strauss was honoring another hallowed modernist tradition: shocking the bourgeoisie.

15. It is difficult to convey all of the connotations of *Klang* in English. It can mean "sound," "color," "tone," "noise," and "timbre," along with "ring[ing]," or "resound[ing]" sound. *Klang* also has supernatural and mystical associations.

16. His examples were *Pierrot lunaire*, the First Chamber Symphony, *Pelleas und Melisande*, *Five Pieces for Orchestra*, the Second String Quartet, and the *Six Little Piano Pieces*, op. 19.

17 For a discussion of homosexual themes in music and culture of this period see Gilman (1988: 306–27). See also Mosse (1996: 40–106).

18. Outline of the events in Strauss's *Till Eulenspiegel's lustige Streiche*, op. 28: Introduction of Till; he wreaks havoc in the town marketplace; disrupts a procession of clergy; attempts to seduce a lady, then forces himself on her (but is rebuffed); taunts a group of academics; Till is put on trial and sentenced to death; the spirit of Till lives on (reprise of introduction).

19. This booklet is reproduced in Dümling and Girth (1988: 127–43).

20. On the federal level, music fell under the overlapping jurisdictions of the Propaganda and Education Ministries. Cultural officials of individual states like Prussia represented another sphere of influence. The cultural wing of the Nazi Party also affected musical activities. Individual party officials and regional *Gauleiter* played decisive roles as well. For more detail see Kater (1997: 14–22).

21. Similar arguments have been advanced by individuals who do not identify themselves with the political right. See, for example, Gore (1987).

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Introduction: The Ingredients of a Masterpiece

By Daniel N. Thompson

> *In the sciences, research receives its justification and its support—despite all the lip service to 'pure' knowledge—from the exploitable discoveries or patents to which it may lead. In the humanities, research receives its justification—despite all the lip service to the advancement of learning—from its applicability to teaching. [172]*
>
> —*Robert Scholes*

Introduction

Perhaps because I practice the discipline of ethnomusicology, I believe that the study of music can justifiably include the study of any aspect of musical behavior, including the study of the teaching of music as well as the study of the teaching *about* music.[1] With this in mind, some time ago I had the idea that it would be an interesting departure for *Current Musicology* to examine the teaching of music survey courses, with particular attention paid to "masterpieces" courses—of the type that constitutes the music component of Columbia's undergraduate Core Curriculum (particularly because the teaching of the Core survey course is the endeavor most commonly shared among the music department's professors and graduate-student instructors).

I wanted views from outside Columbia—indeed, from outside the research university setting—as well, so I solicited articles from scholar-administrators at a conservatory and at a liberal arts college. I am therefore pleased to present, in this special section of *Current Musicology* #65, the viewpoints of Peter Rojcewicz, from The Juilliard School in Manhattan, and of Sean Williams, from The Evergreen State College in Olympia, Washington. Annalisa Swig Poirel, an early music scholar here at Columbia, provides a look at the issue from within the research university itself; my own contribution makes mention of some of the unspoken, and too often unexamined, musical "givens" that contribute to the production, dissemination, and consumption of the Masterpieces of Western Music.

Rojcewicz argues—not surprisingly, for a conservatory scholar, teacher, and administrator—that to more fully understand the music we are studying, there should be more emphasis on the actual *doing* of music. Williams is an ethnomusicologist and committed teacher and dean at a liberal arts

college; at her school, teaching is a team endeavor, and the teaching team's approach contextualizes music in such a way that their students also study the history, literature, contemporary sociopolitical issues, and even the language of a culture in order to better understand its music. Poirel outlines the ideals—as published in official documents during the course of the past several decades—that have motivated the teaching of Columbia's Core music survey course, and discusses whether those ideals have been (and can be) met.

As for myself, what follows is an overview of some of the parameters that usually circumscribe Masterpieces of Western Music, in which I suggest that perhaps the most effective and meaningful way to teach the course is to introduce a series of oppositions between those aspects or components that are usually (or even exclusively) constitutive of "pieces" of Western music and those aspects or components that do *not* generally make an appearance. This short list of parameters is neither exhaustive nor comprehensive; there are a number of contextual areas that I have not listed for reasons of space. Neither does this cursory listing of attributes and components constitute a systematic, intensive evaluation of any of the musics mentioned. It is simply a list, whose informal, ad hoc nature complements, I hope, the conversational tone that can be found throughout this special section that has been devoted to the discussion of the teaching of music survey courses.

In what follows I will point out that most decisions that have been made about what constitutes a Masterpiece comprise a number of other decisions that are made (usually) subconsciously. These are the cultural "givens," which too often remain unquestioned. (A generous number of quotations have been interspersed throughout most of the following sections, although whether the effect should prove to be modernist medley or postmodernist pastiche is—of course—for the reader to decide.)[7]

Masterpieces of Western Music

> *In the centuries when artistic skills were watched over by guilds of workmen, a masterpiece was nothing more than a graduation piece, a work that marked the student's advance from apprenticeship to master status. . . . But all the successors of Beethoven who aspired to his position of authority—Brahms and Bruckner and Wagner and Mahler and Tchaikovsky—quite consciously imbued their music with the 'masterpiece' tone. [Fisk: 324–25]*
>
> —*Virgil Thomson*

> *To see literature as properly historical, in Hegel's view, would be to give some privilege to texts that were oppositional or negative in their relation to the prevailing values of their times—which, need I say it, are precisely those texts*

most often omitted from lists of Great Books and courses in Western Civ. [116]

—*Robert Scholes*

The Story of Western Music is a good tale. Over time, of course, the tale is told differently—new things are added and old information is altered or deleted. For instance, on the evening that I am writing these words, I have pulled a few texts from the upper reaches of my bookshelves. I have the "Third American Edition, revised, April 1947" of Alfred Einstein's *A Short History of Music*. Einstein posits five ages of music, indicated by the section titles of the book: "Primitive Music" (which receives slightly more than two pages of attention), "The Ancient Civilizations" (which receives a total of seven pages), "The Middle Ages," "The 'Renaissance'" (which includes coverage of Bach and Handel), and "Modern Times" (in which the final composer who receives any significant discussion is Chopin, and the final composer mentioned in the book is Janáček).

Nearby on my bookshelves is Walter Wiora's *The Four Ages of Music* (1965). Wiora's four ages are "Prehistoric and Early Period," "Music in the High Civilizations of Antiquity and the Orient," "The Third Age" (constituted by "The Special Position of Western Music"), and finally "The Age of Techniques and of Global Industrial Culture." Wiora has included a relatively large number of notational examples, which includes representations of music from all over the world (e.g., Indian, Islamic, Lapp, "pygmy," and Persian musics, among many others), in the back of the book. All of the examples are in Western notation but include no indications of pitch difference relative to equal temperament.

Another example of an older telling of the Story of Western Music (although most of these writers clearly thought they were telling The Story of *Music*) is that which is provided by Curt Sachs in *Our Musical Heritage* (1948, 1955). Sachs's book has 22 chapters; chapters 8 through 22 are all entitled "The Age of —." Some of Sachs's fifteen ages are very short—chapter 19: "The Age of Mendelssohn, Schumann, Berlioz, 1828–1854" covers an "age" that has a span of only 26 years—and none of the ages overlap. (Today we might dispute the relative importance of some of Sachs's organizing ideas: chapter 14, for instance, is entitled "The Age of Carissimi, 1630–1670.") All three of these books are built around Masterpieces of Western Music and the Makers of Masterpieces, and exemplify the nondialectical approach of the cultural insider, who presumes the superiority of his own "cultural starting point" and who presupposes that this starting point is the standard against which all other musics must be judged.

So, what makes a Masterpiece? This topic is not, of course, contemplated solely by musicologists. In a recent book titled *The Rise and Fall of*

English, Scholes (1998: 114) has indicated that we cannot understand the West without also understanding the East (or non-West). Certainly the same is true when the topic is music. And just as we need to cover some of the basics of a few non-Western musical approaches in order to better understand what makes Western music Western, we should provide examples of Western cultivated music that are *not* Masterpieces so that students might better understand what a Masterpiece is.

To at least partially answer the question "What makes a Masterpiece?" it will probably be helpful to take a look at several of the constituent aspects of Western cultivated music that are usually never explicitly articulated in most survey classrooms (or even in conventional Western musicology courses) and to then supply examples of analogous or corresponding components of those pieces that are *not* Masterpieces of Western Music. A *partial* list of these aspects or components could include:

1. The Instruments of Western Music
2. The Tuning and Temperament of Western Music
3. The Notation of Western Music
4. The Function of Western Music
5. The Underlying Aesthetic of Western Music
6. The Experiencing of Western Music
7. The Hearing of Western Music
8. The Listening of Western Music
9. The Performing of Western Music
10. The Composing of Western Music
11. The Elements of Western Music
12. The Realization of Western Music

Again, it is noteworthy that the manner in which Masterpieces of Western Music exemplify most of the above parameters is almost never explicitly articulated in survey classrooms. Only the last two items listed (*Elements* and *Realization* of the elements) are *not* presupposed. All the rest of the above topics are usually assumed: the unexamined assumptions upon which the Masterpieces are conceived and executed.[3] Two other important topics should also be mentioned:

1. Teaching Western Music
2. Teaching *about* Western Music

The Instruments of Western Music

> *Hierarchical structure and struggles for hegemony also play a role among the instruments and instrument families. . . . A large number of instruments are*

taught . . . and these have long included piano and organ, the modern bowed strings, the woodwinds and trumpet, French horn, and trombone. More recently, tuba, percussion, and saxophone have been added. A few other instruments are taught but do not constitute a major in most music schools. Most prominent of these is the guitar, which is taught as 'classical guitar,' with styles of folk and popular music not included. Other instruments—such as viols or harpsichord for early European music and certain non-Western instruments—may be taught but for little credit and no major, while yet another group, including mandolin and banjo, is not represented. [1995: 64–65]

—Bruno Nettl

Masterpieces of Western Music are *bowed, blown,* or *struck*—not plucked.

One of the greatest peculiarities of the Western cultivated tradition is the almost complete lack of music for plucked strings. Neither the lute-type instruments nor those from the zither family make an appearance. The standard orchestra has no place for lutes, mandolins, or guitars. It might be argued that one reason for their absence is that the tone doesn't sustain as it does with bowed strings or with wind instruments. But the same characteristic is true of the piano. The massing of orchestral forces may have something to do with it—but then why the almost complete absence of the plucked strings from chamber music? This is doubly peculiar because the world is *full* of plucked-string instruments.

It also goes without saying that the instruments that generally perform the Masterpieces of Western Music are not electronic and are not amplified. In fact, most of the instruments reached their current design at least 200 years ago.[4] Which instruments do we hear, and why? Which instruments are *not* represented (i.e., which instruments have not been *canonized*)? It would probably be beneficial to understand the social conditions under which some instruments have been selected for the orchestra while others have not. Several scholars and writers have noted the hierarchy that constitutes, and is constituted by, the organological structuralization of the symphony orchestra.

There is . . . a distinct hierarchy, with the string players accorded the highest status (white-collar, one might say), the brass and percussion having on the other hand a distinct blue-collar image, being generally regarded as jolly fellows, not oversensitive, and given to the consumption of large quantities of beer. The leader, or concertmaster, is always a violinist, a relic perhaps of the days when the leader of the first violins gave the beat and generally controlled the performance . . . showing the continuing force of the tradition. [1998: 69]

—Christopher Small

After Western instruments have been introduced and shown how they work within the Western cultivated tradition, it might prove beneficial to show how they have been used in very different ways outside this tradition (e.g., the use of the violin in Arabic music, or the clarinet in klezmer). Other insights might be yielded by briefly comparing the standard instruments of Western cultivated music with other instruments that produce sound in similar ways (e.g., the violin with the *erhu*, or the classical guitar with the *pipa*).

It might also be useful to categorize the instruments of the symphony orchestra in nonconventional ways. One could start by using the Sachs-Hornbostel system, but then use various non-Western schemes for both Western symphonic as well as other instruments. Another way to categorize instruments is to examine the personality traits of the instrumentalists who play them. For instance, Small's contention (see above) of string players' social status and "conservatism" has also been supported by psychological studies of instrumentalists' personalities (see, for example, Kemp 1996: 149). Finally, it may be important to note that the instruments' canonical stature is largely dependent upon the stature of the composers who wrote for them.

> *Edward T. Cone says, 'If you play a violin, you can play in a string quartet or symphony orchestra, but not in a jazz band and certainly not in a marching band. Among woodwinds, therefore, flute, and oboe, which are primarily symphonic instruments, are "better" than the clarinet, which can be symphonic, jazz, or band. Among brasses, the French horn ranks highest because it hasn't customarily been used in jazz. Among percussionists, tympani is high for the same reason.' And (except for the bassoon) the lower the notes an instrument is designed to produce, in general the lower its class. . . . [T]o hear 'My boy's taking lessons on the viola da gamba' is to receive a powerful signal of class, the kind attaching to antiquarianism and museum, gallery, or 'educational' work. [22–23]*
>
> —*Paul Fussell*

The Tuning and Temperament of Western Music

> *Forty years after the death of Mersenne, in 1688, the first organ was tuned in accordance with his formula for Equal Temperament . . . thus setting the Western stage for nearly three hundred years of music's 'golden age,' the classroom for the complete divorcement of the science of music from music theory, the concert hall for the benevolent fraud of equally-tempered modulation, the radios of x million American homes for a . . . siege by the industrialized harmony-armies of mediocrity, and else we know not what. [Sullivan: 61]*
>
> —*Harry Partch*

A further curiosity of our sensitivity to changes in pitch, is how it is underused in musical sound. Western music, in particular, is based upon scales that use pitch changes that are at least twenty times bigger than the smallest changes that we could perceive. [225]

—*John D. Barrow*

It is quite evident that there is no further revolution possible in the harmonic sphere, none, at any rate, so long as we confine ourselves to the tempered scale and normal division by half tones. [Fisk: 350]

—*Aaron Copland*

Masterpieces of Western Music are *tempered equally* and *tuned standardly.*

Western cultivated music is built upon the interval of the semitone. This can be contrasted with other cultures, some of which have smaller intervals between adjacent tones of a "scale," and some of which have larger intervals. There are non-Western cultures in which musical quartertones (i.e., tones that differ by approximately 50 cents) are commonly employed; in India there are scales in which tones may differ by as little as less than one half of a quartertone; in Thailand there exists the equidistant seven-pitch system (whereby the distance between any two adjacent pitches is approximately 171 cents).

Equal temperament, although still hegemonic, has faced a growing challenge here in the West during the course of the past several years. This challenge has come on two fronts: computer music and non-Western music, and recorded examples can be profitably played during class time. Equal temperament may also be compared to Partch's 43-tone octave, the 53-tone octave, and Pythagorean and just intonations.[5]

So far as is known, a 53-note scale was first proposed in the seventeenth century by Nicolas Mercator, Danish mathematician and astronomer, who . . . found it mentioned in the writings of a Chinese theorist, King-Fang, of the second century B.C. . . . [A] 53-note scale would give far purer harmonics than the present scale, and we can imagine future ages finding it worthy of adoption, in spite of all its added complexities—especially if mechanical devices replace human fingers in the performance of music. [189–90]

—*James Jeans*

The electronic medium is also adding an unbelievable variety of new timbres to our musical score, but most important of all, it has freed music from the tempered system, which has prevented music from keeping pace with the other arts and with science. [Weiss and Taruskin: 520]

—*Edgard Varèse*

Finally, the fact that tuning is standardized today in the West can be contrasted with cultures where tuning, chord voicings of plucked-string instruments, and ranges of the human voice are not standardized.

The Notation of Western Music

> *[T]he cultural productions of a society are inextricably tied to the technology . . . that produces them. . . . From this point of view, the history of European art music would not be understandable without knowing something of the history of the technology that produced it. Here I'm referring specifically to the development of the concert grand piano, wind and string instruments as well as the whole notational system and the evolution of counterpoint, harmony practice and use of rhythmic structures. In terms of contemporary music, technological innovation of the last several decades has centered around programmable synthesizers, computers with their companion software, as well as MIDI and sampling systems, to mention a few. [Struble: x]*
>
> —*Philip Glass*

> *The written code tends to present the complex set of practices in the form of more simplified rules. [167]*
>
> —*Jack Goody*

Masterpieces of Western Music are *notated.*

Cultivated music is notated on a five-line staff (or compound thereof) that has its origins in vocal music—of necessity making it an abstract code. As with any code, there are possibilities and limits in such a system. Tablatures—which are "iconic"—contain a different set of limits and possibilities. (Notwithstanding its limitations, the Western notation code has been remarkably flexible given the fact that it is not much more than various combinations of dots and circles positioned on a grid of horizontal and vertical lines.)

Because the Masterpieces of Western Music are overwhelmingly notated in what has come to be called "standard notation," it might be profitable to examine some examples of the following: composed music that is not notated, music that is improvised, music that uses nonstandard notations (e.g., specific to a piece) or notations that are specific to individual instruments (e.g., tablatures), as well as notations that are non-Western.[6] Furthermore, we might note the differences between compositions that are *conceived in terms of* Western notation and those that are committed to notation only after their composition; between those that are composed (and recorded) with notation and those composed without notation (and never committed to it); and between oral performances that involve im-

provised music and performances that depend upon notation for their execution.

> *Introduce the alphabet to a culture and you change its cognitive habits, its social relations, its notions of community, history and religion. Introduce the printing press with movable type, and you do the same. Introduce speed-of-light transmission of images and you make a cultural revolution. [157]*
>
> —*Neil Postman*

> *I expect that soon there will hardly be any young composer not using a computer and (as yet) undeveloped software for composing music. . . . As our tools change, the language of music will change with it. I fully expect that music written with paper and pencil* and the language that goes with it *will soon become a thing of the past. [Struble: xi]*
>
> —*Philip Glass*

Notation can be contrasted with other, non-notational technologies that have the same essential function of information storage and retrieval (i.e., digital or analogic electronic technologies). It might be profitable to speculate about the different social relations that are produced by notation —in contradistinction to those produced by electronic recording (which could also include a discussion of the effects of sound amplification, inexpensive digital audio consumer technology, and an overview of the use of computers and other electronics in serious contemporary composition).

It is probably also important to point out to students that prescriptive notation is a set of instructions—not unlike a recipe for baking a cake, in the words of Christopher Small (1998)—and, as such, contains probably the same extreme paucity of information about the sonic event as does a recipe about the food to which it refers. Robert Lucky, who has been executive director of research at Bell Laboratories, supports this contention. He has stated that there is anywhere from 1,000 to 10,000 times more information in speech (or in music) than in their notated representations (1989: 240–41).

Finally, it is interesting to note that, depending on whose interests are being challenged or threatened, notation is either disparaged or approved. For instance, I have known musicians who believe that anyone who *cannot* read notation is not really a musician. But there are others who feel that if you *must depend* on notation to make music, you're not a real musician.

The Function of Western Music

> *New Age music can deepen and regularize the breath, improve digestion, lower blood pressure, and balance the two hemispheres of the brain. . . .*

Brain-wave measurements through electroencephalography (EEG) and biofeedback equipment have shown that . . . New Age music can induce an effortless alpha state (8 to 12 cycles per second) with potential for deeper relaxation, going into the theta state (4 to 7 cycles per second). Electrical conductivity (GSR) tests on the surface of the skin show similar effects, consistent with the specific physiological coordinates of relaxation. It is this healing power that has brought New Age music into common use in both hospitals and executive boardrooms. [Birosik: xx–xxi]

—Steven Halpern

While in Western music, certain kinds of musical themes may suggest images or feelings, the astounding fact is that in traditional African music, the rhythms themselves are a specific text. . . . During my first day practicing [drums] with Gideon, I was following him well until he suddenly performed a rather complicated series of rhythms and then went back to the basic rhythm he was showing me. A few minutes later a man who had passed at that moment returned with two bottles of beer. [75]

—John Miller Chernoff

Music psychotherapist Warren Brodsky . . . wrote in the Music Therapy journal that, due to the 'controlled and directed manipulation of the electronic media,' music surfaced 'to assist the entire population [of Israel] in developing more adaptive coping methods [during the 1991 Persian Gulf War], which included instilling feelings of national unity and establishing support systems.' [230]

—Joseph Lanza

I decided that [the Indian concept of the function of music—to sober and quiet the mind, thus rendering it susceptible to divine influences] was the proper purpose of music. [T]he Renaissance idea of self-expressive art was therefore heretical. [Duckworth: 87]

—John Cage

Masterpieces of Western Music are *nonfunctional.*

One of the prevailing tenets of Western cultivated music is that, at least since the late Baroque, many of the greatest works are non-utilitarian (i.e., they have no function other than the pleasure they provide to those who perform and listen). They are supposedly appreciated best as discrete aesthetic *products*—independent of any contextual considerations. This is not

music to dance to or march to or even, strangely enough, receive therapeutic gain from. The idea that aesthetic appreciation is *disinterested* is easily deconstructed, of course, but this supposed (or ideal) non-use is perhaps the most essential "ingredient" of a masterpiece.

Functional music may be *elected* or *imposed*. The uses of functional music are numerous. Two of the most predominant uses of music are 1) as an identity marker and 2) for reasons of physical and psychological health. For example, elected music may be used to help to cohere a group identity, whether that identity is based on ethnicity, socioeconomic class, nationality, religion, age, gender, sexual orientation, or other markers. In the realm of health, elective functional music includes music used with athletics, relaxation, and other forms of recreation as well as with various types of psychological (and even physical) therapy. There are other utilitarian musics, of course: music to tell stories (ballads), music to put youngsters to sleep (lullabies), music to work by, music to court by, music to worship by, and music with which to sexually seduce—in fact, the uses are almost innumerable, and almost any good ethnography of a music-using community (what would a *non*-music-using community be like?) will provide a great amount of information about elective functional music.

There also exists imposed functional music. This is music that is used in conjunction with psychotherapy, political propaganda, or the rhetoric of commerce for the purpose of modifying the behavior of a targeted individual or populace. Imposed functional music is not usually coerced (in an absolute sense) upon listeners; rather, hearing it is simply a consequence of the target's election of some other activity. This sort of imposed functional music includes Muzak (and other "elevator music"), advertising jingles, visual media soundtracks, and music that is used to emphasize athletics/sports matches, political rallies, and other public events.

Perhaps the closest that the Masterpieces of Western Music approach utility are those pieces that are supposedly "programmatic," but it is obvious that even programmatic Western music cannot functionally communicate the kinds of specific information that language can. Furthermore, although many of the Masterpieces are programmatic, many of the other (greatest?) Masterpieces of Western Music are considered to be "absolute" music (which is entirely different from, for instance, the aesthetics that inform East Asian cultivated music).

Another important function of music is its ability to alter consciousness. McClellan (1988: 162) uses the terms *trance state* and *meditative state* to describe two different types of non-ordinary consciousness that are typically part of some religious/spiritual practices, and he notes that there are two distinctly different types of music that are used to attain these states of

consciousness. (Rouget [1985: 7 ff.] uses the terms *trance* and *ecstasy* to describe these two states.) In very general terms, the attainment of trance is usually assisted by loud, highly repetitive musics (often performed primarily by drums), while the attainment of ecstasy uses musical means that are almost entirely different (e.g., the type of nonpulsed, nonmetric music historically played by Zen adepts in Japan).

Finally, "designer music," produced to enhance specific psychological states—which is a very old idea that can be found all over the world (as well as in the ancient Western world)—is now being redeveloped in the contemporary West (Lanza: 231).

> *Music is entering into medicine. Music sets up a certain vibration which unquestionably results in a physical reaction. Eventually the proper vibration for every person will be found and utilized. I like to think of music as an emotional science. [Fisk: 337]*
>
> —*George Gershwin*

> *When Pandit Pran Nath sings, people are transformed. I never have such a deep experience listening to music as when I hear him sing. It made me realize that's what it was all about as far as I was concerned, and that anything else was beside the point. [Smith and Smith: 269]*
>
> —*La Monte Young*

The Underlying Aesthetic of Western Music

> *Nothing will stay the same for long. Surprise will follow surprise, with sudden changes and contrasts. . . . All this keeps the hearers in a constant state of arousal. . . . The ability to play the game of arousing, frustrating or teasing, and finally satisfying the listener's expectation is a major element of the skills of composers in the Western concert tradition. [1998: 121–22, 123]*
>
> —*Christopher Small*

Masterpieces of Western Music are *dramatic*.

One thing that it seems is seldom mentioned in music survey courses is the underlying presupposition of the aesthetic value of tension-and-release. Unlike plainchant or contemporary "ambient" music or traditional shakuhachi (or *many* other musics), most Western cultivated music is dramatic. Ever since the advent of tonality during the late Renaissance, and until the experimental and minimalist works of the twentieth century, Western cultivated music has presupposed the value of tension-and-release.

However, the sonic "busyness" of Western music (i.e., the fact that it actively arouses the consciousness of most listeners by means of a series of often extremely clever manipulations of various auditory parameters) is a function not only of tonality. In response to those who say the techniques of tonal harmony have been exhausted, Small writes that "those who have abandoned tonal harmony often have not abandoned the aim of arousal and relaxation that tonal harmony has served for four hundred years; they have simply changed their techniques of achieving it" (1998: 127). This seems to be true for modernists such as panserialists, for instance, who hold (usually entirely unexamined) aesthetics favorable to the constant arousal and relaxation of the listener. Storm and stress, interspersed with periods of musical placidity, informs the musicking of much of the twentieth century's post-tonal modernist music.

> *Struggle and conflict are the engines that drive the symphonic drama. . . . But perhaps even more important questions concern the narrative style itself: why what is represented should so persistently be stories of opposition, struggle and overcoming or at least containment, why the drama should always end with such finality. [1998: 168]*
>
> —*Christopher Small*

Process composers, on the other hand, usually seem to have aims that are entirely different from those exemplified by tension-and-release (which, I submit, is why process music is far more radical than high modernism, and which is undoubtedly why the negative reaction of so many members of the Western art music establishment to minimalism was so vociferous). Process music is nondialectical in its changes, and this nondialecticism is related to the question that Small raises above. It is also notable that the presupposed value of tension-and-release is never questioned in any analysis that focuses solely on notation, which usually only answers the *what* and *how* questions. (However, this is the *type* of question —i.e., *why*—that is central to the investigative, context-heavy approach favored by ethnomusicologists.)

The tension-and-release aesthetic is present in the overwhelming majority of Western music, and it repeatedly "grabs" our consciousness.[7] How does this compare with the aesthetics that inform music for trance or meditation? How does it compare with the aesthetics that inform and are exemplified by performances of raga, in which "tension" and release is provided through means other than functional harmony? How are our physiological responses to tension-and-release musics and meditative musics different? How do these different musics affect our sense of time?

Our uneasiness and our frantic scrambling are caused by our distorted sense of time, which seems to be continually running out. Western culture reinforces this misconception of time as a limited commodity. . . . Chant music, on the other hand, evokes a different relationship to time, one in which time, while precious, isn't scarce. [1]

—David Steindl-Rast

I went to a Catholic college, where my principal teacher was Rembert Weakland, now Archbishop of Milwaukee. He was an expert on Ambrosian chant and a very good organist. So my early music-theory lessons were infused with his 'chant consciousness' . . . and that still comes out in my present work. [Smith and Smith: 157]

—Daniel Lentz

I myself am a static composer because I believe in the invisible and in the beyond; I believe in eternity. [Duckworth: 68]

—Olivier Messiaen

The Experiencing of Western Music

Masterpieces of Western Music are generally experienced "spectatively."

In contemporary Western society at large as well as in music survey courses, we generally sit and listen to the Masterpieces. We listen passively or actively (although one of the objectives of music survey courses is to teach people to at least begin to listen actively). We do not perform them. In fact, part of what makes them *Masterpieces* seems to be the fact that they have been designed for a cadre of specialists who have mastered not only sensitivity of interpretation but, in addition, the athleticism of technique, and this athletic element ("virtuosity") ensures that the division of labor—performers and listeners—will be maintained. We spectate. We audit.

[Listeners at a successful Irish seisiún*] are not an audience, for 'audience' implies a passive formality, and most of these listeners will do something before the night is out: they will sing themselves, or play or dance or tell a yarn or 'recimitation', or keep time to the music by a rhythmic rattle of loose change in their trouser-pockets. . . . This is not an audience, but a gathering which invents its programme as it goes along, navigating through the night by dint of many pilots. [136]*

—Ciaran Carson

Although one of the big, unspoken assumptions is that Western cultivated music is to be *listened to* by people in music "appreciation" courses but performed by specialists, a not insubstantial amount of this music can nonetheless be performed by novices.[8] It is revealing, however, that proba-

bly almost none of the pieces that have a high degree of performance accessibility (e.g., many pieces by composers listed in note 8) are considered to be Masterpieces.

The Hearing of Western Music

> *A typical sequencing program for restaurants complemented the daily eating ritual. The breakfast hours (7:00–9:00 A.M.) offered cheery sunrise melodies and caffeinated rhythms. From 9:00 A.M. to noon, background filler whetted appetites until the official lunch diet of light classical and spicier strains was served. After more filler beginning at 2:00 P.M., cocktail tunes came on at 5:00 P.M. to mix with piano and such exotic condiments as vibraphone. The discreet and quietly classical dinner hours from 6:00 to 9:00 P.M. provided sustenance in anticipation of the evening dance protocol, which permitted increased volume and tempo the closer midnight encroached. [42]*
>
> —*Joseph Lanza*

> *Much of the music I discuss could be characterized as drifting or simply existing in stasis rather than developing in any dramatic fashion. Structure emerges slowly, minimally or apparently not at all, encouraging states of reverie and receptivity in the listener. [xii]*
>
> —*David Toop*

Masterpieces of Western Music are (preferably) heard *actively*.

Western cultivated music—as taught in survey courses—is always foregrounded; it should not be "background" music. Since these sonic objects are valued primarily for aesthetic reasons, this foregrounding is probably to be expected.[9] Thus, the preferred hearing of Western cultivated music differs significantly from, for instance, the conditions under which Javanese *klenèngan*, Irish *seisiún*, or contemporary "ambient" music are typically heard.

Music that is *not* foregrounded as a work of art is "backgrounded," or even omnipresent. The emphasis on "foreground" (instead of background) music is understandable to some degree, but we should probably also teach students what is *not* meant to be musically noticed. In the research university, foregrounding an aesthetic object is preliminary to the act of analysis . . .

The Listening of Western Music

> *In right-handed individuals, linguistic abilities are almost entirely controlled by the left hemisphere of the brain, whereas musical sensitivities are largely*

> *governed by the right hemisphere. . . . Musical training presumably enhances the potential for analysis of musical structure by means whose provenance lies within the brain's left hemisphere. [206]*
>
> —*John D. Barrow*

> *It appears that today's music education courses change music listening from a right-brain activity into a left-brain one. [73]*
>
> —*Thomas R. Blakeslee*

> *Syntactical listening might desensitize the ear, as syntax in [some psychologists'] view, is a non-acoustic world. [129]*
>
> —*Anthony Kemp*

Masterpieces of Western Music are (preferably) listened to *analytically.*

Merely paying attention (i.e., listening actively) to the Masterpieces is not the ideal listening strategy. The listening of Western music is preferably syntactic-analytic. Disinterested appreciation is what we teach.

Nonsyntactic (or "holistic") types of listening (e.g., affective, associative, "sensual," meditative) are not generally encouraged in music survey courses. The various ways in which auditors listen has sometimes been rendered as a series of oppositions: analytic/holistic, cognitive/associative, analytic/affective, and syntactic/nonsyntactic, among others (Kemp 1996: 132). It may be important to note, however, that some musics repay syntactic listening to a greater degree than do others. In other words, it is apparent that most of the Masterpieces repay precisely the sort of listening that is encouraged in music survey courses. This is perfectly logical, of course, but it is probably worth mentioning that the act of bringing to bear the syntactic-analytic listening strategy that is taught in survey courses (as well as in conservatories, graduate music programs at universities, and almost all the rest of the institutions that engage in formal music instruction in the West) on music that is not particularly syntactic will yield disappointing results. (In this regard, it is probably significant that some New Age music writers refer to much conventional Western cultivated and pop music as "foreground music," while many composers and musicians involved with conventional Western music often refer to meditative or nonsyntactic music as "background music.")

Music that is constructed nonsyntactically does not easily lend itself to a linear/temporal analysis of its sonic structure. These "open" musics—which is Toop's (1995) term, although I'm using it somewhat differently—are not easily theorized or systematized. ("Open music" should not be confused with "open form"—*à la* Earle Brown—although many open-form

pieces do not easily lend themselves to theorization or syntactic analysis, either.)

Although analysis of its sonic structure may yield information of limited intellectual interest, nonsyntactic music is very often utilitarian; it is sometimes used as an aid to facilitate trance, meditation, massage, or reverie. It is also the music that is often used during music therapy sessions. Again, we might note the fact that music that easily lends itself to syntactic-analytic listening is privileged *a priori* for inclusion in music survey texts (and certainly for analysis by musicologists and theorists). To be sure, the music survey classroom is neither a massage parlor nor a Zen retreat, but without articulating the fact that there are legitimate nonsyntactic listening strategies, we lose an opportunity to contextualize, through comparison and contrast, the listening practices recommended for the Masterpieces.

The Performing of Western Music

> *Not before Bach but before improvising, which doesn't have the nervous quality at all of a pre-recital . . . [e]verything starts feeling warm. Not secure warm, just a trust in the process. I trust that if I sit at the piano I'll hear something to play. Yet I'm never sure it's going to be again, tomorrow, that way. [Strickland: 31]*
>
> —*Keith Jarrett*

> *I've played a lot in bars, and for me that's a much more real situation than the artificial realm of the standard concert with the people sitting out there, the piano onstage, the artist backstage nervously waiting for the lights to go down. [Strickland: 112]*
>
> —*Terry Riley*

Masterpieces of Western Music are performed *formally*, and with no premium placed on spontaneity.

This means that there is no place for improvisation, the corollary of which is that Masterpieces of Western Music are essentially unornamented. A performer of a Masterpiece must perform the pitches and the rhythms that are notated. A minor amount of latitude is allowed for the interpretation of tempo, dynamics, and accelerandi and decelerandi. There is almost no freedom allowed to the interpretation of rhythm, and —except for the execution of vibrato—absolutely no freedom to deviate from the pitch indicated by the notation.

It might be noted that this lack of freedom extends to the concerto cadenza: the fact that the freedom of the performer to "improvise" has been

relegated to a well-ordered space at the end of the first movement of the typical concerto only supports my point. And even granting the fact that a few select Masterpieces make room for music that has not been approved (i.e., notated) ahead of time: When was the last time most concertgoers heard a performer execute an original cadenza? (This lack of freedom to express what has not been approved beforehand extends even to the performers' garb: in contradistinction to performers of many other musics, those who perform Masterpieces of Western Music are usually dressed conservatively and, if they're part of an ensemble, in a similar manner.)

The fact that the "correct" way to perform a piece is written down in a text helps to create the "nervousness" to which Jarrett and Riley (above) as well as many other performers of Western cultivated music have referred. In addition, a significant proportion of the audience may know what is indicated in the score—hence the fact that many will know if the performer deviates from the written commandments. (I suspect that the breath-holding fascination we sometimes feel when listening to a performer execute a virtuosic passage is probably not unlike the thrill some people feel when they watch the trapeze artists or the lion tamers at a circus: *Will s/he pull it off?!*)

What are some of the activities and components that constitute a performance of a Masterpiece of Western music? A short list would include: The use of music stands, notated scores, a lack of improvisation, no amplification, and performances that take place in "listening rooms" (i.e., auditoriums), which are often very different from those venues in which it was originally conceived that the pieces would be performed. If is a large ensemble, there is a conductor; if longer works are performed, they are often divided into movements. There is an order to the pieces, determined ahead of time, and printed in a concert program. The audience is silent, and focuses (or pretends to focus) its attention on the performance, showing its approval with applause (which is allowed only at the end of the performance of a piece). Finally, unlike some other musics that have existed both inside and outside the West, Masterpieces are not tied to a particular time or place. They may be performed at almost any time, almost anywhere (which can be contrasted with, for instance, the eight watches of the day to which the performance of certain ragas have been assigned by Indian music-theoretical treatises from the Middle Ages, or the music assigned to the eight canonical hours of the Catholic church).

We might note that in many respects there are more aesthetic similarities between, say, *bel canto* opera and heavy metal than there are between either of them and, for instance, Irish *sean-nós* singing, in which the performer—with his eyes closed, sitting in a corner of an ordinary room, voice unamplified—does not try to draw attention to himself as a personal-

ity. (In fact, it seems that the entire aesthetic framework of *sean-nós* expresses values diametrically opposed to those of contemporary Western music—whether cultivated Western or Country & Western.) This "just start singing" aesthetic practice is similar to, for instance, the playing of Iranian classical instrumental music done on a *dastgah*—a collection of modes—in the traditional manner (in one's home, for friends).

During discussion of musical theater production, we might note the differences between Beijing opera—with its acrobatics, nasal vocalization, and masks—and Western opera; or the differences between conventional Western opera and the austere, "minimalistic," and (to Western ears) slow-moving *noh* of Japan. We could also mention that there is no Western equivalent for the Japanese *bunraku* (puppet theater) or the Javanese *wayang kulit* (shadow-puppet theater). Finally, Masterpieces are performed by musical-instrument specialists.

The Composing of Western Music

> *Why should music be 'original'? . . . The duty of the composer is to find the most juste. It does not matter if this word has been said a thousand times before as long as it is the right thing to say at that moment. If it is not the right thing to say, however unheard of it may be, it is of no artistic value. Music which is unoriginal is so, not simply because it has been said before, but because the composer has not taken the trouble to make sure that this was the right thing to say at the right moment. [189–90]*
>
> —*Ralph Vaughan Williams*

> *This perpetual quest for novelty is, in my opinion, very dangerous. [Duckworth: 64]*
>
> —*Olivier Messiaen*

Masterpieces of Western Music are *composed*—usually in solitude and with a premium placed on originality.

Masterpieces are not improvised—unlike the performance of Arabic *taqāsīm*, Indian *alapana*, Iranian *āvāz*, or many blues solos—and they are not arrived at through the musical "jamming" of a group of musicians. Originality is prized (one might almost say "fetishized"). There is a value placed on new and different arrangements of sounds, in a belief that this constitutes both artistic originality and cultural progress. Other musics (e.g., many Asian musics) have, on the other hand, an aesthetic that sees the constant quest for originality to be a hindrance and unwelcome distraction from the task at hand. In addition, composers who are a part of the Western cultivated tradition generally write for *instruments* rather

than for specific *musicians*. The Masterpieces of Western Music have been composed—very often, at least—for performers who are, or will be, unknown to the composer. How does this affect the composing process?

> *Every man and woman has a certain pitch of voice, but then the voice-producer says, 'No, this is alto', 'soprano', 'tenor', 'baritone', or bass'. . . . There are as many voices as there are souls; they cannot be classified. . . . Besides this, the composer has probably never heard the voice of that particular singer and has written only for a certain pitch. [48]*
>
> —*Hazrat Inayat Khan*

Finally, it might be of interest to ask what sort of personality is drawn to music composition. Why have so many of the composers whom we have canonized (or whose works we have canonized) exhibited signs of mental illness—and in many cases, are clinically determined to have been seriously ill?[10] And does it have anything to do with this culture's elevation of originality and musical progress?

> *[A]n extensive study . . . examined the biographies of 291 world-famous figures renowned for their creativity in an attempt to determine the incidence of psychic abnormalities, disorders, and illnesses amongst them. . . . [R]esults showed that 31 percent of composers, compared with 38 percent of painters, and 46 percent of writers suffered from serious forms of mental ill-health. [208]*
>
> —*Anthony Kemp*

> *You read about artists and you worship them in museums, but you don't want them living around the house. [Sheff: 135]*
>
> —*John Lennon*

> *We want Bach, but Bach himself is not invited to dinner. [59]*
>
> —*Morton Feldman*

* * *

The particular aspects of each of the ten preceding parameters (Instruments to Composition) that shall be employed and exhibited during the production, dissemination, and consumption of a Masterpiece are usually presupposed. These aspects are seldom problematized, or even explicitly mentioned. Most conventional musicological research is dedicated to descriptions of the Elements of Western Music, with that segment of Realization of the Elements that is labeled "performance practice" receiving most of the rest of scholarly inquiry.

The Elements of Western Music

> *[I]n the course of thinking about [musical discourse], I once again—after many years' hiatus—took up interest in Indian* talas, *the Arabic* durub, *the 'tempi' of Balinese gamelans (especially the accelerating* gangsar *and* rangkep*), and studied newer recordings of African music, that of the Watusi people in particular [which] . . . furnished me with many ideas. [Fisk: 378–79]*
>
> —*Elliott Carter*

> *Remember the music of Java at the Universal Exhibition in 1889, which contained every nuance, even the ones we no longer have names for. There tonic and dominant had become empty shadows of use only to stupid children. [Fisk: 199]*
>
> —*Claude Debussy*

> *The day when Claude Debussy heard Javanese music performed at the Paris Exposition of 1889 seems particularly symbolic. From that point—in my view the beginning of the musical twentieth century—accelerating communications and cultural confrontations became a focal point of musical expression. . . . Sound was used to find meaning in changing circumstances, rather than imposed as a familiar model on a barely recognizable world. [xii]*
>
> —*David Toop*

Masterpieces of Western Music are *pitched* in multiples of semitones; *metered* in multiples of two or three; *rhythmicized* through reference to a steady pulse; *harmonized* triadically; *textured* (usually) homophonically or polyphonically; *timbred* non-nasally; and are *moded* tonally.

"Elements" is an area rich for investigation. To examine and compare the acoustic components of music such as pitch/mode, pulse/meter, rhythm, harmony, texture, timbre, dynamics, and articulation as they appear in Western Masterpieces and in Non-Western Non-Masterpieces can be a useful teaching tool.

Pitch/Mode. The pitches of a Masterpiece played on a recently tuned piano are multiples of 100 cents, and the mode is nearly always major or minor. After introducing Ellis's cents system, students have an acoustical framework within which to place the equally tempered, 200-cents-to-the-whole-step system of Western piano music. By providing examples of non-Western and/or non-cultivated musics that are not equally tempered (or heptatonic), but which can still be described in terms of cents, the instructor will once again be providing the sort of necessary contradistinct examples that help to make possible a fuller understanding.

For instance, one might mention the fact that in Indian music the *thaat* contains seven *swaras* ("basic" tones) but 22 *shrutis* (microtones), and that the distance from *Sa* to *Re* (roughly analogous to *Do* to *Re*, in the Western scheme) could *theoretically* be any one of four very specific intervals, ranging from 22 cents (less than half a quartertone) to 204 cents (which is a bit more than a whole tone).[11] Indian music provides a well-known example of differently tempered music, but there are in fact numerous instances of musics whose melodic and harmonic structure is built on intervals other than those delineated by twelve equally tempered semitones per octave. For instance, Baganda *akadinda* music (from Uganda) offers an example in which the octave is divided into five almost equal intervals, while Thai music (as noted above) employs an equidistant seven-tone octave.

An instructor might also mention that pitch and scales are not always uniform—not even *within* cultures (e.g., in Japan the mode system of *gagaku* is different from that used by the *koto*) or even within individual ensembles. Javanese gamelan, for example, requires two sets of instruments —one tuned to the five-toned *slèndro* tonality and one to the seven-toned *pèlog*. In the Javanese case, no two gamelan are tuned exactly alike because of the Javanese aesthetic preference for pitch variability. Another Indonesian example of elective nonstandardized pitch can be found in Balinese music, in which gamelan instruments are tuned in pairs—one tuned slightly higher than the other, which gives the music its shimmering, "trembling" sound, due to the harmonic beats that can be heard. The fact that listeners *desire* that instruments within an ensemble produce pitches that are pitched a few cents differently from each other contrasts sharply with the Western predilection for no difference in pitch between instruments that play from the same notated instructions. Finally, Masterpieces of Western Music are usually composed in one of two modes; Iran's modal system, to take just one contradistinct example, is arranged into a series of twelve *dastgah*.

Finally, in discussions of the composition of vocal music, we can compare and contrast the European tradition of vocal music to the Chinese, noting the fact that Chinese languages are "tonal" or pitch-inflected, with most words having a number of meanings (as many as five or six different meanings, in many cases, depending upon whether the pitch changes, in what direction it changes, and how it is stressed).

Pulse/Meter. The meter of a Masterpiece is *simple*. Masterpieces of Western Music generally group the pulse into segments of three, four, or six beats, and, with the exception of three-beat meters, are almost never metered by odd numbers. In India, on the other hand, the *talas* are constructed of additive beats. Talas may be as long as over 100 beats (al-

though most of the common ones have anywhere from 6 to 16 beats per cycle).

Harmony/Texture. The harmony of a Masterpiece is *triadic* and *functional.* "Functional" harmony is undoubtedly the West's great contribution to the music of the world. The texture of a Masterpiece is generally *homophonic* or *polyphonic.*

Timbre. The timbre of a Masterpiece is generally *non-nasal* and is almost always an expression of some combination of the same twelve to fifteen instruments. The double reeds, of course, have a relatively nasal timbre, but oboes and bassoons are often used for the express artistic purpose of contrast to the less nasal strings, clarinets, flutes, and horns. It might be productive to ask why the West has favored instrumental timbres that "blend" together. Why has an "open throat" vocal sound been favored over a nasal sound? (A comparison could be shown between cultivated Western vocal production and, for instance, traditional, cultivated East Asian.) Why is the *bel canto* vocal style still taught at conservatories and schools of music, when there is no longer any need (i.e., there exists today electronic amplification that will allow the use of "natural voice" in performances of music—cultivated and otherwise)? Western vocal aesthetics and production can also be compared and contrasted with, say, those of Mongolian *hoomi* (*khöömiy* or *khöömij*) "overtone singing"—performed by non-Western musicians from Mongolia, Tibet, and other points East (as well as by Westerners such as David Hykes and the Harmonic Choir)—in which each vocalist simultaneously sings a sustained fundamental tone and several harmonic overtones. (There are, in fact, a number of different types of "harmonic singing" or "throat singing," as it is also called.)

> *The great pity in the world of sound today is that people are going far away from what is called the natural voice. . . . First a hall was made for one hundred persons, then for five hundred, and then for five thousand. A man must shout to make five thousand people hear him, in order to have a success, and that success is one of the ticket office. But the magical charm lies in the natural voice. [48]*
>
> —*Hazrat Inayat Khan*

> *[T]he operatic, bel canto voice just irritates my ear, similar to the way that scratching on the blackboard might irritate yours. . . . [T]o assume that one will write for that type of voice in our time seems to me absurd [because] . . . for a start the microphone was invented. [Smith and Smith: 223–24]*
>
> —*Steve Reich*

Tempo. Tempo is a topic that may not receive any attention in survey courses, but it might be noted that the tempo of a Masterpiece is generally *steady*, and between 60 and 120 beats per minute. In general, changes in tempo occur at distinct section breaks (in fact, tempo changes are one of the primary means of delineating movement from one section to another within the piece). If there are changes, they generally take place without gradual accelerandi or decelerandi. Finally, Masterpieces of Western Music are probably never slower than 40 beats per minute (in contradistinction to the pulse rate of Korean *sijo*, which is 30 to 35 bpm).

Duration. This is another topic that seems to be assumed—yet it should nonetheless be explicitly pointed out: Masterpieces do not usually exceed an hour in duration (i.e., they are usually not less than 5 or 6 minutes, and, with the exception of a number of musical theater works—which themselves almost never exceed 3 or 4 hours—not more than 45 minutes to an hour in duration). This can be compared with, for instance, Tibetan *Lhamo* (opera), a performance of which usually fills 7 or 8 hours but which can also last several days.

The Realization of Western Music

Masterpieces of Western Music are *realized* through fealty (more or less) to a *notated score.*

Unlike electronic/computer music and most contemporary popular musics, Masterpieces of Western Music require notation-reading musicians to interpret/realize them. One of the first problems an instructor of the Masterpieces of Western Music course encounters (or should encounter) is that of performance practice: Which recording of, for instance, Beethoven's Fifth Symphony shall we play in class and assign to our students' listening list? And it is interesting to note that throughout the public discussions that have been conducted by members of the educated general public over "the canon," this particular issue has not really received any attention. (It has *not*, presumably, because musicologists are the only people who care about these issues, and we are the ones who choose the particular recordings—or *realizations*—that the students will hear, which is probably also why the *issue* of performance practice, although it has been the subject of periodic, and sometimes heated, debate within conventional musicology, seems to receive almost no explicit attention in undergraduate survey courses: more often than not the students will simply be compelled to hear the recorded versions preferred by the instructor.)

This question of performance practice proceeds directly from—in fact, is *caused* by—the fact that the overwhelming majority of this music is notated such that it may be recreated by performers. But there are issues of realization other than those encompassed by conventional meanings of

performance practice. To take a famous example: Varèse's *Poème électronique* is "realized" in my classroom through two sets of wall-mounted speakers of middling quality. Yet the piece was designed (i.e., composed) to be *performed* through hundreds of loudspeakers in the very particularly circumscribed space of the Philips Radio Pavilion at the Brussels World's Fair in 1958 and it was designed to be *heard* while auditors moved about within the Pavilion. Thus, even with "tape" or other electronic or computer music, realization of a "piece" of music presents issues for discussion.[12]

There isn't much more that can be said here about the classroom selections of realizations of the Masterpieces of Western Music. Which recordings we choose to play in class depends upon numerous factors (perhaps not least the aesthetic sensibility of the instructor), but to teach the course in a "properly historical" manner (as Scholes says in reference to Hegel), we should probably play at least two or three different recordings of the "same" piece, to help make our students aware, at least, of performance practice as well as other issues implied by *realization*.

Teaching Western Music (Discursive/Experiential)

> *As an intellectual, I believe that nothing can be allowed to be off limits to the most rigorous analysis. As soon as you place any response or assumption beyond analysis, or allow any subject, even one that has to do with religious faith, to be immune to critical intelligence, you allow it to become a taboo around which all sorts of fears and prejudices eventually stick and breed. But I also respect faith. And I understand in my bones the limits of analytical language and the ways it can resist, if not betray, the multilayered concreteness of experience. [110–11]*
>
> —*Michael Brenson*

> *The educational system destroys this natural ability [to think nonverbally] by gradually changing the [student's] thinking to verbal thinking in all areas. . . . Though today's educational system is terribly unbalanced toward the verbal-analytical approach, it is important that we don't sell that approach short. . . . The real emergence of man started only a few thousand years ago when he started augmenting his intuition with written language. Man's highest achievements are a result of using the power of both halves of the brain together. [74]*
>
> —*Thomas R. Blakeslee*

> *At its root all language has the character of metaphor, because no matter what it intends to be about it remains language, and remains absolutely unlike whatever it is about. [123]*
>
> —*James P. Carse*

Masterpieces of Western Music are taught *verbally*.

"Speeching" about music has been an ethnomusicological (and other musicological) issue for a long time. The problem isn't only musicological: I suspect that any scholarly endeavor is "about words" *before* it is about the academic subjects ostensibly being studied. A further problem is that any investigator who relies exclusively on textual sources for primary data cannot ever "enter into the mystery" of the phenomenon studied (which is precisely the point of academic detachment, although the substitution of academic jargon for direct musical knowledge gained through the experience of "going native" has both a downside and an upside). In other words, unless our musicologist or anthropologist *is* actively participating as well as observing, it seems likely that there will remain an enormous area of knowledge unavailable to him or her.

> *Indeed the intention of the intellectual may cease to be guided by notions of objectivity, that an accurate interpretation is possible and desirable . . . and become more one in which immersion into the experience of the culture is sought. In short some intellectuals may seek to 'go native'. [140]*
>
> —*Mike Featherstone*

> *In [some] forms of creative expression investigation may take an entirely intellectual and metaphysical path, but in music, because of the very nature of the art, it must also take a* physical *path. [xv]*
>
> —*Harry Partch*

The hegemony of linguistic/textual intelligence has begun to be challenged. Gardner (1983), in a well-known formulation, has posited the theory that there are several types of intelligence, among which is musical intelligence—others include linguistic, logical-mathematical, spatial, bodily-kinesthetic, and the "personal intelligences"—and that music training should be offered in our schools because it is necessary for a "fully human," well-rounded education.[13]

> *[I]t is claimed that Carl Orff would not admit a boy into the Vienna Boys' Choir if he had already learnt to read and write—believing, one supposes, that the opportunity to make the musical-processing side of the brain dominate the language-processing side would then have been lost. [195]*
>
> —*John D. Barrow*

> *Writing restructures consciousness. [77]*
>
> —*Walter J. Ong*

Teaching *about* Western Music (Prescriptive/Descriptive)

> *Hermeneutics' new hermits feel no obligation to face the music; they feast, at their Madeleine and tea parties, on familiar fallacies (deriving a 'should' from an 'is' or 'was,' trafficking in unexplicated supervenients) and anthropomorphic metaphors (category mistakes). They inhabit a universe in which statements and their negations coexist with equal validity and authority, where merely the quiet request for a cognitively coherent reference to the specifics of a particular work results in one being branded a 'formalist'; I wear that brand gladly. [39]*
>
> —*Milton Babbitt*

> *[I]t is argued that one central feature of postmodernism can be related to the changing function of the role of intellectuals. . . . The role shifts from confident educator, who possesses confidence in his judgment of taste and the need to mould society in terms of it, to that of commentator, who represents and decodes the minutiae of cultural objects and traditions without judging them or hierarchizing them. [140]*
>
> —*Mike Featherstone*

Masterpieces of Western Music are generally "taught about" *prescriptively.*

How, then, shall we teach? It seems to me that there are three attitudes that one may take toward teaching about the Masterpieces: One can (attempt to) *describe* phenomena without approval or disapproval ("This music exhibits X"). One can describe *with* approval and enthusiasm ("This music exhibits X, which I think is very effective"). One can *prescribe* ("This music exhibits X, which is why you should respect and appreciate it").

Admittedly, these three approaches are abstract simplifications of a very complex issue. First of all, the act of prescription (i.e., the selection of the Masterpieces to be surveyed) underlies whatever other attitude one may take toward teaching. Furthermore, there are always elements of prescription in any supposedly antiseptic description, and there usually seem to be elements of "pure" description in any prescription. Nonetheless, it might be helpful to problematize the issue for students, to point out that the humanistic enterprise attempts to describe what it has already prescribed, whereas the social science project *generally attempts* to nonprescriptively describe.

Which teaching attitude shall we employ: evangelical or scientific? And if we choose the first, how much should we proselytize? In an attempt to

answer this question, I recently asked my Masterpieces of Western Music class if they found it more effective if I maintained a certain detachment when describing the works of the Western canon, or if they found it more effective for me to be overtly enthusiastic about the works, to be, in essence, an evangelist for the works. Those who responded were unanimous: they all wanted enthusiasm. ("Should I gush?" I asked. "Gushing's good!" one woman in the back row called out.) The students preferred enthusiastic over neutral description of the music that I had already prescribed.

In music survey courses, Masterpieces are not "taught" but "taught to be appreciated."

Coda

> *Traditions remain undisturbed when we say: let us improve ourselves; let us become better pianists, teachers, conductors, better composers. They remain undisturbed when we say: let us increase the knowledge and appreciation of 'good' music. . . . The quality of vitality that makes any culture significant involves something else, the presence of which constantly undermines tradition. . . . In large measure it is compounded of investigation, investigation, investigation. . . . A phalanx of good pianists, good teachers, good composers, and 'good' music no more creates a spirit of investigation and a vital age in music than good grades in school create a spirit of investigation and a body of thinking citizens. [xv]*
>
> —*Harry Partch*

So, what is this animal that is performed formally, experienced spectatively, listened to analytically, heard actively, produced "acoustically," tempered equally, tuned "standardly," and is pitched in multiples of semitones, metered in multiples of two or three, rhythmicized by addition and division of time units marked by a steady pulse, harmonized triadically, textured homophonically or polyphonically, timbred non-nasally, moded "majorly" or "minorly," and is notated and nonfunctional, is dramatic, is interpreted by reading a score, and is composed in solitude, with a premium placed upon originality?

Yet this beast is not, in the aggregate, so very different from many other musics of the world. In fact, the Western cultivated tradition has much in common with many other traditions. After all, Masterpieces of Western Music do not showcase improvisation; neither does the Japanese cultivated tradition. Masterpieces of Western Music are notated; so are the Chinese classics. The Western cultivated tradition usually employs vocal syllables in

the training of its musicians; so does the Indian tradition. The Western tradition uses a steady pulse; so does much African music. Many of the Masterpieces of Western Music are programmatic; many East Asian works "describe" landscapes, events, and other extramusical states—and on and on.

* * *

> *[F]or Hegel the idea of studying the West without the East would be ludicrous. [114]*
>
> —*Robert Scholes*

Many music survey courses take a Great Works approach, but I wonder if enough time is spent explaining exactly *why* the works we usually teach *about* are Great, or how it is, exactly, that they are Masterpieces. How can students understand this music's Greatness if we don't introduce them also to music that is Not Great?

Once again, there is nothing exhaustive about my list of musical parameters, nor is there anything comprehensive about this paper's informal mention of other musics. The selected examples of parameters and musics are listed merely to provide a few examples in support of the thesis that students can better understand what Masterpieces of Western Music *are* if we regularly (even if briefly) discuss Non-Masterpieces and Non-Western Music.

I think it is therefore important to regularly play recorded examples of what we are *not* supposed to be studying. I am not suggesting that more time should be spent on Indian raga than on Mozart during the class time of a course entitled "Masterpieces of Western Music"; nonetheless, devoting a few minutes of each (or at least *most*) class session(s) to the playing of recorded examples of contrasting musics—and briefly discussing them—will invariably help the students to situate Masterpieces of Western Music within a broader, more "global" context, and to understand the course's ostensible subject matter better than if they were not provided with such contrasting examples.

Finally, I hope it is clear that I do not mean to in any way imply that the approaches to "musicking" (see Small 1998) exhibited by those who create Non-Western Non-Masterpieces are universally superior to those of the Western cultivated tradition: they are not, and to believe such would merely replicate yet again the old hierarchical-aesthetic mindset that has often stifled investigations of music. In fact, there is a great deal that I love about the Western cultivated tradition (after all, I have been actively involved as a performer since I was ten years old and have for the past twelve

years taught courses that survey the Western cultivated tradition). It is precisely because I value this music that I think it should be taught in the most effective manner possible, which includes showing more precisely what the Masterpieces of Western Music *are* through aesthetically nonjudgmental comparisons with what they are not.

Notes

* I am grateful to Joyce Tsai for critiquing an earlier version of this essay.

1. A number of texts address the topic of the teaching *of*, as well as *about*, Western cultivated music. See, for example, Finnegan 1989 and Kingsbury 1988 for ethnographic descriptions of the teaching of music in selected communities; see Nettl 1995 for a "composite look" at the teaching both *of* music as well as *about* music at a state university music school located in "Heartland, U.S.A."; for a critical look at a generic performance of Western symphonic music, see Small 1998; for an extended critique of Western art music (including its pedagogical methods), see Small 1977.

2. With two exceptions, all of the epigraphic statements have been made by nonmusicologists: either composers or scholars and writers outside the discipline. (This has been a conscious decision: quoting within the pages of a musicology journal statements about music that have been made by nonmusicologists is perhaps vaguely analogous to my thesis that by providing occasional examples of musics that fall outside a survey course's ostensible subject matter we might be able to more effectively teach our students about the prescribed works.) Furthermore, although it is not usually the case that reference information is included with an epigraph, I have decided in the case of this paper to include in brackets at the end of each italicized statement the minimum necessary reference information—usually just a page number. Finally, in keeping with the "generalist tone" of this special section of *Current Musicology* #65, it may also be noted that—again, with two exceptions—there are no citations of articles from scholarly journals.

3. In an earlier issue of this journal, Jonathan Stock (1998: 40–68) examines the differences between the way historical musicologists write scholarly articles—whose readership has both a more circumscribed knowledge base as well as a more homogenous aesthetic ideology than does the readership of ethnomusicology journals—and the approach used by ethnomusicologists (who cannot presume that their readers share a common aesthetic sensibility).

4. Probably the last "permanent" instrument to have been added to the standard symphony orchestra is the trumpet. The keyed prototype (invented by Anton Weidinger) of the modern, valved trumpet was first presented to the public on 28 March 1800 (*i.e.*, almost exactly 200 years ago), when it premiered the Haydn Trumpet Concerto. The valve itself was added ca. 1815.

5. In regard to the Partch epigraph, it is interesting to note that Chu Tsai-yü published a method of equal temperament in 1584. Since Mersenne published his work on equal temperament in 1636, it is not inconceivable that the theoretical

tempered scale was introduced to Europe from China at some point during that fifty-year period (although in China it remained strictly theoretical, and was not put into widespread use until its reintroduction by the West).

6. During the past half-century a number of pieces have been created that use either notation other than conventional Western notation or Western notation that has to some degree been modified or is used in unconventional ways. A few examples include *Valid for Life* (Beth Anderson), *Quartet for Any Number of Wind or String Instruments* (Robert Ashley), *25 Pages* (Earle Brown), *Calder Piece* (Earle Brown), *Lirio* (Harold Budd), *Solo for Voice 43* (John Cage), *The Great Learning* (Cornelius Cardew), *Dragson* (David Cope), *Rounds* (Alvin Curran), *30's* (Jon Gibson), *visible music* (William Hellerman), *Doodling* (Tom Johnson), *Proposition IV (Squid)* (Alison Knowles), *King Speech Song* (Daniel Lentz), *North American Eclipse* (Daniel Lentz), *The Bells of Bellagio* (Otto Luening), *Bell Set No. 1* (Michael Nyman), *Sonority A vs. Sonority B* (Charlemagne Palestine), *Piece for Guitars No. 1* (Michael Parsons), *Rhythm Studies I & II* (Michael Parsons), *In C* (Terry Riley), *Night Speech* (Nicolas Roussakis), *Les Moutons de Panurge* (Frederic Rzewski), *Signalling* (Eric Salzman), *Minimusic* (R. Murray Schafer), *Beast* (James Tenney), *A Rose Is a Rose Is a Round* (James Tenney), *Little Pieces for Quartertone Piano* (Tui St. George Tucker), and *The Infinite Square* (Aurelio de la Vega), among very many others. (Several of these pieces can be found in Johnson 1981.) In addition, a number of textbooks and monographs contain modified or unconventional notation. For one example among many, see Cope's *Techniques of the Contemporary Composer*—particularly the chapter entitled "New Notations" (Cope 1997: 150–67).

7. Among the composers/musicians who have been active in the West, a short list of those who have created music that is *not* informed primarily by the tension-and-release aesthetic would include: Patrick Ball, John Cage, Don Campbell, Sri Chinmoy, Alvin Curran, Brian Eno, Morton Feldman, Philip Glass, Steven Halpern, Lou Harrison, Paul Horn, Kitaro, Alvin Lucier, Ingram Marshall, R. Carlos Nakai, Pran Nath, Michael Oldfield, David Parsons, Arvo Pärt, Steve Reich, Terry Riley, G. S. Sachdev, Ryuichi Sakamoto, Somei Satoh, Klaus Schulze, Alan Stivell, Morton Subotnick, David Sylvian, Tangerine Dream, John Tavener, Isao Tomita, Vangelis, Andreas Vollenweider, George Winston, Paul Winter, and La Monte Young, among very many others.

8. A number of contemporary composers have written music that can be performed by people who do not, for instance, read notation (or who read it only very minimally). For example, Robert Ashley, Earle Brown, John Cage, Alvin Curran, Philip Glass, Alvin Lucier, Otto Luening, Meredith Monk, Pauline Oliveros, Steve Reich, Terry Riley, Frederic Rzewski, R. Murray Schafer, James Tenney, and Christian Wolff are just a few of the more well-known composers who have written pieces that have a high degree of performance accessibility.

9. McLuhan noted this foregrounding aspect when he said that "the sloughed-off environment becomes a work of art"—to which one, by definition, pays attention—and that the "new" is part of the "invisible environment" (see Thompson 2000: 10).

10. Jamison lists as appendix B "Writers, Artists, and Composers with Probable Cyclothymia, Major Depression, or Manic-Depressive Illness" (1993: 267). Her list of composers includes, among others, Berlioz, Bruckner, Dowland, Elgar, Gesualdo, Glinka, Handel, Holst, Ives, Lassus, Mahler, Mussorgsky, Rachmaninoff, Rossini, Schumann, Scriabin, Tchaikovsky, Warlock, and Wolf (1993: 269). Kemp cites a study that identified Berg, Berlioz, Bruckner, Elgar, Falla, Gounod, Martinů, Mousseogsky, Puccini, Rachmaninov, Reger, Satie, Schumann, Scriabin, Tchaikovsky, and Wagner as suffering severe psychopathology. "Amongst those whose symptoms were less severe but still marked were Chopin, Grieg, Mahler, Mendelssohn, Rimsky-Korsakov, Rossini, Schoenberg, Sibelius, Stravinsky, and Wolf" (Kemp: 1996: 208).

11. None of the preceding includes mention of any of the cosmological considerations: for instance, that each of the seven *svaras* that appear in an Indian octave has been associated with a specific color, planet, and age of a man's life, or that older Indian music-theoretical works often assign ragas to the time of day as well as to the various seasons of the Indian year when it is, or was, most appropriate to perform them.

12. See Thompson 2001 for more on "listening practice"; see Treib 1996 for a superb commentary on the *Poème électronique*, the Philips Pavilion, Varèse, and Le Corbusier.

13. The topic of "multiple intelligences" has been gathering steam: on Friday, 26 October 2001 a conference entitled "Innovative Methods of Teaching in Higher Education: Engaging Multiple Intelligences" was held at New Jersey City University. Gardner was the featured speaker, and there were advertised to be 30 papers and demonstrations on the topic.

The topic of nonverbal intelligence is also related to one of the primary goals of a number of Eastern spiritual paths: the silencing of verbal thought. The techniques and disciplines that have been developed in India, China, and Japan (i.e., yoga, Taoism, and Zen, among others) to accomplish this "are the polar opposite of verbal Western intellectualism"; furthermore, "one of the greatest barriers in teaching highly verbal people how to use their right brain is that they cannot believe that they have a nonverbal consciousness" (Blakeslee: 72).

> Some of [these] techniques . . . could be used to give students a taste of pure right-brain consciousness. If the Oriental approach was applied to classes in art, dance, music, and sports, it would provide an excellent antidote for the overdose of verbal thinking in the schools today. . . . By the end of high school the verbal content is often so great that music and art theory courses almost resemble physics courses. Instead of learning to "think musically" or "think visually," the students memorize verbal rules to pass verbal tests. (Blakeslee: 73)

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The Impossible Course: Music in the Core Curriculum

By Annalisa Suzig Poirel

In the university where I teach music history and appreciation, my course is a requirement. No undergraduate escapes the reach of Bach, Beethoven, or Wagner; almost every graduating senior leaves the university having been exposed to sonata form and functional harmony. This situation may seem Edenic in institutions where music is an underappreciated or underfunded elective, and indeed much of the time the experience here *is* an exceptionally positive one. But for those of us whose job it is to convey musical knowledge to non-musicians, sometimes to students who would not choose to study music if given the option, teaching music presents a paradox. On the one hand, we are given the opportunity to work with ears and minds that are relatively fresh and unjaded, at least with regard to the repertory that we are most often required to teach. Our students bring perspectives we haven't considered to works we think we know well, and challenge us to listen, as if for the first time, to pieces we might think have nothing new to offer us. This confirms our hope that what we do is worthwhile, and is, for many instructors, the most rewarding aspect of teaching such a wide variety of students. At the same time, we are often led to question the validity of our methodology and the very premises of the course we teach, as we begin to suspect that the students' disappointments and frustrations are founded in real contradictions at the heart of the curriculum. Although we might persist in the notion that music education can be for "everyone" (as in fact this writer does), the recurring problems in teaching these courses beg for our attention.

"Music Humanities" is the commonly used name of the course that brings about twenty-five freshmen, sophomores, juniors, and seniors to my classroom every semester. The stated purpose of the course, as given in the description distributed to every student at the beginning of the term, is

> to awaken and encourage in students an appreciation of music in the Western world, to help them learn to respond intelligently to a variety of musical idioms, and to engage them in the issues of various debates about the character and purposes of music that have occupied composers and musical thinkers since ancient times.[1]

At first glance, an untroubling prospect: the course as portrayed here sounds eminently manageable and potentially satisfying to the average

Current Musicology 65

undergraduate. At some point in the fourteen weeks of each spring and fall term, however, a significant number of my students express dissatisfaction with the course, and some become (for a time, at least) profoundly frustrated by what is taking place in the classroom. Two complaints are typically heard in classroom discussion or office-hour consultation: "Why should we have to study music? We'll never need it again," and "What I love about music isn't even being touched on here." Many students' frustrations with the course follow from the sentiments lying behind these two comments. Some want to know right away: Why should we *have* to study music? What relevance does it have to our lives or our studies? The rest of the group, generally, is happy at the prospect of studying a subject which appears so infrequently in their formal academic lives, one which they say they love and with which they spend a great deal of their time outside the classroom—usually as avid listeners rather than as practitioners. These students' disappointment generally shows itself a few weeks into the semester, as they begin to grasp the shape and scope of the course.

It is often remarked that Music Humanities, and courses like it, present a repertory that many students and instructors find limited or limiting, by virtue of its emphasis on the Western classical tradition. Such criticism is relevant to certain students' reasons for rejecting or questioning Music Humanities as it is usually taught, but they are beyond the scope of this essay (the Western canon has, after all, been under intense scrutiny for the past twenty years and more, in and out of the academy). I have chosen to set aside, here, the question of what constitutes "good" music or "the masterpiece," or whether, indeed, such things exist. I do not wish to address *what* music we ought to be teaching. I am most interested, rather, in the general problems of teaching a subject that is infamously resistant to verbal description[2]—no matter where its central repertory comes from—to students who have no choice in deciding whether to be in our classrooms and for whom music holds varying levels of significance. For these students, *all* music presents difficulties that are, in my experience, only incompletely addressed in a course geared toward non-practitioners. No matter what music we choose as the object of study, these problems will remain.

The first group of frustrated students, those who cannot see music's relevance to their larger educational experience, is perhaps peculiar to a university such as Columbia, thanks to the emphasis here on a great-books approach to general education. For these undergraduates, music seems somehow out of place in the Core, Columbia College's required seven-course curriculum. The present-day Core includes requirements in the major academic disciplines, including non-Western cultures and sciences, but the "heart of the Core" (as it is characterized in the Columbia *Bulletin*)

is represented by four courses that have come to characterize Columbia College: Literature Humanities ("Masterpieces of Western Literature and Philosophy"), Contemporary Civilization ("Introduction to Contemporary Civilization"), Art Humanities ("Masterpieces of Western Art"), and Music Humanities ("Masterpieces of Western Music").[3] Some undergraduates find music to be irrelevant to a program of study that is, according to the *Bulletin*'s description, supposed to "explore what it means to be human" and prepare them for "life as an intelligent citizen in today's world."[4] What, some students ask, has music to do with ideas, with politics, ethics, morality, or philosophy (subjects explored in depth in Contemporary Civilization and Literature Humanities)? How does studying a motet by Josquin or a symphony by Beethoven help develop the critical and moral faculties of "an intelligent citizen"? These students come to the course believing (like many thinkers throughout Western history) that music is less able to convey concrete ideas than the other arts, and therefore is rather disconnected from the rest of the Core. After a semester of listening, reading, and discussion, however, most of these students leave the course convinced that music can be studied not only as a conveyer of ideas, but as an excellent case study of how different cultures throughout history have viewed music's role as such. I am generally less concerned by this group's frustration with the course, because I know that the curriculum itself and my approach to it are designed to address their questions.

To the second group of students, those who are expecting a deeper and more intimate knowledge of a subject they already know they like, the disappointment is more subtle. They are readily convinced that music conveys ideas and can be a revealing mirror of a culture's aesthetic priorities and social organizations. For these students, the passionate but often vaguely worded critique is that the course is "too technical" without "getting at the heart" of the music. These are the students who feel that their love for music is betrayed by the kind of scrutiny to which we subject musical works in the classroom. It is this second group that, I believe, levels the more compelling critique of our course specifically, and of general music education in particular. While I have found it possible to address students' concerns regarding the relevance of music to a general education, the second group's need for depth without overwhelming technical information has proved more difficult to fulfill.

Though students' unhappiness with the course often lessens as the semester progresses, I am not satisfied that it is a necessary by-product of teaching music to undergraduates. What is at the root of their frustration? How is the course's content, or our teaching of it, responsible? The problems of today's Music Humanities classroom become clearer if we view them in the context of the course's initial conception. Both the course's

content and the way in which its material was originally intended to be conveyed may reveal the source of the difficulties that I and my students experience in the course now. The larger goals of Music Humanities and its proposed method of instruction contained (and contain) inherent contradictions that make it an uneasy member of the Core, and a challenge to teach.

The founders of Columbia's Core Curriculum seemed to have no qualms about the place of music in general undergraduate education: they were confident of music's role in the "production" of "educated men" and were confident that a course in music appreciation would satisfy their students' needs.

> First . . . a college granting the Bachelor of Arts degree should not merely pave the way for professional training, but should try to produce educated men. Second . . . if educated men are those who possess an inner life of sufficient richness to withstand the slings and arrows of fortune, they must have learned to feed their souls upon good books, pictures, and music.[5]

These men had an unabashedly Platonic notion of education, one in which students can be led, by teachers of merit, to improve their "inner life" with sustained exposure to the finest products of human culture. The study of art, literature, and music together will "lead" students "up" or "out" (*educare/educere*) of natural ignorance into a life where they in turn will be able to "lead" others "out." Books, pictures, and music are gathered together as the three food groups of the balanced spiritual/intellectual diet: all of them are essential. The "nourishment" provided by the different groups is in some sense of equal value, in that teaching our students to rely on the riches of all three (to consume square meals) will provide lasting resistance to the "slings and arrows" of postbaccalaureate life.

The present-day description of the Core Curriculum, like its predecessor, emphasizes the commonalities between the different disciplines in the four central Core courses. We have already seen how the Core is described as an attempt "to explore what it means to be human." The Core is also characterized as promoting the most practical, general skills of all the courses at Columbia:

> Taught in seminars limited to approximately twenty-four students, they [the four main Core courses] ensure that a Columbia College education begins with the active, not passive, use of the mind. As a result, these courses are, in the best sense, the most practical that Columbia students take: the skills and habits honed by the Core—observation, analysis, argument, imaginative comparison, respect for

> ideas and nuances—are nothing less than a rigorous preparation for life as an intelligent citizen in today's world.[6]

All four courses are intended for similar ends, presumably using similar means: the Socratic dialogue of the seminar. Course descriptions of the past, and present practical experience in teaching the music component of the Core, however, make it clear that the practical goals for each of the Core courses are different between the disciplines and are not easily surmounted. The specific vocabulary of literature is familiar to most undergraduates before they matriculate: they have been readers and writers all their lives. The technical vocabulary of visual art and music, though, is unfamiliar to the majority. The Core's designers knew about this disparity between the disciplines, even if they did not always fully address its consequences. Humanities A—"Readings in and discussions of European literature and philosophy" (now divided into two courses called Literature Humanities and Contemporary Civilization, respectively)—was, as it was envisioned in the 1930s, supposed to "develop in the student literary *taste* and *judgment*, as well as *habits of philosophical analysis*" (italics mine).[7] Clearly, this was (and is) a course with relevance beyond the classroom. The 1946 description of the goals of Humanities B1 (the early name for what is now called Music Humanities), on the other hand, could well be subject to the criticism leveled by some students today: what they learn in Music Humanities is too technical and does not address the experience of music they have outside the classroom.

> The student who has completed Humanities B will be adequately prepared for further study of musical style as found in the various historical epochs. The man whose studies must terminate at this point will have gained a technique of listening, some understanding of the principles of the art, and will have become familiar at least in part with a number of masterpieces of the literature.[8]

Unlike the description of the other elements of the core, this summary presents little in the way of skills or habits that might help the student in life outside a music history classroom. Style analysis is emphasized, and the study of music risks becoming an end in itself rather than a window onto a larger world of aesthetics, philosophy, personal ethics, or politics. The "food for the soul" wished for by the Core's founders lies deep beneath a list of masterpieces to memorize and musical vocabulary to learn. The present-day Music Humanities course also emphasizes the technical features of music—what the course's founders called its "foreign language" component—though this is not evident from the course description students encounter on their first day in class.

There were, and are, explicitly stated reasons for the apparent break between music and the other courses in the Core. Explaining their decision not to include music as part of a comprehensive two-year course in *all* the arts (one of the original suggestions for the Humanities component of the Core), the 1946 commentators argued that music (alone of all the arts) requires specialized training before study can even begin to be beneficial:

> Music is in a sense a foreign language, only a small fraction of which can be understood without special training. Discussion about it, whether aesthetic, historical, or technical, can be of small profit to anyone unless it is preceded by the actual experience of enlightened hearing, that is, experience sufficiently vivid to establish a concept of the work under discussion in the mind of the student. Slight as the previous experience of literature and philosophy may be in the case of the average freshman, it is enormous when compared to his experience of music.[9]

This characterization of music as a "foreign language" is unproblematic at first glance. We must be familiar, at least nominally, with the mysteries of pitch, interval, harmony, and rhythm, before we can begin to comprehend the workings of any musical piece—music is just too complicated to discuss without a specialized vocabulary.

Or is it? Doesn't the very idea of a core curriculum rest on the belief that certain works, the ones we have traditionally spoken of as masterpieces, "speak" to people in all times and places? Many people no longer accept the assumption that such works exist, but a core curriculum such as Columbia's, in its demand that certain works of art, literature, philosophy, and music be taught to all, does place us under the obligation to at least consider its premises. Does the masterpiece's ability to speak depend on the technical erudition of the listener? For the other Core courses at Columbia, the answer is no. Significantly, both Literature Humanities and Contemporary Civilization (the two "great books" courses in the Core Curriculum) are taught by instructors drawn from a fairly wide range of disciplines and departments; even musicologists are theoretically eligible to teach these classes. Music Humanities and its visual arts sibling, Art Humanities, are taught, on the other hand, almost exclusively by specialists. It appears, then, that the mysteries of literature and philosophy can be penetrated without guidance from a teacher with specialized training, but that music's (and visual art's) depths cannot. For the student, this contrast poses a puzzling and often frustrating dilemma. On the one hand, he is expected to come to the Music Humanities classroom armed with interesting insights and compelling questions for open discussion, in the

tradition of all Core classes. On the other hand, he is told that, until having been initiated into the specialized vocabulary that musicians and musicologists use, his discussion will "be of small profit." Furthermore, many instructors structure the Music Humanities semester in such a way that the necessity of initiation is underscored: the first two weeks of the term are dedicated to "fundamentals," or the elements of musical vocabulary and technique. In doing so, instructors certainly empower their students to use musical terms more confidently, but they also emphasize the gulf between music and other modes of expression. (According to the general description of Art Humanities, the situation in that course is analogous, with several sessions dedicated to building "visual literacy" at the start of the term.)[10]

Music is further separated from the other disciplines—even from visual art—in that those who teach its mysteries to undergraduates are supposed to, in some measure, be able to "do" music—to be musicians. In practice, this supposition holds true rather loosely, but the proportion of Music Humanities instructors who have sung or played seriously is nonetheless considerably higher than that of Art Humanities instructors who have pursued formal training in painting or sculpture. What art historian is expected to paint or sculpt, even at an amateur level, in the practice of his academic discipline? The study of music—even as a theoretical rather than applied "science"—has usually, since the Renaissance, required some *practical* training in musicianship. We pass this dilemma on to our nonspecialist students when we do not fully bring them into the realm of competent music making. Students may come to believe, in observing their instructors, that a true understanding of music is closed to those who don't have experience in its creation, construction, or realization.

The initial conception of the Core Curriculum appears to have never fully resolved the conflict between the technical demands of music as a mode of communication and the desire to present all the arts as equally valid conveyors of humanity's ideas and emotions. Today the same conflict persists, and contributes to students' frustrations. Perhaps *because* they are obliged to spend so much of their time grappling with its technical mysteries without ever fully mastering them, they often cannot perceive the more general relevance of music as easily as they can that of the literary or even the visual arts. Worse, they are not able to link music-theoretical information to the emotional responses they have to music in and out of the classroom. Finally, when students *do* attempt to deepen their theoretical understanding beyond the rudiments offered by the course, questions about music theory arise from time to time that instructors can address only partially, if at all. Although there are good reasons for not answering every question in depth (e.g., it would take much longer than a semester to

convey the requisite knowledge), students may sense that they are being held back from full understanding, and their feeling of disappointment or exclusion remains.

I began to address, above, the problems of those who have doubts about music's connection to the Core Curriculum's values. These problems, while soluble on their own, are compounded when we open the semester with a crash course in musical terminology. This is the point at which the first group of students—those questioning the place of music in the Core—joins the second group—those who question the overly technical emphasis of the course. By beginning their musical education thus, we imply that these students cannot appreciate music properly without being taught its special codes and formulas. What becomes of the Core's claim, then, about works that "speak to everyone"? We, the "initiated," in essence tell these students that they will only be *able* to appreciate correctly once they have mastered the rudiments of musical grammar.

For students whose personal attachment to music is minimal, and who are generally unenthusiastic about studying music for music's sake, the need for coherence is particularly acute. Music's technical language bears little inherent interest for them, and the course's emphasis on the fundamentals of this language, especially early in the semester, tends to put them on their guard. Why bother learning a new grammar that won't be useful ever again in their lives—except at the proverbial cocktail gathering (or, more likely in the present economy, at the corporate weekend retreat)? These students generally lean, as the semester progresses, more heavily towards the "cultural contexts" aspect of the course: drawing on skills they have used in other courses, especially in the other humanities, this component of the syllabus can be particularly rewarding for the non-musician. Even then, however, the challenges posed by non-texted music are considerable. More than casual intuition is required to grasp the relation between the minuet and eighteenth-century modes of thought, and such an insight often relies on students' previous mastery of technical issues we have so carefully tried to build in the first weeks of the term. For many students, our attempts to draw these connections fall flat. If students have not adequately absorbed the music-theoretical material—and novices are usually slower to master it than practiced musicians, for obvious reasons—the Socratic dialogue of the classroom can become depressingly one-sided.

For those students who feel that what they love about music is somehow being ignored in Music Humanities, both music's cultural contexts and its technical aspects are of interest, at least up to a point. However, they expect to learn more—specifically, the (sometimes unspoken) desire to learn *how* music can "mean" so much. So much of the first part of the

semester is devoted to teaching technical terms and formal analysis that the self-professed music lovers in the class population begin to ask: What does this have to do with what I am hearing and feeling when I listen to music? Some of the resistance to technical information is of course knee-jerk passivity, like that of literature students who accuse their teacher of "ruining the book" by subjecting it to overly close inspection. But part of the resistance, I believe, is a sign of legitimate frustration with our inability to account for music's capacity to move, to bear meaning, and to elicit emotion.

Though teachers of Music Humanities attempt to place music of the European "art" tradition in its larger cultural context, and though we try to convey elementary technical knowledge as well, what we generally "love" about music—and what many of our students "love" about music—has relatively little to do with its relation to philosophy, politics, or theory. Certainly, music history and theory are interesting, and most of us come to write our dissertations, articles, and books on branches of these very topics. But they are generally not what made us love music in the first place, and I am not sure that they fully correspond to what the designers of the Core had in mind when they spoke of music as "food for the soul." What is more, the purely musical in music—formal considerations such as harmony, counterpoint, large-scale structure, orchestration, rhythm and meter—is the *cause* of what, in music, we experience and appreciate largely through its *symptoms*. I would argue that even the best trained among us "loses" him- or herself in the sensuous aspect of music-making and -listening with more pleasure than that which we derive from formal music analysis *per se*. Thus, both the situating of musical works in their cultural contexts, and teaching the "foreign language" that is at the root of musical phenomena fall short of what is actually valued in music by both these student music-lovers and their teachers. And yet, these two activities form the bulk of what happens every day in Music Humanities. No wonder, then, that my students who *do* care about music often come to office hours in despair over the feeling that what we are learning in class has almost nothing to do with what they passionately felt about music before ever having encountered the musical terminology that we teach as "necessary." In fairness, it must be said that the perception of disparity between what is taught and what is truly valuable in music tends to diminish towards the end of every term, as students begin to integrate formal, aesthetic, and historical considerations with their preexisting "appreciation" for, and love of, music. But in nearly every batch of end-of-semester evaluations I receive, a group of students writes longingly of the course they wish Music Humanities had been. They rarely are able to articulate this ideal course's content or syllabus, but they often invoke a desire to under-

stand the *experience* of music better. I would argue that even the musically disinterested, when pressed, admit that music "means" something to their emotional lives and wonder why the course does not treat this aspect of the art in more depth.

Here we venture into dangerous territory. At meetings of Music Humanities instructors, we often discuss the difficulty of combining attention to technical detail with references to our students' statements about how the music sounds to them, or how it makes them feel. Many instructors are wary of spending too much time with these subjective judgments about the music, for fear that the course will degenerate into a "touchy-feely" free-for-all that undermines the seriousness of our endeavors. Indeed, our fears are not entirely unfounded. Students' perception that music is somehow not a "serious" course leads them (increasingly) to expect that Music Humanities should be the source of an "easy A," try as we might to combat this perception. It is far easier to grade meaningfully when memorization of titles and understanding of formal technicalities are at the forefront, and we cling to these aspects of the course especially firmly when it comes time for exams.

Nevertheless, if the course is to have meaning for our students beyond the classroom, beyond impressing future employers with musical trivia, we must make it connect to the reasons we, and our students, bother with music in the first place. This could mean paying more attention to students' visceral reactions to the music we listen to in class, and to the music they listen to at home, and focusing our technical discussions on the aspects of the music that arouse such reactions rather than on only the aspects that *we* think are essential. While I do not suggest abandoning objective measures of our students' progress in mastering the technical material of Music Humanities, I wonder if more could be done to address their longing to understand the "why" of music better. A more active, long-term investigation into students' "own" music and the reasons they have for listening to it, not limited to an ice-breaking activity at the beginning of the semester, could be one useful approach. As students' competence with technical and formal concepts grows, they might better be able to integrate these ideas into a broad analysis of the music they listen to for pleasure, entertainment, emotional fulfillment, or nostalgia, and begin to sketch out possibilities for relating technical features to personal response. Which chord is it, actually, that "hits" me so hard as I listen to my favorite song? How does it relate to the rest of the work? (Many instructors, at Columbia and elsewhere, already integrate a version of this project into their curricula, but it seems to have received relatively little attention as a general approach to the contradictions and difficulties inherent in the course's design.) Through such serious attention to students' own

music and an extension of this approach to works on the syllabus, both the "specialist vs. non-specialist" and the "our music vs. their music" gaps might begin to be bridged.

Such suggestions as I have made above do not fully solve the problems that the course poses. Even the best instructors, ones who try to engage all aspects of their students' musical thinking—technical, historical, emotional—have called this "the impossible course." This feeling of impossibility does not drive us to stop teaching but to constantly question the nature of our subject and of our involvement with it. Perhaps the most useful attitude, both for us and for our students, is developed if we openly address the contradictions inherent in the course: how music was conceived by the designers of the curriculum as just like the other Core disciplines, and why it tends to be taught very differently; its special place in relation to the other Core courses as the province of specialists; and its "foreign language" component juxtaposed against the traditional (however suspect) premise that the "great" works we study can speak universally, to all peoples and times. No one, students or instructors, will find that their problems with Music Humanities or courses like it are thus erased, but in making these contradictions manifest, we might give our students the tools to understand the disappointments and frustrations they experience.

Notes

1. http://www.columbia.edu/cu/core/mhindex.html

2. See, for instance, Bent (1998). The author of this article, an impassioned advocate of Music Humanities and an experienced instructor, states: "The largest single hurdle facing the Music Humanities student and instructor alike is the gulf between the language of music and the language of speech . . . almost everyone feels that, when it comes to talking in words and sentences about music, they're on treacherous ground" (28).

3. See Denby (1996) for an account of one adult alumnus's experience revisiting today's Core Curriculum classrooms.

4. "The Core Curriculum is Columbia's signature, its intellectual coat of arms," *Columbia College Bulletin*, 1998–99, "Core Curriculum" (online at http://www.columbia.edu/cu/college/core). These four courses are listed in the *Bulletin* as the "four general education courses" that form the heart of the Core; the three remaining core requirements are listed separately, with an explanation that "the Core has grown, both to reflect the diversity of the country and the university, and to further enhance the Liberal Arts Education."

5. From a 1946 evaluation of the Columbia curriculum entitled *A College Program in Action*, issued by the college's Committee on Plans. This passage comes from Jacques Barzun's and Harrison Streve's comments on the course then called "Humanities A," and is reprinted in Barzun (1997: 12).

6. http://www.columbia.edu/cu/college/core/

7. From Columbia's *College Announcement*, 1937–38, reprinted in Barzun (1997: 13).

8. *A College Program in Action*. Committee on Plans, Columbia University, 1946, 114.

9. *A College Program*, 110–11.

10. http://www.columbia.edu/courses/corecurriculum/huma-c1121/syllabus/ syllabus97.html

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Ethnomusicology as Interdisciplinary Musicology: A Case Study

By Sean Williams

Introduction

Ethnomusicologists belong to an inherently interdisciplinary musicology. We often come to graduate work in the field with undergraduate training in Western music and anthropology, and take graduate courses in politics, religion, cultural studies, multicultural literature, and related fields. Like our colleagues in musicology, we learn several languages (at least one local language and often a national or colonial language as well as French and/or German). After graduating with Ph.D.s in ethnomusicology and beginning careers as assistant professors, we are generally expected to teach four or five courses a year, including a Western "classical" music survey course and very often a world music survey course.[1] Of course, this graduate school track does not apply to all of us, but surely to many. When the moment comes to present survey course material to our students, however, we tend to back away from that interdisciplinary approach in favor of covering as many areas, genres, and musical terms as possible. Greater coverage may be the norm either because it was ordered from the college administration or simply because it reflects the way many of us received survey courses as undergraduates. This article uses the case study of interdisciplinary work in music at The Evergreen State College as a potential pathway to greater depth of understanding at an undergraduate level than one might otherwise achieve.

The Evergreen State College

Teaching music at a small undergraduate liberal arts college has its advantages and disadvantages for both teachers and students, both of which are likely to be recognized at each end (teaching and learning) of the instructional spectrum. Among the disadvantages are the small numbers of curricular offerings, appropriate facilities, support staff, and performing ensembles. When that small liberal arts college is described as having "the best academic reputation of any regional liberal arts college, public or private, in the nation" (*U.S. News and World Report* 2000 College Guide), and is "known far and wide for its interdisciplinary, collaborative coordinated studies programs" (Kliewer 1999: 182), however, the advantages outweigh the disadvantages.[2] Since 1967, The Evergreen State College has been known in academic and administrative circles for its innovative, interdisciplinary

Current Musicology 65

approaches to teaching and learning, for its hands-on work across every discipline, and for its steadfast refusal to conform to traditional methodology.[3] Although many graduate programs in ethnomusicology fully expect their students to be interdisciplinary, it is often much more difficult to relocate the model of effective graduate school teaching to an undergraduate context.

A large number of structural features set Evergreen apart from most other small liberal arts colleges. I was hired in 1991 to bring "world music" to Evergreen, a mostly undergraduate public liberal arts college with only two full-time music faculty, no formal departments, no majors, no faculty ranking, few exams, and a system of narrative evaluations instead of grades. Most teaching and learning at Evergreen is done in year-long, team-taught, full-time interdisciplinary "programs" centered on an issue or problem. Evergreen's credo, as printed in the College's catalog, is as follows:

1. The main purpose of a college is to teach, and good teaching involves close interaction between faculty and students.
2. Collaborative or shared learning is better than learning in isolation and in competition with others.
3. Teaching across differences is critical to learning.
4. Connected learning—pulling together different ideas and concepts—is better than learning separated bits of information.
5. Active learning—applying what is learned to projects and activities—is better than passively receiving knowledge.
6. The only way to thoroughly understand abstract theories is to apply them to real-world situations.

How do music students fare at a place where building a traditional music track is virtually impossible, and where jazz bands, orchestras, choirs and rows of practice rooms do not exist? The shortest answer is that these students build their musical knowledge through an understanding of context.

Teaching the Western Canon

Each of the (now four) full-time music faculty rotate through an introductory program, often titled Foundations of the Performing Arts. In a faculty team with participants from dance and theater, we present the Western canon of (music) theory, history, performance, and composition through workshops, lectures, films, and seminars. The dance and theater faculty members do the same for their respective disciplines. By the end of the year, each student not only understands the "favored" discipline, but also has a fundamental understanding of music's sister disciplines of dance and theater. Most importantly, however, the performing arts of

Europe and North America are firmly grounded in historical, political, religious, and philosophical context. Each faculty member in music is free to offer students that background in the way most appropriate to his or her training and interests, and in consultation with dance and theater colleagues.

An example of this approach in Western classical music is our teaching of the Classical era. Students not only read about Mozart, Haydn, and Beethoven, but they have to be able to understand and discuss in seminars the Age of Enlightenment and its effect on the performing arts and society in general. They also have to know about the position of the Ottoman Empire at the end of the eighteenth century, and the impact of Turkish culture on Western Europe. When I teach this program, I include a supplementary lecture on Turkish music so that my students can hear the Turkish elements in classical-era pieces.[4] Students compose minuets in the Classical style, which they must perform for the class (even if they start out being unable to play an instrument, they must at least perform a melody and bass line together on the piano before they complete the program). They may also learn to dance a minuet.

When I teach the music of Debussy, I sometimes invite a colleague from the visual arts to discuss the works of Monet and others of the Impressionist era. I have also done the slide show and lecture myself. Depending on the year and the teaching team, Foundations of the Performing Arts may actually include a member of the visual arts faculty. Because Evergreen is fortunate to have a Sundanese gamelan from West Java, I often bring in my gamelan ensemble to perform so that the students can better understand the relationships between tones. Whether Debussy revealed direct influence from the gamelan (or other Asian musics) in his own compositions is still under debate; making the students aware of the discussion (and, indeed, engaging them in it during seminar) is quite enlightening. When my gamelan players then invite my program members to try out the gamelan, the issues (and their grasp of Impressionism and of Debussy at the turn of the century) become much more focused for them than if they simply read about them in an article.

The previous two examples have been taken from the Foundations of the Performing Arts program; however, the majority of my teaching occurs outside of the Euro-American "classical" music realm. The following two examples are typical of how ethnomusicology appears in the context of a full-time undergraduate interdisciplinary program at Evergreen. In each case, few of the students came to the program with significant training in music or cultural studies.

Asian Performing Arts and Culture

In the 1996–97 school year I taught a program titled "Asian Performing Arts and Culture" with a specialist in dance of the Orissa region of East Central India and a theater specialist in Chinese opera. Together we not only offered an introduction to the four expressive culture areas of China, Japan, India, and Indonesia, but also created a performance combining Chinese opera, Orissi classical dance, and Indonesian music. A typical week included intensive instruction in Hindi (or Mandarin, or Indonesian) language, *tai chi* practice each morning, seminars on Asian literature in translation,[5] films, and lectures or presentations on music, dance, theater, politics, and religion. By the end of the first quarter, all students could speak rudimentary aspects of their chosen language, and were able to make basic-level presentations of Chinese opera, Orissi dance, or Indonesian gamelan to their colleagues. They each gave a lecture on a single aspect of an Asian performing art: for example, the use of masks in *noh* theater, gender issues in Chinese opera, or political aspects of gamelan performance. In the second quarter, students worked to deepen their understanding of the languages, of the individual performing arts, and of the cultural context of those arts. Each one wrote a major (25-page) paper about an Asian performing art, in addition to text-based "response papers" prepared each week prior to seminar.

By the end of spring quarter, all students had taken instruction in dance, music, and theater, had participated in hands-on workshops on makeup, lighting, sound, costuming, and set design, and had created a three-hour performance. The main performance piece was based on the Indian epic *The Mahabharata* (which is also performed across Southeast Asia). The two fighting armies from the epic comprised warriors doing stunning acrobatics and fight scenes in Chinese opera style, with the leaders of both sides dancing the story (with supertitles) in Orissi dance style, and musical accompaniment from the Sundanese gamelan and *angklung* bamboo rattles and drums. In addition, students performed a selection from the Chinese opera repertoire called *The White Snake*, and a very small section of *The Ramayana*. In the latter, the character of Rahwana is mortally wounded by Rama, both performing as Chinese opera warriors. Rahwana then begs his wife's forgiveness in tears, and she—an Orissi dancer—performs her lament upon his death. The accompaniment was from the Sundanese *tembang Sunda* repertoire, with two songs specific to those events in the epic. When the evening ended, all 75 students (in full costume) danced a piece from the Sundanese *jaipongan* repertoire. Students designed and created most of the costumes, and developed and

ran the lighting plot. The sets were designed and built by the students, and included a Chinese pavilion, an Indonesian pavilion, an Indian temple, and backdrops with volcanoes, rice fields, and batik-inspired clouds.

Interdisciplinary Approaches to Irish Music

The Awakening Ireland program is another example of interdisciplinary teaching with ethnomusicology (see the appendix for a sample syllabus). I teach this program with a philosopher and a literature specialist. Together, the three of us present a set of perspectives on Irish history, spirituality, folklore, language, mythology, music, gender issues, literature, oral expressive culture, and politics. In the first two quarters, students find out about ancient Irish culture, the conquest and the famine, Irish America, the "Troubles" in Northern Ireland, and the impact of the European Union. They learn songs in English and in Irish-Gaelic (and learn the basics of Gaelic conversation), attend *céilís* to learn set-dancing, and many of them pick up an instrument like the pennywhistle or *bodhrán*. They participate in heated debates about the political situation, have seminars about James Joyce and Seamus Heaney, learn to read and write poetry using Irish meters and imagery, and watch a full spectrum of Irish films. They cook Irish food for potlucks every few weeks, and collect family stories (primarily about displacement and emigration). The students create a major integrative paper every few weeks that brings together elements from everything we have studied. For example, a student might write a paper on seaweed and its position in the intertidal zone—dependent on both the land and the sea—citing seaweed songs, poetry,[5] the film titled *The Field*, lectures on the medicinal properties of seaweed, and the importance of seaweed to the coastal Irish. Or a student might create a paper examining the ways in which the Irish refined their image in early twentieth-century America, changing a desperate famine song ("Come Lay Me Down") to a self-congratulatory political advertisement ("Muldoon, the Solid Man").

In spring quarter we bring our students to Ireland (County Donegal, on the northwest coast of the Republic) and house them in small cottages, sometimes with Irish-speaking families. They study the language intensively each day, and take lessons in *sean-nós* (old style) singing, pennywhistle, fiddle, or *bodhrán*. They also take classes in archaeology (the immediate area is strewn with dolmens and stone circles) and local crafts like stone fence building and tapestry weaving. At night they take classes in local set dancing, poetry readings, and theater. We grill the students in seminars in the afternoons. After they return, they are required to write a 35-page integrative paper. Students who enter the Irish program dazzled by

the wonders of Riverdance (or wanting to drift in the mystic mists of the Irish past) come out at the end with a much clearer understanding of the position of Irish music in Irish society in the past and the present.[7] They also come to understand the tricky interplay of religious, political, and societal influences on music and musicians.

Practical Considerations

Evergreen differs from most other institutions in that it does not include a grading system. Instead, we write a page-long narrative evaluation of each student at the end of each quarter. We also spend up to an hour or more with each student at the end of the quarter to go over his or her development in critical analysis, verbal articulation, intellect, and general grasp of the material. In music, that evaluative session might include a discussion of the student's skills on a particular instrument. With only 25 seminar students to work with for an entire year, we come to know our students extremely well, and can be quite specific in our evaluations of their development, learning processes, and overall potential.[8] In addition to our narrative evaluations, we tend to know our students so well that exams sometimes are superfluous. When you see a student nearly every day and work closely with that student in a seminar, you come to more easily understand that student's grasp of the "core knowledge" of a particular culture and its music.

My purpose in offering these examples of how I practice ethnomusicology at Evergreen is to point out the advantages of the end result: undergraduate students who can approach musics of the world (including Western classical music) with many of the same interdisciplinary capabilities as graduate students. Isn't it logical that our undergraduate students should know enough about Islamic cultures (and read at least some of the Qur'an) to place Arab classical music in context? Would you talk to your students about current South African vocal music without a seminar on apartheid? Would you teach sea shanties without taking your students on a boat and (literally) teaching them the ropes?[9]

Interdisciplinary study is a luxury, and it costs money. Faculty salaries are quite low so that we can maintain our low faculty/student ratio of 1 to 25. Compared to other institutions in the region, a large proportion of the College's money (most of which comes from the state) goes to direct instruction, rather than facilities, support staff, or grounds maintenance. We have very little in the way of sports, and few wealthy alumni. We average twenty hours a week of direct contact time with our students, and eight hours a week of college governance. Writing specifically of professors at Evergreen and similar campuses, Kliewer notes that "the emotional and

physical energy and intensity required of faculty at these campuses is often beyond belief" (Kliewer 1999: 226). Faculty members rarely repeat a program, choosing instead to switch teaching teams and areas of study each year.[10] As a result, we are all required to stay current within not only our own disciplines, but also those of our current teaching teams. It is a haven for those among us who are perennial students, and hell on earth for those of us with poor time management skills.[11]

If you are unable to convince your administration to switch to a more interdisciplinary model, you do have the option of incorporating the ideas, even into survey courses. My first suggestion is to do more with less: cover fewer areas with more depth. Rather than examining Africa and the Americas in fall and Europe and Asia in the spring, consider West Africa alone in fall and East Asia in spring, changing emphases each year. If you plan to cover Japanese theater music, ask your students to read Fumiko Enchi's *Masks* (about *noh* theater) or Junichiro Tanizaki's *Some Prefer Nettles* (about *bunraku* puppet theater). For South America, try José Maria Arguedas' *Deep Rivers* or Alejo Carpentier's *The Lost Steps*. No work of literature will be the perfect complement to a survey course in music, but sometimes it is exactly the problematic works (as in Colin McPhee's *A House in Bali*) that lead to the best discussions. Break your students into seminars once every two weeks for more effective skill-building in critical analysis.[12] Many of us lead informal seminars as part of our lectures each day, but it works even better sometimes to teach with your mouth shut. By making this a formal seminar, you indicate to your students that you expect a certain level of preparation and engagement in the topic, not simply knee-jerk reactions to the lecture of the day.

Hold a potluck once every term, and require your students to locate and prepare ingredients for culturally appropriate recipes (or local substitutes for those ingredients). Break them into cooking teams of three to five people to minimize the financial impact on them. Ask the students to talk about the foods—when and why they are used, special methods, etc. Ask your colleagues in other disciplines if small groups of your students may sit in on particular lectures outside of your regular class times (for example, an introduction to Islam, the current political situation in Brazil, linguistic anthropology and its application to Malagasy culture, deforestation and tourism in Costa Rica). Invite the students of your colleagues to do the same, especially for your large lecture courses with several hundred seats. Lastly, involve your students in community events, such as small-group performances at a local farmers' market. Granted, this approach may work only for survey courses with a performance component.[13]

It is useful to normalize the use of appropriate indigenous terms in the classroom. This does not mean only the musical terms, but also terms that convey something of the above-mentioned core knowledge. In teaching

about Brazilian music, I ask my students to build a seminar around the term *saudade*, the Portuguese word for which we do not have quite the equivalent in English.[14] Among Brazilian musicians, *saudade* comes up so frequently in conversations and in song lyrics that understanding it is simply a must for understanding Brazilian music. In Indonesian music classes I use a handful of local nonmusical terms regularly, and these words always seem to find their way into my students' daily speech with one another. When I teach my students to speak Irish as part of their work in old-style Irish song, I explain that the only way to express possession is to indicate that something is "at" you.[15] Providing our students with insiders' knowledge about language also offers a glimpse into the ways in which traditional musicians shape their cosmology.

It is very challenging to give up some of the details of music in one's teaching. Students come away with fewer indigenous terms and fewer areas covered. However, you will have brought in outside elements that help not only to cement the musical material that you have already presented, but also to ground the students' experiences in context and/or hands-on experience. Remember that "freedom from conventional academic structures sustains and nourishes educational innovation" (Kliewer 1999: 206). When the students need to know more, they will know where to find the information. Our work develops their skills in critical thought, in understanding cultural context, and in appropriately locating musical practices, behaviors, and concepts.

Appendix

1. Yearlong syllabus for Asian Performing Arts and Culture, taught by professors in ethnomusicology, Indian dance, and Chinese opera.

Schedule

Mon	9:00–10:00	*Tai Chi* (in spring quarter: *jaipongan*)
	10:00–12:00	Lectures
	1:00–3:00	Language Workshops (Mandarin, Indonesian, Hindi)
Tues	9:00–11:00	Performance Workshops (gamelan, Orissi dance, Chinese opera)
	12:30–2:30	Films
Wed	9:00–10:00	*Tai Chi* (in spring quarter: *jaipongan*)
	10:00–12:00	Seminars
Thurs	9:00–11:00	Performance Workshops (gamelan, Orissi dance, Chinese opera)
	12:30–2:30	Lectures

Fall Quarter

Week One: Introduction to Chinese Opera.

Assignment for next week: Chinese Opera Performance. *The Wonder That Was India*, vol. I (pp. 1–78 and 137–88), by A. L. Basham.

Week Two: Introduction to Indian History and Performing Arts; *India: Empire of the Spirit.*
Assignment for next week: *China: Its History and Culture* by W. Scott Morton.
Week Three: Introduction to Chinese History and Performing Arts; *To Live!*
Assignment for next week: *A House in Bali* by Colin McPhee.
Week Four: Introduction to Indonesian History and Culture.
Assignment for next week: *The Tale of Genji* by Murasaki Shikibu.
Week Five: Introduction to Japanese History and Culture.
Assignment for next week: Guru Kelucharan Mahapatara (Orissi Music and Dance) performance. *The Wonder That Was India*, vol. I (pp. 232–256 and 297–342), and articles on Islam to be handed out in class. Finish gathering books and articles for your essay.
Week Six: Hinduism and Islam; *The Bandit Queen.*
Assignment for next week: *The Tao of Pooh* by Benjamin Hoff, and *Embrace Tiger, Return to Mountain: The Essence of Tai Ji* by Chungliang Al Huang. Finish writing the first draft of your research essay, and turn it in on Monday.
Week Seven: Confucianism and Confucian Music; Taoism.
Assignment for next week: *The Wonder That Was India*, vol. I (pp. 256–287), and *Zen in the Art of Archery* by Eugen Herrigel; complete the second draft of your research essay.
Week Eight: Buddhism.
Assignment for next week: Complete work on your essay; have it ready to turn in at the time of your presentation. Finish preparations for your presentation.
Week Nine: Student Presentations.
Assignment for next week: Finish preparations for your presentation; create a draft of your self-evaluation.
Week Ten: Student Presentations.
Assignment for next week: Evaluations. Come with evaluations of self and faculty. Read *The Wonder That Was India*, part II (pp. xvii–xx, 91–153, and 231–316).

Winter Quarter

Week One: Japanese Theater (*Kabuki*); Set Design Workshop.
Assignment for next week: *Studies in Kabuki: Its Acting, Music, and Historical Context* by Brandon, Malm and Shively.
Week Two: Japanese Theater (*Noh* and *Bunraku*), Dance (*Buyoh* and *Butoh*), Music (solo instrumental traditions); Costume Design Workshop.
Assignment for next week: *Shakuntala* by Kalidasa; *Chitra* and *Chandalika* by Tagore.
Week Three: Indian Theater; Lighting Design Workshop.
Assignment for next week: *The Mahabharata* by Chakravarthi V. Narasimhan.
Week Four: Indian Classical Music and Dance; Lighting and Carpentry Workshops I.
Assignment for next week: *Chinese Theater* by Colin Mackerras, chapters 1–5 only.
Week Five: Chinese Theater; Lighting and Carpentry Workshops.
Assignment for next week: *Chinese Theater,* chapters 6 and 7. Finish gathering books and articles for your research essay.
Week Six: Chinese Theater; *Farewell My Concubine;* Chinese Music.

Assignment for next week: *Javanese Shadow Puppets* by Ward Keeler and "The Education of a Dalang" by I Nyoman Sedana (photocopy). Finish writing the first draft of your research essay, and turn it in on Monday.
Week Seven: Indonesian Theater and Dance; Sound and Media Workshop.
Assignment for next week: Read photocopied handouts on Indonesia. Complete the second draft of your research essay, due Monday of week eight.
Week Eight: Indonesian Music; Makeup Workshop.
Assignment for next week: Complete work on your essay; have it ready to turn in at the time of your presentation. Finish preparations for your presentation.
Week Nine: Student Presentations; Costumes/Painting Workshop.
Assignment for next week: Complete work on your essay and finish preparations for presentation; if you have already completed both, create a draft of your self-evaluation.
Week Ten: Student Presentations; Costumes/Painting Workshop.
Assignment for next week: Evaluations. Come with evaluations of self and faculty.

Spring Quarter
Week One: Technical Theater Workshops.
Assignment for next week: *The Joy Luck Club* by Amy Tan.
Week Two: Technical Theater Workshops.
Assignment for next week: *Raise the Red Lantern* by Su Tong.
Week Three: Technical Theater Workshops.
Assignment for next week: *The Guide* by R.K. Narayan.
Week Four: Performance Preparation.
Assignment for next week: *The Inner Courtyard* by Lakshmi Holmstrom.
Week Five: Performance Preparation.
Assignment for next week: *Masks* by Fumiko Enchi.
Week Six: Performance Preparation.
Assignment for next week: *Some Prefer Nettles* by Junichiro Tanizaki.
Week Seven: Performance Preparation.
Assignment for next week: Indonesian short stories (various authors).
Week Eight: Performances in Seattle (Northwest Folklife Festival, Museum of History).
Week Nine: Dress Rehearsals and Cue-to-Cue.
Assignment for next week: Clear your schedule for the entire week. Expect to be available after the final performance to help strike the set and clean up.
Week Ten: Final Performances.
Assignment for next week: Evaluations. Come with evaluations of self and faculty.

2. Fall Quarter syllabus for Awakening Ireland: From the Power of the Bards to the Call of the Euro, taught by an ethnomusicologist, a philosopher, and a literature professor.

Week One:		*Céad Míle Fáilte!* Thematic Overviews
9/27	9:00–1:00	Program introduction (read O hEithir before Thursday)
		Orality and Literacy, pt.1 (Charlie)

9/28	10:00–12:00	Studying Ireland (Patrick)
	2:30–5:30	Films: *History of Ireland*; *Atlantoons*, pt.1
9/29	9:00–11:00	Starting on Gaelic (Seán)
	12:30–2:30	Integrative seminars (come prepared with five poems from the *Penguin Book of Contemporary Irish Poetry*, be able to read aloud and discuss them with your colleagues)
	2:45–3:15	Final gathering
Assignment for next week:		*The Táin* (Thomas Kinsella) and pages 5–39 of *The Cultural Conquest of Ireland* (Kevin Collins).

Week Two:		Ancient Ireland: Poetry and Place
10/4	9:00–11:00	Book seminars on *The Táin* and Collins
	11:30–1:00	Gaelic in Language, Place Names, and Songs (Seán)
10/5	10:00–12:00	Bardic and Druidic Traditions (Seán)
	2:30–5:30	Animated film: *Celtic Trilogy*; film: *Atlantoons*, pt.2
10/6	9:00–11:00	Reading of "Translations," Orality and Literacy, pt.2 (Charlie)
	12:30–2:30	Integrative seminars
	2:45–3:15	Final gathering
Assignment for next week:		*Every Earthly Blessing* (Esther DeWaal).

Week Three:		Ancient Ireland: Spirituality and Place
10/11	9:00–11:00	Book seminars on *Every Earthly Blessing*
	11:30–1:00	Indigenous Christianity (Patrick)
10/12	10:00–12:00	World Oral Narrative and Linguistic Ties (Charlie)
	2:30–5:30	Film: *Celtic Monasticism*
10/13	9:00–11:00	Gaelic Poetry and Song (Seán)
	12:30–2:30	Integrative seminars
	2:45–3:15	Final gathering
Assignment for next week:		*The Serpent and the Goddess* (Mary Condren). First integrative paper due on Tuesday, October 17 in your seminar leader's mailbox.

Week Four:		Ancient Ireland through the Conquest
10/18	9:00–11:00	Book seminars on *The Serpent and the Goddess*
	11:30–1:00	On Writing Poetry (Charlie)
10/19	10:00–12:00	Patrick and Bridget (Patrick)
	2:30–5:30	Film: *The Secret of Roan Inish*
10/20	9:00–11:00	Irish resource material; film: *Saint Patrick: A Biography*
	12:30–2:30	Integrative seminars
	2:45–3:15	Final gathering
Assignment for next week:		*The Cultural Conquest of Ireland* (Kevin Collins).

Week Five:		The Conquest
10/25	9:00–11:00	Book seminars on *The Cultural Conquest of Ireland*
	11:30–1:00	Ancient Irish Music (Seán)
10/26	10:00–12:00	Telling Stories (Charlie)
	2:30–5:30	Film: *The Curse of Cromwell* and *The Penal Days*
10/27	9:00–11:00	Getting Performance Groups Together (Charlie)
	12:30–2:30	Integrative seminars
	2:45–3:15	Final gathering
Assignment for next week:		*Paddy's Lament* (Thomas Gallagher).
Week Six:		The Great Hunger–*An Gorta Mór*
11/1	9:00–11:00	Book seminars on *Paddy's Lament*
	11:30–1:00	English and Irish Historiography of the Famine (Patrick)
11/2	10:00–12:00	Responding to the Famine (Patrick)
	2:30–5:30	Film: *When Ireland Starved* Activity: Finalize performance groups
11/3	9:00–11:00	Reading of Thomas Murphy's *The Famine*
	12:30–2:30	Integrative seminars
	2:45–3:15	Final gathering
Assignment for next week:		*Unmanagable Revolutionaries* (Margaret Ward). Second integrative paper due on Tuesday, November 7 in your seminar leader's mailbox.
Week Seven:		The Rising
11/8	9:00–11:00	Book seminars on *Unmanagable Revolutionaries*
	11:30–1:00	TBA
11/9	10:00–12:00	Men's History and Women's History: The Parnells (Patrick)
	2:30–5:30	Gaelic work (Seán); film: *Mother Ireland*
11/10	9:00–11:00	Collaborative study on exam topics (exam to be handed out)
	12:30–2:30	Integrative seminars
	2:45–3:15	Final gathering
Assignment for next week:		*Three Plays* (Seán O'Casey).
Week Eight:		Early 20th-Century Urban Dublin
11/15	9:00–11:00	Book seminars on O'Casey plays
	11:30–1:00	Traditions of Moral Force and Physical Force (Patrick)
11/16	10:00–12:00	Collaborative study on exam topics
	2:30–5:30	Gaelic work (Seán); film: *The Informer*
11/17	All Day	Finish your exam; turn it in by 5 pm
Assignment for ninth week:		*Dubliners* (James Joyce).

THANKSGIVING BREAK (NOVEMBER 18–26)!!

Week Nine:		Early 20th-Century Urban Dublin
11/29	9:00–11:00	Book seminars on *Dubliners*
	11:30–1:00	The Art and Politics of Seán O'Casey (Patrick and Charlie)
11/30	10:00–12:00	The Art of James Joyce (Charlie)
	2:30–5:30	Films: *Juno and the Paycock* and *The Dead*
12/1	9:00–11:00	Gaelic work (Seán); reading of "The Rising of the Moon"
	12:30–2:30	Integrative seminars
	2:45–3:15	Final gathering
Assignment for next week:		Third integrative paper due on Tuesday, December 5, in your seminar leader's mailbox. Prepare your performances! Portfolios are due to faculty by 24 hours after your performance.
Week Ten:		Performances
12/6	9:00–11:00	Performances
	11:30–1:00	Performances
12/7	10:00–12:00	Performances
	2:30–5:30	Performances
12/8	9:00–11:00	Evaluations
	12:30–2:30	Evaluations

Notes

1. For a more detailed study of life within schools of music, see Neuls (1989, 1995).

2. Evergreen is located on a thousand acres of temperate rainforest in the Pacific Northwest, within the city limits of the state capital. It has a student body of about 4000, and 174 faculty, 88% of whom have a Ph.D. or terminal degree. The faculty are 45% female to 55% male, and 26% of the faculty are people of color. The students are 59% female to 41% male, and 17% are students of color. Evergreen has four full-time faculty in music; in addition, Evergreen employs several part-time music faculty. With no traditional departments, the music, dance, and theater faculty are grouped together with media and visual arts faculty in the Expressive Arts Planning Group.

3. "The mission for which The Evergreen State College was founded is fulfilled by an institution-wide climate of engagement, involvement and intellectual curiosity. We find these achievements to be almost unparalleled in higher education in the United States." Quoted from the Commission on Colleges Evaluation Report, October 1998.

4. During this past year I brought in six dozen croissants and talked with the students about the creation of the croissant in commemoration of the Ottoman approach to Vienna. I am not sure that the students thoroughly connected crois-

sants (representing the Islamic crescent) with Mozart, but I certainly had their full attention while I distributed the croissants.

5. I have included in the appendix two examples of a typical syllabus that I would use for an interdisciplinary program that includes ethnomusicology. I try to find good examples of local literature (or notated versions of oral literature) for the students; however, in the case of Indonesian, I translated five short stories myself and presented them to the students. I also give my Irish program students five versions of one story that I translated from Irish Gaelic.

6. I often give them a poem by Aidan Carl Mathews, titled "The Death of Irish":

> The tide gone out for good
> Thirty-one words for seaweed
> Whiten on the foreshore.

The students learn this poem in conjunction with their studies of Irish-Gaelic—not just the language itself, but its fall and recent rise in twentieth-century Irish and Irish-American society. The trochaic nature of its second and third lines also mimics the Gaelic tendency to emphasize the first syllable of each word, making those lines more inherently Gaelic.

7. Although the students live in a rural area—and study traditional Irish music—when we take them to Ireland, they can't help being exposed to nearly every aspect of current Irish popular culture and its musics, from Sinéad O'Connor to The Corrs.

8. Generally speaking, the students both love and hate the evaluation process. As one of my students put it, "I would much rather receive a C than an evaluation that detailed every aspect of my mediocre potential."

9. Evergreen keeps and staffs two boats for programs to use each year, whether for marine scientists, maritime literature specialists, or ethnomusicologists.

10. In the 2001 school year, I am teaching with a Buddhist priest and a communications specialist. In 2002 I teach with a feminist theorist and a filmmaker. In 2003 I may teach with a marine ecologist. I was recently sent by the taxpayers of Washington state to the Galápagos islands, where I learned first-hand about geology, evolution, and marine biology with a dozen science faculty. This extraordinary faculty-development opportunity was intended to enable science and arts faculty to develop new programs blending the two disciplinary perspectives. Although I joked with the lone geologist on the trip about creating a program called "Rocks and Roll," the one I genuinely intend to teach is called "The Shore," which will focus on human cultural interactions with the intertidal zone.

11. We frequently offer guest lectures to the programs of our colleagues. I recently gave a lecture/presentation on Irish musical responses to the famine for a program on economics and agriculture; I have taught songwriting to creative-writing programs, and led forest ecology students in processional dancing with bamboo rattles. I have even given a lecture on the nineteenth-century symphonic and "exotic" music used to represent aliens in science fiction films and television shows, including *Star Trek*.

12. The ideal seminar size is about a dozen students. However, a group of twenty-five is still feasible. Ask your students to bring in a response paper to a

book, film, or piece of music, and to prepare for critical analysis. Meet them at a coffeehouse or your own home, and make sure they speak. It not only prepares them better for graduate school seminars or even real-world discussions, but it also causes them to extemporaneously shape critical opinions and express them in a way that extends far beyond the "I like it"/"I don't like it" dichotomy that characterizes many undergraduate interactions.

13. In the Music and Dance of Brazil and the Caribbean program, we had our students join with a large local *batucada* (Brazilian processional drumming) community group. The group welcomed our students as drummers and dancers (including those with no previous experience), and they all performed in Olympia's annual springtime "Procession of the Species," in which thousands of community members dress up as aspects of nature and parade through the streets. The *batucada* group placed ads in the local paper for women of a certain age to parade as *baianas* (who precede the drummers in Carnaval), and recruited hundreds of dancers. Among the schoolchildren dressed as raindrops, the twenty men carrying a full-sized replica of a gray whale, and the many soaring eagles and butterflies, the *batucada* group ("Samba Olywa") was a highlight. It created indelible memories for our students, and was as close to Rio as many of these students will ever get. Not bad for a survey course.

14. *Saudade* is often translated as nostalgia, but it also implies longing, bittersweet feelings, yearning, and homesickness.

15. The Irish *tá fidil agam* translates as "there is a fiddle at me," implying equal agency on the part of both the fiddle and the musician playing it. The larger implications of ownership also concern students when it comes to discussing the English takeover of Irish land, and who "owns" land when local words do not express the concept.

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Noetic Learning through Music and the Arts: A View from the Conservatory

By Peter M. Rojcewicz

> *The aim of education is therefore the creation of artists—of people efficient in various modes of expression.*
>
> —*Herbert Read*

Introduction

Higher education needs a theory with which to program schools with the goal of learning with one's entire being. Learning by means of abstract reasoning alone precludes a meaningful and productive life. Contemporary life in its complexity requires an expanded notion of intellect. Sadly, our universities too often alienate students from themselves and others by an over-emphasis on undergraduate specialization and professional studies (Douglas 1992), marketplace values determined by financial and instrumental performance indicators (Readings 1996), and an unwholesome sense of the intellect as objective, rational, and abstract. Students graduate believing that they *know*—but they do not "know" in the complex ways that integrate the senses with reason, or critical thinking with imagination (Rojcewicz 2000). They do not possess minds disciplined for intellectual adventure. Rather than effectively developing their full intellect (Rahman 1997), most college students display limited sensing, piecemeal perception, partial understanding.

Healing their cognitive splits requires an educational experience based upon a unified system of pedagogical values and activities to join the head and the heart. I offer Noetic education as an approach to teaching and learning, as embodied activities that seek to expand student literacy, beyond the capacity for written language.

"Noetic" comes from the Greek word *nous*, meaning all-encompassing ways of knowing, including rational and aesthetic, discursive and nondiscursive.[1] Noetic education has as its goal an enlarged mind, essential to wholeness. It seeks development of the faculties of human cognition, including the perceiving, feeling, and imagining that are necessary for developing a wide repertoire of learning modes, including non-rational modalities associated with the arts. The holistic approach of Noetic education can help students learn to interpret the literal and metaphoric aspects of thought, feeling, sound, movement, vision, and intersubjectivity, as part of an arts-based general education.

Current Musicology 65

Music survey students should be given opportunities to know music not simply as passive listeners, but as active producers of music. I recommend improvisational in-class activities as one way of developing the integrity of mind, body, and sound, equally essential to a musician as to any other highly functioning human being. Faculty should use improvisational arts activities in their music survey classes for several reasons.

First, learning through hands-on experience produces greater student understanding of what and how they learn. Engaged in aesthetic activities and the making of artifacts, students gain an intimate knowledge of their subject matter not easily submitted to codification or analysis. Intimate knowledge of music and the arts unifies subject and object, thinker and thought, knower and known. By participating in the making of art, students do not receive information passively, but actively discover and construct knowledge. The arts provide students opportunities for direct learning and embodied knowing, beyond the intellectualizing of experience. The meanings of art inhere in the forms of art, in the mediums themselves (Dewey 1934). Knowledge transmitted by propositions is discursive in nature; science is the model for discursive knowledge. As non-discursive forms of knowing, the arts do not state so much as express their meanings. Discursive knowledge, according to Suzanne Langer, functions like a pointer that directs attention to features other than itself, providing a useful tool to learn about the facts of the world. Non-discursive forms of knowledge present their meanings directly—not mediated linguistically. The arts are the model for non-discursive knowledge. Because it involves intuition, emotional affect, and unconscious processes, non-discursive knowledge cannot be presented in discursive form (Langer 1976: 163–80). Most music survey courses transmit information rather than teach through doing. Hands-on, non-discursive learning is more permanent than learning through explicit verbal instruction since it employs the senses and the intellect together, leading to insights that immediately become part of the students' knowing, as opposed to facts to be memorized later. Verbal instruction proves most profitable when it follows on the heels of hands-on learning, to clarify issues, answer questions, or identify concepts that have emerged. Verbal instruction helps to teach what students already know but have not sufficiently verbalized (Neville 1992: 16).

The second reason music-related activities should be a standard part of the pedagogy of music survey courses relates to the formation of personality. The different learning styles promoted by art-making provide cognitive channels required for ordering the abilities of the self. Because it provides opportunities for the enhancement of multiple faculties of heart and mind, art-making calls forth the fundamental components of the self and organizes them into provisional structures by which we experience

different ways of being alive to suit the people we are and are becoming (Booth 1997: 24). Extending ourselves in and through the arts, we remake ourselves in salutary ways along the lines of the human spirit's longing for wholeness, for contact with what is sacred and human. Herbert Read knew that "The aim of education is therefore the creation of artists—of people efficient in various modes of expression" (1958: 10). The analytical disciplines of higher education, while essential, do not by themselves address the issue of the full development of the human. A human being is not a disembodied intellect, but a being of physical, social, and self-expressive qualities. To educate a person fully requires that we attend to those multiple needs. Tobin Hart's research on the nature of inspiration reveals "that an exclusively rational style of knowing is associated with a constellation of problems that have depression and meaninglessness as their emotional center and are characterized by excessive mental processing, often in the form of worry, anxiety, obsession" (1958: 7). To avoid alienating students from their learning, their power, *themselves*, we must provide them with opportunities for in-class art activities that allow them to act directly upon their inner knowledge in concrete, meaningful ways which vitalize the body and fuse rational inquiry with emotion and spirit. A mind disciplined in this way is simultaneously more abstract and more concrete. Higher education needs the Noetic vision of learning, which promotes the unity of objective and subjective knowledge, and bridges the split between the self and the world.

Thirdly, we should expand the university experience beyond the limitations of a text-bound curriculum. The goal is to engage students in art-making in order to enrich human knowledge and to make it more widely accessible for personal and social use. Noetic education seeks to familiarize specialized knowledge by making it usable by young and old, trained specialists and non-specialists in other academic disciplines. Since the last decades of the twentieth century, the academic notion of knowledge no longer rests simply upon the value of knowledge product but also upon the nature of inquiry, enactment, and rhetorical discourse common to our academic enterprise. Noetic education squares nicely with this joint emphasis on the value of knowledge and its investigation. By emphasizing inquiry, documentation, reflection, and assessment of learning, faculty can make valuable contributions to teaching as a scholarly activity. Through detailed portfolio mappings of their intellectual processes, students and teachers can learn more about their mutual learning. By promoting the process of hands-on inquiry, as well as the use of carefully selected texts, we define intellectual work broadly, to include the ways people can work creatively on group projects of knowledge, as well as rich, sensory learning. Learning the basics of music in a muscular way, as a player does,

should not be exclusive to professional musicians, but should be a fundamental learning experience in the general education of humanists, as well. Learning by active, hands-on experience makes education enjoyable, which is a prerequisite for productive, lifelong learning.

Learning through the Arts

There seems to be something inherent in the images of each artistic "language" that prepares the mind for a variety of sophisticated cognitive activities, both quantitative and qualitative. Image-making is the mind's fundamental activity of knowing; no cognitive operation is more central to consciousness. New learning results when experiences provide, confirm, or modify images of oneself and the world. Whatever we are conscious of exists in the mind as an image. As primary units of consciousness, images exist in all the sensory modes of perception. Images of sight, sound, taste, touch, and smell abound in the mind. Not simply metaphors for ideas, images relate to how people acquire, organize, retrieve, and use information. Imagistic thinking is a profitable mode of learning and knowing. Scientists, like artists, note the function of imagery in their creative work. Jerome Friedman, recipient of the 1990 Nobel Prize in physics, insists that "Reasoning is constructed with movable images, just as poetry is" (1999: 11). Einstein acknowledged the key role that kinesthetic and visual imagery played in his *Gedanken* experiments. For instance, he imagined himself moving with a beam of light at 186,000 miles per second. This imaginal experience resulted in the reformulation of electromagnetic theory (Speider and Troy 1985: 11). A vision of benzene molecules in the archetypal form of the uroboros (i.e., a snake with its tail in its mouth) triggered von Kekule's discovery of the six-carbon benzene ring (Sheikh and Sheikh 1985: 8–9). Carla Hannaford (1995: 31) asserts that broad-based knowledge rests upon an interrelationship between distinct clusters of multisensory images. She points out that when we read, for example, our brains continually match words with stored sensory images so that we can comprehend the text. When we lack an image for something, we have difficulty grasping its meaning.

The best scientists have always integrated affective, intuitive, and imaginal modes of perception and knowing with analytical reasoning (Polanyi 1964). "Scientific reasoning," in the words of Peter Medawar, "is a kind of dialogue between the possible and the actual, what might be and what is in fact the case" (Haack 1999: 46). Nobel Prize–winning physicist Eugene Wigner stated unequivocally that "the discovery of laws of nature require first and foremost intuition, conceiving pictures and a great many subconscious processes" (Hart 1998: 11). Intuitive flashes provide the rapid generation of hypotheses for testing reality. In a letter to an associate

describing how he solved a problem he faced unsuccessfully for four years, the mathematician Karl Frederick Gauss wrote, "As a sudden flash of light the enigma was solved. . . . For my part I am unable to name the nature of the thread which connected what I previously knew with that which made my success possible" (Friedman 1999: 11–12). A good intuiter may be endowed with some special cognitive quality, but intuition's effectiveness ultimately depends upon a broad-based knowledge of the subject matter (Bruner 1963: 56–57).

In addition to intuition and unconscious processes, prominent artists and scientists use a series of other mental skills and operations. Root-Bernstein (1997: 86) lists seven cognitive traits common to both groups: accurate observation, spatial thought, kinesthetic thought, identification of essential components of a complex whole, recognition and invention of patterns governing a system, empathy with objects of study, and visual, verbal, or mathematical synthesis and communication of results. When mathematical elements of the mind fuse through musical experience with aesthetic elements, students undergo an activity of holistic knowing that challenges, at least temporarily, divisions between reason and feeling, mind and body, text and context.

John Miller Chernoff (1979) discusses how drums produce dance rhythms that mediate social relations among the Dagomba people of Northern Ghana. The Dagomba value aural and kinesthetic aspects of musical communication more than they value words. They maintain that the heart thinks. Rhythms absorbed by the Dagomba psyche from birth provide the means by which people relate to themselves and to each other. Rhythm creates a social as well as an aesthetic reality. Dagomba dancers "feel" the beat within their entire mind-body instrument. Through physical movement, music and social knowledge unite; one hears the music and understands it kinesthetically through dance. Music and dance, learning and everyday life, fuse. No meaning, no comprehension of the cultural occasion and one's role within it exists divorced from full aural, physical, and mental participation.

If we fail to understand the ways our bodies respond to the basic situations of life, we forfeit important cues about how we know ourselves in the world. Movement, balance, and touch relate to the development of conscious learning. In societies where children receive little physical stimulation or suffer disturbing events, and where adults rarely touch, the tactile system stagnates. Touching, perceiving, and thinking intersect; intelligence resides in every cell of the body. Thinking is not done *by* the brain, but simultaneously *in* and *through* the mind-body. Particular emotions such as joy or anxiety relate closely to receptors at the cellular level of tissue, bone, and blood. Robert E. Thayer (1996) demonstrates that moods

arising in the body determine the kinds of thoughts we have and whether we perceive a given situation as a crisis or an opportunity. Reports indicate that children and adults with learning disabilities often display a deficient sense of rhythm. An essential role of rhythm in an organism and in a society is to synchronize its parts and systems. Our bodies are thinking, mindful bodies.

Dance is not simply about observing the beauty of form and design; it is also a matter of our bodies seeing and understanding other bodies in motion. The process of seeing dance is more than intellectual; it is also an exercise in muscle memory. Our muscles may flinch when we see a dancer perform a difficult sequence of movements. This form of somatic understanding relates to a form of physical therapy in which a therapist slowly moves the limbs of a paralyzed person in a manner that mimics walking.[2] The person remembers and activates the experience of walking, which is imprinted on the body's internal sense of pattern. The body recalls what the mind cannot grasp. Therapist and patient trust in the validity of nonrational kinesthetic knowing.

Dance activates in us a deep, primal understanding. Dancer Janet Heyneman has attempted to connect body and mind, nature and spirit by mastering the *sumi-tori* movement of Japanese *noh* dance. During a practice session, she understood an image from a song, which found a deeper meaning in the physical movement of *sumi-tori*. Heyneman muses on the event this way: "It is something imprinted in that memory that is the common ground of mind and body. . . . It's a memory that combines all the physical senses plus some emotional and spiritual sense of patterns" (1989: 41). She experienced in her movements a meaning she could not analytically explain, but her body understood. Once she sacrificed the need to analyze the movements, she observed that her "body gradually found the way by itself." Tradition states that *noh* dance arose from the movements inspired by a god. In that state of inspiration, with its inevitable release of control, the body follows its paths of memory and makes physical the outline of the dancer's inner life. Heyneman points to the power of music and dance to provide structured access to personal knowledge.

We should neither slight nor take for granted the sensing of the body in artistic performance, dance or music. Any student of a music survey course who desires to understand music from the inside of its nondiscursive, metaphoric language by thinking *in* sound, and not merely *about* sound from a position of intellectual removal, must experience music in a "muscular" way as a player. By performing music, students understand it as a means of realizing artistic designs, ideas, and purposes. Jerome S. Bruner makes the same point in relationship to physics:

> The schoolboy learning physics is a physicist, and it is easier for him to learn physics behaving like a physicist than . . . mastering . . . 'middle language'—classroom discussions and textbooks that talk about the conclusions in a field of intellectual inquiry rather than centering upon the inquiry itself. Approached in that way, high school physics looks very little like real physics, social studies are removed from the issues of life and society as usually discussed, and school mathematics too often has lost contact with what is at the heart of the subject, the idea of order. (1963: 14)

By hands-on engagements with music, students can learn to develop a sensory and kinesthetic vocabulary with which to communicate and understand music from the intimate position of an insider, rather than merely acquiring a specialized vocabulary of critical academic terms with which to describe music from an intellectual distance. By its very nature, discursive language tends to subordinate the body in favor of the mind, thereby precluding the possibility of Noetic consciousness. According to Aldous Huxley, words dissolve direct experience and our recollection of it (Nakagawa 2000: 182). Moshe Feldenkrais likewise notes this "tyranny" of abstract language: "As verbal abstraction becomes more successful and more efficient, man's thinking and imagination become further estranged from his feelings, senses, and even movements" (Nakagawa 2000: 182). Students' Noetic comprehension as integral mind-body beings requires that they have some primary experience of music making.

Noetic Learning in the Classroom

If music survey students are to think *in* music, solving aesthetic problems and making intellectual decisions in the medium of sound as part of a holistic learning that is aural, analytical, and muscular, a participatory musical component must be part of their in-class experience. Learning to play music, learning how to dance to music, learning the metaphoric language of music must be part of our general education methodology contributing to fully animated thinking. Noetic learning requires that our curricula include but move beyond the development and use of the critical terms of listeners and observers. I recommend that improvisational exercises be used to transform students into reflective "operators," and thus promote musical learning and knowledge that is "in-looking" rather than "on-looking." Before presenting some practical exercises for nonmusicians by which to incorporate Noetic learning in the classroom, I shall discuss the relationship between improvisational performance, thinking, and living.

Composers of the Western classical tradition have utilized improvisation effectively. In the nineteenth century, however, improvisation declined as an important factor in determining one's overall musicality. The industrial age fostered a climate ripe for specialization and professionalism in most domains of life. A series of unfortunate divisions took place between composition and performance, popular and classical forms, and the old and the new.

Until the mid-nineteenth century, the musical world expected composers to improvise. Historians have noted the improvisational activities of Bach, Mozart, Haydn, Beethoven, Liszt, Paganini, and others. Giuseppe Tartini's 1747 written exposition on violin playing, *L'arte del arco*, included a chart indicating 17 ways of embellishing a particular *adagio* melody. That same year, as a means of demonstrating his considerable musicality to Frederick the Great, Bach richly ornamented a theme given to him by the Prussian king. Chopin improvised frequently at the piano, and some of his improvisations turned out to be among his most acclaimed mazurkas. In 1756, Mozart's father Leopold wrote a monograph on various pleasing ways to extemporize on a fantasia. In his 1933 essay "Brahms the Progressive," Arnold Schoenberg wrote that "composing is slowed down improvisation; often one cannot write fast enough to keep up with the stream of ideas" (1984: 439). Leonardo da Vinci was an improvisational virtuoso on the viola da braccio. He and his companions composed operas, for which they created the poetry and music in the moment.

Despite virtually disappearing from the Western classical tradition, improvisation can be found in other forms of music: jazz, pop, raga, klezmer, and a host of African tribal idioms, to list only a few. Perhaps the collective psyche requires improvisation in our cultural language, since it plays a significant role in human creative expression.

In the process of improvisation, unlike re-creation, no score provides guidance. To improvise, you must be able to live and make decisions in the present moment. Memory (the past), intention (the future), and intuition (the now) merge and focus the mind. The time of inspiration, technical execution, emotional texturing, and communication with an audience become one. You must faithfully surrender to the process of creative problem solving and not be bound absolutely by technique. The rationale for what you do in improvisation rests squarely on your experience, which is not limited to technical training. Musician and author Stephen Nachmanovitch insists that when improvising

> You certainly use your training; you refer to it, understand it, ground yourself in it, but you don't allow your training to blind you to the actual person who is sitting in front of you. In this way you pass be-

> yond competence to *presence*. To do anything artistically you have to acquire technique, but you create *through* your technique, and not *with* it. (1990: 21)

Claude Levi-Strauss (1966: 17) refers to improvisational thought as *bricolage*, the process by which people created myths in preliterate societies. A storyteller sings history, anecdote, personal and collective dreams into stories that mark a people's identity and perspectives on the world. The *bricoleur* is a kind of handyman, a jack-of-all trades, a folk "engineer." A highly resourceful and imaginative creator, he faces problems as they arise and makes decisions. No intrinsic or pre-established order, system, or design dictates the materials he employs. His associative and metaphoric faculties of mind permit him to see and utilize found objects as the functional equivalent of tools. College professors as *bricoleurs* avoid absolute positions on a musical text or issue which students must accept. Faculty as *bricoleurs* encourage students to explore their learning environment and allow them to be surprised or challenged by unexpected insights produced by their improvisational thoughts or performances. They allow students appropriate lengths of time to pursue potentially profitable tangents, or assist them in pursuing the matter in greater depth later. Improvisational teachers regard all texts as pretexts to students' learning.

Improvisation provides an occasion to learn how to think *in* the metaphoric languages of the arts, not simply thinking and knowing *about* them from outside the aesthetic experience. The instrumentalist whose music sheet falls from its stand, or the vocalist who temporarily forgets the words is at a loss, unless he can enter the reality of the work, so as to play *in* the spirit of Mozart, sing *in* the spirit of Figaro. Intelligence manifests itself not by how much we know how to do something, but how we respond when we do not know what to do. Our intelligence is sharpened by any situation or activity, like improvisational art-making, that presents us with problems that we must solve for ourselves and for which there are no answers in books (Holt 1967: 137). The musician must get inside the composer's head, so to speak, and effectively utilize the composer's way of hearing, thinking, and moving. The artist must do something of what the master composer, choreographer, or poet has done; the artist must know something of what the master knew. Like the *bricoleur*, the improviser must utilize the "odds and ends" of life experience to meet his emerging artistic needs. Improvisation is the proving ground for knowing how to know and learning how to learn in an environment of emerging challenges.

Beyond the fine or performing arts, we improvise in life. Speech is certainly the most common form of everyday improvisation. From the basic raw material of vocabulary and a set of operational rules called grammar,

speakers are able to generate an infinite array of creative utterances and written statements. Nachmanovitch observes, "Whether we are creating high art or a meal, we improvise when we move with the flow of time and with our own evolving consciousness, rather than with a preordained script or recipe. . . . We then begin to experience creativity and the free play of improvisation as one with our ordinary mind and our ordinary activity" (1990: 17, 19).

Moreover, we know that improvisation *is* life. Mary Catherine Bateson (1990) argues that most people no longer possess a single constant vision of themselves and their lives. She contends that many people have three or more careers before retirement. Skills and materials for fashioning a life are no longer clear. Many people, particularly women, can no longer follow paths tread by previous generations. Basic concepts used to construct a sense of self and meaningful activity—work, home, love, commitment—have changed. Like the *bricoleur*, many of us must respond to chance and the uncertain availability of resources. We combine and recombine familiar and unfamiliar elements of experience in response to new life situations. We follow grammatical principles of action and an evolving life aesthetic in order to see the creative potential in our conflicted lives, which may be interrupted by divorce, unemployment, sickness, and geographic relocation. According to Bateson, life as improvisation means continually reimagining the future, reinterpreting our past, and imbuing the present with meaning. Like improvisational art, improvisational living does not make something from nothing, but offers a patchwork of personal and professional achievements stitched from a pattern of multiple commitments and activities. Improvising a life according to one's inner design means relying upon an unseen foundation of fundamental convictions and talents that produce outward effects when acted upon in social situations. Thinking and living as improvisation liberate the mind from the notion of a single legitimate path to follow.

Students of the humanities should be expected to improvise with images, ideas, alliances, and patterns of behavior, critically challenging the concepts, perspectives, and values of their teachers, as well as those of the classical and contemporary artists and authors studied. They should be encouraged to creatively propose efficacious alternatives to selected worldviews and attitudes, speculating as to what possible outcomes those alternatives might have produced. For example, to be able to think *in* history, students must imaginatively enter its dramatic ebb and flow. They must reenact historical events, devise courses of possible thought and action that might have altered our narratives of the past, deepening our understanding of why we are now where we are, and how concerned and thoughtful

men and women got us here. In this way, students do not study history for its own sake but as a means of studying the world. Thinking *in* the drama of history more vividly informs students about life than can dry catalogues of names, dates, and places. This Noetic process of thinking *in* the subject matter of history can be accomplished by using enhanced entry points—philosophical questions, narratives, videos, poems—that require students to pursue information and experiences essential to understanding a historical event or figure. Noetic learning activities, including but not limited to simulations, role playing, problem solving, dramas, and case studies, can also be used to know history as an organic experience of mind-body. In this way, history lives *in* and *for* students.

An improvisational mind allows people to make decisions in the moment —about which thoughts, feelings, and actions can be pursued, and for what reasons. The arts and humanities can liberate one's self from narrow thought, feeling, and behavior that diminish our spirit and shackle the mind. To the degree that we can perceive and organize our experiences in different ways, thereby changing them, we are free. Encouraged by hands-on experience with life, music, and the arts, cognitive freedom involves intention, feeling, and the handling of concrete instruments, all of which reinforce and enhance Noetic learning. Improvisation coordinates reason, intuition, emotion, movement, and imagination to create a unified act. Improvisation and free play create a place where thought is muscular perception, and body is simultaneously mind.

In their personal encounters with significant artworks, students engage in aesthetic decision making and problem solving that parallel ideas and actions inherent in selected masterworks. Music instructors choose among the salient ideas of the semester—timbre, orchestration, musical form—and design a sequence of activities addressing a particular musical concept around which to involve students directly in the process of making art. In this way, students experience what it is like to think and feel and learn *in* art, gaining an insider's knowledge of a master artist's compositional process, while at the same time exploring their own creative possibilities. This transaction with the artist and the art places a premium upon *active* knowledge, not information delivered from the outside. The process of learning by discovering their inner knowledge provides students with opportunities to select the direction and the substance of their learning, shaping the ways their world will look, sound, move, and feel. Transformations arise through embodied interactions with the world (Hocking et al. 2001), and as a result of these transformations, students develop powers of attention that they can bring to any situation of life as the basis for learning and creative living.

After they actively involve themselves in issues analogous to those faced by a master artist, students listen to compact discs or attend live performances of the music they have studied. Because of their pre-performance research and inquiries, students make connections between the musical performance and the aesthetic challenges they previously faced in the classroom, gaining powerful insights and understandings. The "aha" moment of learning is the sensation that between an external artifact and the free play of the mind there is a fit or correspondence that resonates with us in pleasing or disturbing ways. Without this capacity to recognize a correspondence or rightness, nothing can be known or learned (Jones 1992: 53). In this respect, the aesthetic-artistic experience is the ground of all knowledge and therefore must be part of any program of general instruction. Experiential artistic learning *in* and *through* music enhances perception, intuition, and critical thought, strengthening the pedagogical senses of wonder and relationship. Encounters with works of music, after working *in* music, strengthen students' capacities to perceive, listen, and think attentively. By having an intellectual *and* hands-on experience of the possibilities of sound, music survey students can become more articulate about their understanding of the master composer's work; thinking *in* facilitates thinking *about* music.

Finally, teachers working creatively within the Noetic education model provide students with frequent opportunities to absorb and reflect upon their perception and experience of music, using a variety of means to document what and how they learn. Documentation tools include portfolios of student writings, audio/video tapes, charts, graphs, or maps. Through a detailed documentation process, students begin to learn about their learning and how it is essential to their well-being. Students develop and sharpen not only their critical-thinking ability to analyze and interpret content, but also their reflexive ability for *meta*-thinking, that is, thinking about the nature of their thinking, a self-conscious awareness of the nature of their mental processes. Portfolios allow students to document and map their learning, share their perceptions, discuss them, and reflect on them privately and collectively.

To provide a practical basis for Noetic learning in music survey classrooms, I recommend the following activities. Classroom instructors should adapt each activity described below according to length of class time, course purpose, and inventiveness of teachers and students. At the end of each activity, or toward the end of each class period, instructors should provide ample opportunity for students to absorb and document their experiences. As a result, students come to better understand not only what they learn, but also how, and under what conditions. Faculty should give immediate, continuous, and relevant feedback to students in order to

encourage their reflexive thinking skills. By the end of a semester, I frequently observe students taking greater responsibility for their education. Inquiry includes rational analysis, creative synthesis, and the ability to adapt to a variety of perspectives, as well as increased curiosity and empathy for the material. The suggested activities that follow do not presuppose that students possess specialized musical training or ability. These art-making activities work equally well for students ranging from middle school to college.

Timbre. Have students place a common material like rice in a balloon to create a kind of maraca. Instruct them to shake their balloons, noting the tone quality. Fill other balloons or the same balloon with beans, oats, pennies, pasta, or whatever may be available. Add air to some balloons. Create drums by using balloons as drumheads and tin cans as resonators. Play them with pencils, pens, or straws. Play each instrument, noting the nuances of timbre produced by each balloon or drum. Instruct each student to begin to categorize the various sounds into sections. Ask a series of questions involving a number of timbre considerations: Which balloons have a muffled, echoing, or clanking sound? Next, organize the students into groups for a collective composition. Give them a directive as to what their composition should attempt to express: anticipation, sadness—or simply a cool, "feathery" sound quality. If the feathery quality is chosen, play a musical selection where an "airy" flute solo exists, such as Debussy's *Prélude à l'après-midi d'un faune.* Now play for the class other musical selections where the issue of tone color is primary. Have students reflect in their writing portfolios on the composers' varying uses of timbre. Ask them to consider what correspondences or differences they can perceive between what they did and what they hear in the compact disc selections. Ask them whether their heightened sense of the timbre of different instruments helps them to grasp the composer's expressive purpose, revealed by his calling for a particular instrument or combination of instruments.

Orchestration. After dividing the class into small groups, guide them through a series of related steps that help them to compose a one-minute musical piece using five different "instruments," either of their own making or (percussion) instruments that may be easily obtained. Encourage students to use their instruments in distinctive ways. Ask them to identify the sound quality produced by each instrument, noting all subtleties. After they get a sense of the capability of their instruments, have the groups spread out throughout the room so that they can create and rehearse their compositions. Make sure that they can point to a specific beginning, middle, and end, with each section possessing its own distinctive theme (e.g., wonder, terror, innocence). After they play their works, advise the students to reflect on the process and to state their reasons for each

instrument choice and the order of their entrance. At this point, bring into focus an orchestration idea important to the course. Play appropriate musical selections, asking students why they think the composers chose certain instruments to be played where and when they appeared. Raise questions for students' consideration, such as: Why does the flute pick up the melody here? Why is this musical section given to the brass? Students should reflect upon the entire sequence in their portfolios, documenting their perceptions and productive activities.

Sonata Form. Place students into small groups and instruct them to develop a simple rhythmic phrase by tapping it out with a pen or pencil on a desk. Choose one such phrase and connect it to another student's phrase on your way to creating ABA form. Have students develop a second theme group by freely combining, breaking up, repeating, extending, or recombining the phrases in ways that contrast with the first theme group. Now require that they provide a rhythmic phrase that establishes a change in tonality by having them use the pencil to strike a book or object other than the desk, as a bridge between section A and section B. Have students repeat the first theme group and challenge them to determine how to put the themes together in an ABA form that sounds interesting. Next, have the students perform their ABAs with their pencils and pens, perhaps advising them to add a brief or extended phrase as a coda. Finally, listen to the groups' pieces before playing a compact disc recording of selected course materials (e.g., a part of Mozart's Symphony in G Minor). Have the students listen carefully, noting how Mozart decided the structural issue faced by each student during the in-class activity. Ask them to reflect in their writing portfolios on the range of different solutions their classmates offered to the same formal challenge.

Singing. This activity can be used to investigate the notion of "dialogue" in music. Listen to compact disc selections of two voices engaged in a kind of call-and-response sequence, or the music of a quartet in which two instruments seem to be speaking to one another. After dividing the class into groups, instruct them to convert a dialogue from a selected dramatic play into a musical dialogue. Prohibiting the use of words, advise students to use class-made or other available instruments to find musical equivalents to the dramatic moments of the dialogue under consideration. In addition, instructors can have students work musically with language. For example, provide or have students select a line of Robert Frost's or Wallace Stevens's poetry. Direct them to create a sound piece that uses the lines in a variety of ways to make an artistic point. To get students to work artistically inside music, have them manipulate the singing in ways that illuminate selected musical ideas. Ask the student groups to document the experience so that the others can perform it in front of the class. Reflections should be made in writing-portfolios.

Improvisation. After dividing the class into groups, give each student a topic upon which to improvise a story or a speech (e.g., "The Films of Kurosawa," "How to Make the Triple Play," "Winning the Lottery," "The Art of Living Well"). Each group is to function as a chorus. For each chorus select a conductor who listens carefully as each member presents his one-minute presentation. Next, have members of a chorus stand and recite their pieces in front of the class, as the conductor cues them in and out, calling for some to speak simultaneously or not, directing their dynamics and range, and drawing out various tonal and rhythmic qualities. The challenge for each group is to create a contrapuntal choral composition. After each conductor leads his group, have students record their individual and group reflections, observations, and insights in their portfolios, comparing the conductors' aesthetic choices and strategies, as well as the overall musicality of each chorus. In lieu of stories or speeches, each student can make non-linguistic sounds or gestures to be "orchestrated" by the conductor (Adolphe 1991: 27).

Composition. Have students use their balloon maracas, drums, or any available percussion instruments to create a series of different sounds. Challenge students to create a special aural affect to parallel a moment in a musical piece studied in the survey course. Instruct the small groups to make decisions about how they might shape a sound narrative. Have them compose and entitle a piece that represents a thunderstorm, for example. Each group must notate its work clearly enough to allow it to be played by the other groups. After hearing each group's compositions, play a recording of the "storm sequence" from Beethoven's Sixth Symphony. Instruct students to listen carefully to the quality of the sequence, noting in their portfolios any observations, insights, and questions related to their work and Beethoven's. What choices defined his aesthetic decision-making and musical problem solving? Have the students document each other's compositions in another notation system. Written reflections of the experience should follow.

Conclusion

At the heart of Noetic education is the practice of freedom—freedom to think imaginatively beyond ideologies or authoritarian systems, freedom to express creative energies that propel and direct the human spirit, freedom to become one's own intellectual authority. A free society needs schools that promote the epistemological pluralism required for effective decision-making and evaluation of competing claims. (For instance, students can convert their artistic decision-making and problem-solving skills into one of the most important traits of citizenship: critical consideration of one's political values and those of politicians and candidates for public office.)

To be healthy, an open society requires a broad conception of literacy —broader than just written language and number, since they do not account for all the various means through which thinking and meaning can be expressed. We need to orient learners to their senses, enabling them to hear what they listen to, see what they observe, taste what they eat, and feel what they touch, thereby asserting the integral role of the body in the reimagining of society. Noetic education is a form of social criticism that offers a fundamental and necessary alternative to our disembodied, hyper-rational university eduction. Schooled in the art of improvisational thinking and doing, Noetic learners can help faculty and administrators embody awareness of the arts in ways that balance other important modes of learning and knowing, and provide environments of creative inquiry and production as models for other democratic institutions. A democratic society will benefit when its schools embrace more than the intellect's reduction to economic rationality, by increasing the diversity of intellectual perspectives, products, and performances, while raising the mean of all (Eisner 1998: 50). Educational equity results not simply by providing people with opportunities to enter college, but also by providing them opportunities for integrated learning and whole knowing from their education.

When our colleges and universities foster a single form of literacy, discursive and severed from its moorings in the senses and the imagination, thought splinters and gives rise to the departmentalization of knowledge. The will slackens, the human spirit suffers alienation and fatigue, and we lose an integrated vision of ourselves as a community. Healing comes from mind-body experiences of wholeness. Noetic education seeks to develop intersensory perceiving, thinking, imagining, and learning through the arts and humanities to overcome lopsided development and to reclaim fullness of being. We need to imagine the health of higher education not by "making it up" in a pejorative sense, but by "making it visible."

To disclose and generate meaning, to be speculative and innovative by reading images across the spectrum of cultural representations—these are among the powers of Noetic literacy. To "read" is to think, interpret, and feel *in* images, generating meanings in relation to our lives. Thinking broadly *in* the images of the global arts and humanities helps people connect with their primal humanity and rediscover the basic impulses behind the artistic-aesthetic experience and the practice of thinking and knowing. Lacking the capacity to read images, we remove ourselves from the great conversation of humanity begun in ancient times. An inability to read images diminishes our capacity to comprehend books, find meaning in our music halls and theaters, perceive truths in political campaigns, or critically understand the role of communication media as transmitters and shapers of our political culture. Failure to understand the nature and role

of images in our information age makes us vulnerable to manipulation by charlatans, special-interest groups, or promoters of runaway consumerism. On the other hand, students of Noetic consciousness are prepared to discern complex codes embedded in everyday experience, with which they can explicate the paradigms of meaning that structure their reality. A democratic society needs Noetic thinkers capable of intimate participation in life, rather than just casual observers. If we can learn to grasp the essential wisdom of the world's forms of representation through an experiential, arts-based general education, we can also learn how to see, feel, speak, and move beyond the epistemic blindness of narrow thinking and learning which makes us vulnerable to lethargy and despair.

Notes

* I am grateful to Edward Bilous, Eric Booth, Ron Price, Fran Quinn, Ron MacKay, and Mel Dachs for numerous conversations that have enriched my appreciation and understanding of learning through the arts. My exploration into the subject began with a course that Bilous and I taught for several years at The Juilliard School and the Nashville Institute for the Arts. Thanks to Ron Price for his comments on an earlier draft of this article. I am appreciative of the critical suggestions made by Dan Thompson, editor-in-chief, and the anonymous referees of *Current Musicology*.

1. Former astronaut Edgar Mitchell founded the Institute for Noetic Sciences in Sausalito, CA as a research foundation for the study of mind and its diverse ways of knowing in an interdisciplinary manner. Whereas Mitchell's institute focuses on human consciousness, I have applied the word "noetic" to learning and education. In the ancient Greek world, Socrates and Plato reportedly engaged in a process of dialectical questioning referred to as *noesis*—intuitive insight.

2. Ellen Langer has stated, "Although certain therapies have actually made use of some version of this mode (body therapies or neurolinguistic programming), full mastery is not their goal. Recognizing the difference between going through the motions and moving one's body in awareness brings us into the domain of mindfulness" (1997: 26).

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collection

A Welsh Collection of Mendelssohniana: Letters at Aberystwyth

By David R. A. Evans, R. Larry Todd, and Judith E. Olson

A report in a recent edition of *Current Musicology* drew attention to the little-known Powell collection of music manuscripts, now housed in the Hugh Owen Library of the University College of Wales, Aberystwyth.[1] The nineteenth-century bibliophile George Powell presented the majority of his vast collection of books, manuscripts, paintings, and mineral specimens to the college between 1872 and 1882, and it has since provided scholars with an invaluable source of research material. Among his uncatalogued private papers there exists a folder containing his collection of autograph letters, most of which date from the eighteenth and nineteenth centuries.[2] The majority of them were written by French literary figures, but a smaller portion of the folder's contents is given over to letters by composers of note. There are single examples by Onslow, Offenbach, Adam, and Halévy, and two by Paisiello, but the remaining sixteen letters were all written by that most assiduous of correspondents, Felix Mendelssohn Bartholdy. Eleven of these appear to have come to the college as a result of the Powell bequest; recent investigations have shown that the remaining five belonged to another of the college's benefactors, Sir Hugh Owen, after whom the university library is named. The sixteen documents span a large portion of Mendelssohn's life, the earliest being dated 1832 and the last coming from 1847, the year of his death. For the purposes of this report the Mendelssohn documents have been arranged in chronological order and have been assigned the numbers 1–16.[3] Despite the ravages of time, all of them, save a reply to No. 9, are quite legible. The earliest letter is written in French; all the others are in German.

Of the sixteen documents in the collection, all except No. 12 are published here for the first time. They disclose new information about several facets of Mendelssohn's life and career, including his social engagements in Paris and Berlin (Nos. 1 and 9), details about concert life in Leipzig (Nos. 3, 4, and 13), and Mendelssohn's own creative work (Nos. 2 and 5, regarding the publication of the *Midsummer Night's Dream* Overture and the completion of the choruses to *Antigone*). In several letters the composer responds to special requests, e.g., to consider a plan for an opera

libretto (No. 12), to assist in publishing some vocal trios (No. 7), to lend a portrait (Nos. 14 and 15), and to write a recommendation for a musician (No. 11). Mendelssohn is also shown in an administrative role, as an evaluator of some wayward students at the Leipzig Conservatory (No. 16). The recipients of the letters include minor musicians and *littérateurs* of the 1830s and 1840s, but also the well-known poets and playwrights Adolf Böttger, Wolfgang Robert Griepenkerl, and Ludwig Tieck. Punctuation, spelling, and spacing in transcriptions (and, wherever possible, in translations) follow that of the Mendelssohn documents.

[No. 1]

Madame,

acceptez mes remercimens pour l'aimable
invitation que vous avez bien voulu me
faire. Je dois vous paraître bien coupable
de ne pas être déjà venu moi même vous
remercier pour Toutes les bontés que vous
avez eu pour moi, & vous dire combien j'ai
regretté d'avoir été privé du plaisir de
pouvoir être avec vous lundi passé: une
assez forte indisposition m'en a empêché,
(je suis forcé encore à garder ma chambre) mais
demain j'espére pouvoir la quitter & je
m'empresserai alors de venir vous remercier
& de vous dire avec quel plaisir j'accepte
votre invitation pour lundi prochain.
Recevez les sentimens les plus distingués
de votre très devoué

21 fevr. 1832

Felix Mendelssohn Bartholdy

Dear Madam,

Please accept my thanks for the gracious invitation which you have generously extended to me. You must consider me very ungrateful for failing to thank you in person for all the kindness you have bestowed on me, and to tell you how much I regret having missed the pleasure of being with you last Monday: a somewhat severe indisposition prevented my coming—I was forced to keep to my bedroom yet again—but I hope to be able to leave it tomorrow and I will then hasten to come and thank you, and to tell you with what pleasure I accept your invitation for next Monday.

Please receive kindest regards

from your very devoted

21 Feb. 1832

Felix Mendelssohn Bartholdy

This letter was written during Mendelssohn's Parisian sojourn of December 1831–April 1832. During this time he finished the first version of his cantata *Die erste Walpurgisnacht;* appeared in French high society; met frequently with the pianists Chopin (who made his Parisian debut on 26 February), Kalkbrenner, and Ferdinand Hiller; saw the poet Heinrich Heine; and attended some meetings of the utopian St. Simonian sect. At the Conservatoire his *Midsummer Night's Dream* Overture (op. 21) was performed by Habeneck on 19 February, two days before the letter, and the *Reformation* Symphony (op. 107) rehearsed. Mendelssohn was heard before the French court in a performance of Beethoven's Fourth Piano Concerto. Mendelssohn contracted cholera during an outbreak of the disease in Paris, and this delayed his arrival in England, where the *Hebrides* Overture was premiered by the Philharmonic on 14 May. The composer's pocket diary contains the entry for Monday, 27 February, "soirée Lombard," presumably the second engagement to which his letter refers.[6] "Mde. Lombard" is written on the reverse of the letter in Mendelssohn's hand.

[No. 2]

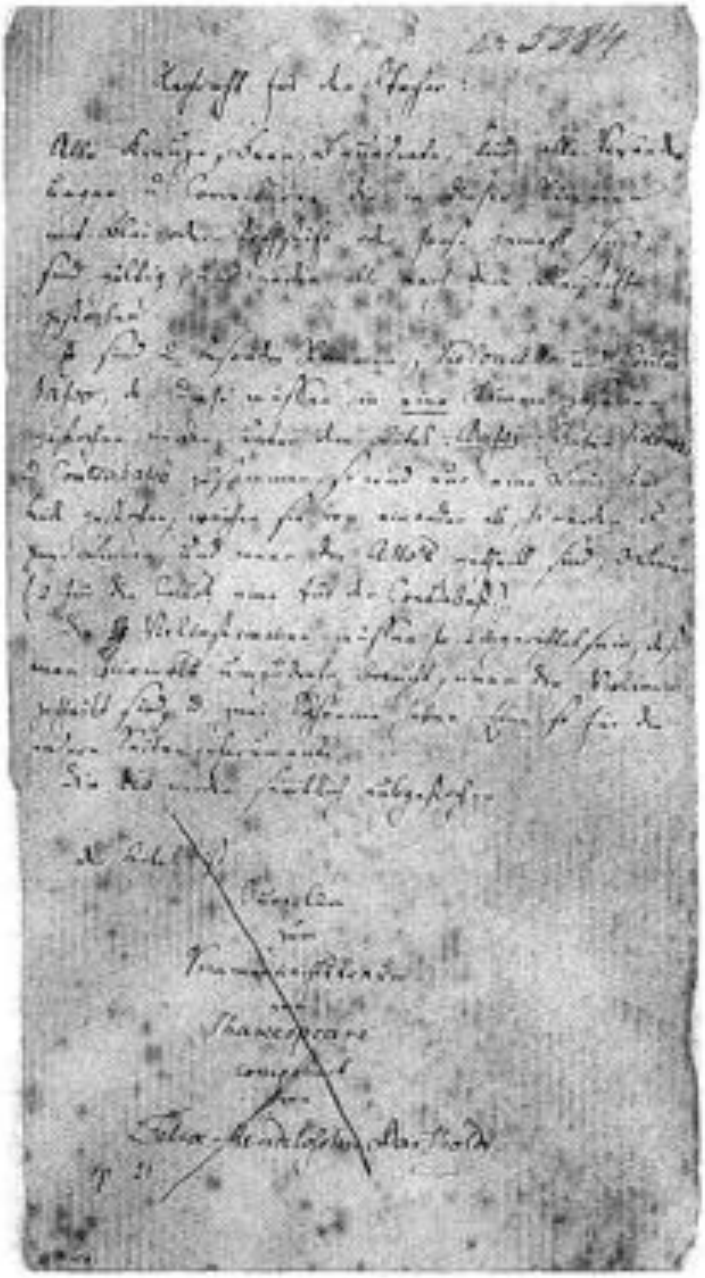
Nachschrift für den Stecher:

Alle Kreuze, Been, B Quadrate, kurz alle Veränderungen u. Correcturen die in diesen Stimmen mit Blei oder Rothstift oder sonst gemacht sind, sind gültig, und werden also nach dem Bleistifte gestochen.

Es sind 2 besondere Stimmen, Violoncello und Contra[-]basso, da. Diese müssen in eine Stimme zusammmen gestochen werden, unter dem Titel: Bassi. Gehen Violoncello u Contrabasso zusammen, so wird nur eine Linie für beide gestochen, weichen sie von einander ab, so werden es zwei Linien, und wenn die Cello's getheilt sind, 3 Linien (2 für die Cellos, eine für den Contrabaß.)

Die Violinstimmen müssen so eingerichtet sein, daß man niemals umzudrehen braucht, wenn die Violinen getheilt sind, u. zwei Systeme haben. Eben so für die anderen Saiteninstrumente.

Facsimile 1: [No. 2] Felix Mendelssohn Bartholdy, postscript for the engraver, inserted in a letter to Breitkopf & Haertel dated 19 April 1832 included with parts for his *Midsummer Night's Dream* Overture (reproduced with the permission of the Library, the University of Wales, Aberystwyth).



Die *bis* werden sämmtlich ausgestochen.

Der Titel ist:

~~Ouvertüre~~
~~zum~~
~~Sommernachtstraum~~
~~von~~
~~Shakespeare~~
~~componirt~~
~~von~~
~~Felix Mendelssohn Bartholdy~~

op. 21

Postscript for the engraver:

All sharps, flats, naturals, in short all emendations and corrections which have been made in these parts in lead or red pencil or otherwise are valid and thus to be engraved according to the pencil marks.

There are two particular parts, violoncello and contrabasso, there. These must be engraved in one part together under the title bassi. If the violoncello and contrabasso move together, then only one line is to be engraved for both. If they deviate from one another, there should be two lines, and if the cellos are divided, three lines (two for the cellos, one for the contrabass.)

The violin parts must be so arranged, that one never needs to turn the page if the violins are divided and have two staves. The same for the other string instruments.

The [passages marked] bis *are to be completely engraved [written out].*

The title is

~~*Overture to a Midsummer Night's Dream by Shakespeare*~~
~~*composed by Felix Mendelssohn Bartholdy*~~

op. 21

On 19 April 1832 Mendelssohn dispatched from Paris the parts for his *Midsummer Night's Dream* Overture to Breitkopf & Haertel.[5] In the letter he included a special note (above and facsimile 1) with instructions for the engraver. The Overture was published in parts by B&H in December 1832 (an English edition of the parts and four-hand piano arrangement had already appeared from Cramer, Addison, and Beale in July).[6] The somewhat unusual instructions concerning the instrumental layout were necessitated by several passages in the overture in which the strings were subdivided, most notably in the celebrated music in E minor to depict the elves. It is not clear who has crossed out the title in the above *Nachschrift*. The parts published by B&H in December 1832 bore the title *Ouvertüre zum Sommer-*

nachtstraum von Shakespeare für grosses Orchester componirt von Felix Mendelssohn Bartholdy, i.e., the same as the crossed-out title but with the additional "für grosses Orchester."

[No. 3]

Hochgeehrter Herr

Ihr mir durch Dem. Möllinger überbrachtes Schreiben erfreute mich sehr, da es mir die Bekanntschaft dieser liebenswürdigen jungen Dame verschaffte, u. mir Gelegenheit gab wenn auch nicht so viel, als ich gewünscht hätte, dennoch hin u. wieder zu ihrem Bekanntwerden in der hiesigen musikalischen Welt beizutragen. Sie hat auch bei einer unserer Aufführungen in der Kirche mitgesungen, u. mit vielem Beifall der hiesigen Musikfreunde.

Ihr Brief kam einem meinigen zuvor, den ich Ihnen längst schicken wollte, u. ebenfalls in Beziehung auf eine Sängerinn. Wir haben nämlich seit einigen Wochen Dem. Clara Novello aus London hier, welche ich bewogen habe bei ihrer Reise nach dem Continent einige Wochen hier zu verweilen u. sich in den Concerten hören zu lassen. Es wäre ihr sehr erwünscht Gelegenheit zu finden Berlin zu sehen u. sich dort etwa zwischen den Acten im Theater hören zu lassen, u. die Frage ist nun ob Sie Ihren Einfluß verwenden wollten, um ihr diesen Wunsch zu erfüllen, u. ob man ihr ein ein= oder zweimaliges Auftreten in dieser Art würde zusichern können. Dem. Novello ist eine höchst geschmackvolle ausgebildete junge Sängerinn, Schülerinn der Malibran, mit frischer jugendlichen Stimme, dabei eine sehr angenehme Erscheinung, die wie ich nicht zweifle, bei Ihnen sehr gefallen würde, u. ich kann sie mit Aufrichtigkeit in jeder Beziehung als eine vollkommen treffliche Sängerinn empfehlen. Wäre es Ihnen nun möglich ihr diesen ihren Wunsch zu erfüllen, so würden Sie ihr u. auch mir einen großen Gefallen thun u. zugleich, das bin ich überzeugt, die Berliner Musikfreunde recht sehr verbinden. Ich bitte Sie mir bald möglichst ein Paar Zeilen Antwort zu geben u. bin mit vollkommner Hochachtung

Ihr ergebener

Leipzig d. 20ten Nov
1837

Felix Mendelssohn Bartholdy

Dear Sir,

Your communication, which was delivered to me by Miss Möllinger, gave me the greatest pleasure, because it enabled me to get to know this charming young lady, and gave me the opportunity, though not to the extent that I might have wished, still of contributing somewhat to her becoming known in the musical world here. She has also taken part in one of our performances in the church, and with much applause from the music lovers here.

Your letter anticipated one of mine, which I wanted to send to you for a long time, and also in regard to a female singer. Namely, for the past few weeks we have Miss Clara Novello here from London. I have persuaded her during her journey to the continent to spend a few weeks here and be heard in the concerts. She would very much like the chance to see Berlin and to sing there between the acts in the theater, and the question is now whether you would be able to use your influence, in order to fulfill her wish, and whether she could be guaranteed a single or double appearance in this way. Miss Novello is a most tasteful, educated young singer, a pupil of Malibran, with a fresh, youthful voice, united to a very pleasant appearance, which I do not doubt would please those around you, and I can recommend her sincerely in every regard as an excellent singer. Thus, if it were possible for you to fulfill her wishes you would be doing her and also me a great favor, and at the same time, I am convinced, the lovers of music in Berlin would be very much in your debt. Please send me an answer of a few lines as soon as possible, and I remain with complete respect,

Yours truly,

Leipzig, 20th Nov. 1837

Felix Mendelssohn Bartholdy

Addressed by Mendelssohn to "Herrn Hofrath Teichmann," presumably Johann Valentine Teichmann (1791–1860), a singer in Berlin. The soprano Clara Novello (1818–1908) was the daughter of the English music publisher Vincent Novello. Her teacher, the Spanish mezzo-soprano Maria Malibran, had died tragically in 1836, from complications following a horse-riding accident. In September 1837 Clara Novello appeared at the Birmingham Musical Festival, in which Mendelssohn conducted his oratorio *St. Paul.* The composer then invited her to Leipzig, where she made her debut at the Gewandhaus on 2 November. Two weeks later, she was featured at the Paulinerkirche in Mendelssohn's performance of Mozart's arrangement of Handel's *Messiah;* among the soloists for that performance, for which a chorus of 300 was assembled, was a Fräulein Möllinger, an alto described by a reviewer in the *Allgemeine musikalische Zeitung* as a "*Theatersängerin.*"[7] Möllinger had been recommended to Mendelssohn by Teichmann, who had written the composer on 6 November.[8]

[No. 4]

Leipzig d. 3ten Jan.
1841

Hochgeehrter Herr Hofrath

Anbei die Abschrift des Concertentwurfs, in welchem ich Ihre sämmtlichen Verbesserungen mit bestem Danke aufgenommen habe. Nur in 2 Concerten (nämlich dem Haydnschen u. dem Mozartschen) habe ich mir die Freiheit genommen noch etwas zu verändern, da mir es in dem erstern leid that, nicht eine Symphonie zu haben, u. somit die ganze zweite Hälfte ohne Haydnsche Symphonie zu lassen; u. da ich ferner außer Winter gern noch einiger andren Componisten aus Mozarts Zeit gedenken wollte. Das Duett von Sacchini u. das (noch näher zu bestimmende) Gesangstück von Romberg habe ich deshalb eingeschoben, u. bitte Sie nun, was Ihnen davon u. in den übrigen Concerten (in welchen ich aber nur hie u da Kleinigkeiten geändert habe) nicht recht ist, wieder zu verbessern und den Entwurf alsdann an die übrigen Herrn Directoren circuliren zu lassen. Es versteht sich, daß ich mit sämmtlichen Stück=Änderungen von Ihnen, im Voraus einverstanden bin, u. sie dankbar annehmen werde.

Hochachtungsvoll stets

Ihr ergebener
Felix Mendelssohn Bartholdy

Leipzig, 3rd Jan. 1841

Dear Counselor,

Enclosed is the copy of the plan for the concerts in which I have most gratefully included all your suggestions. Only in two concerts (that is the Haydn and the Mozart) have I taken the liberty of changing something further, because it bothered me not to have a symphony in the first one, and thus to leave the entire second half without a Haydn symphony, and because further I would like to include apart from Winter [from the Seasons*], some other composers from the time of Mozart. I thus included the duet by Sacchini and the (to be determined more precisely) vocal piece by Romberg, and I now ask you to correct once again everything which does not please you in this and in the remaining concerts (in which, though, I have only here and there made minor alterations) and then circulate the plan to the remaining*

directors. Of course I agree in advance with all the changes in pieces made by you and will accept them gratefully.

Respectfully always,

yours truly,

Felix Mendelssohn Bartholdy

The letter, to an unnamed director of the Leipzig Gewandhaus, concerns Mendelssohn's plans for the subscription concert series, in particular, a series of "historical concerts" that he gave in January and February 1841, which featured the music of J. S. Bach, Handel, Haydn, Mozart, Beethoven, and composers from Mendelssohn's time. Sacchini: Antonio Sacchini (1730–1786), composer of *opera seria;* Romberg: the violinist Andreas Romberg (1767–1821).

[No. 5]

Hochgeehrter Herr Hofrath

Heut bin ich mit den Chören zur Antigone fertig geworden, und ein Theil derselben ist bereits beim Abschreiber. Auch sollen wie ich gehört habe bereits in dieser Woche die Leseproben beginnen. Dürfte ich Sie da wohl fragen, wann es Ihre Zeit erlauben wird mit mir über mehrere Puncte zu sprechen, und ob Sie einen Tag zur Herüberkunft bestimmen können, oder ob Sie in Potsdam bleiben u. mich dort erwarten wollen? Es müßte dann aber freilich bis zum Ende der Woche aufgeschoben bleiben, weil ein entsetzlicher Catarrh mich seit einigen Tagen ans Zimmer fesselt, u. mir die Fahrt auf der Eisenbahn wohl bis dahin verbieten würde. Ihrer Bestimmung entgegensehend bin ich stets

Ihr ganz ergebner

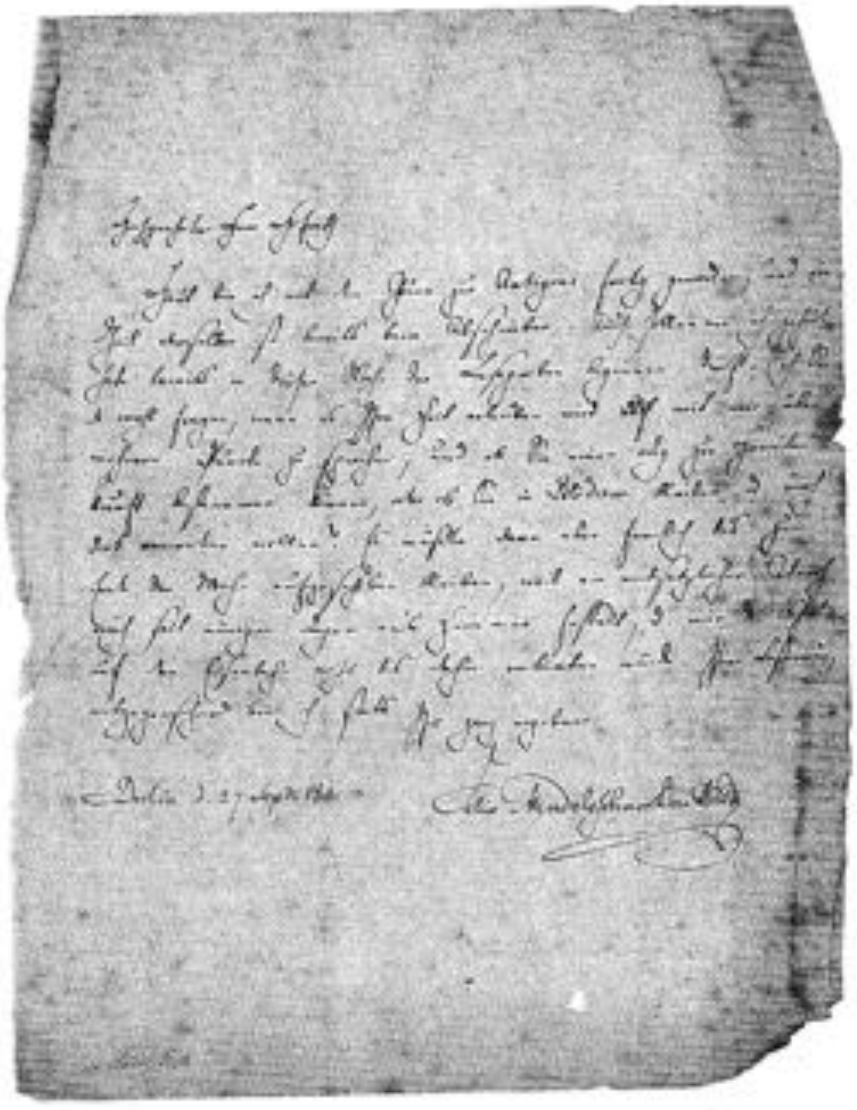
Berlin d. 27 Sept. 1841

Felix Mendelssohn Bartholdy

Dear Counselor,

Today I finished the choruses for Antigone*, and some of them are already with the copyist. Also, I have heard that the reading rehearsals are to begin already this week. Could I then ask you to discuss several points with me when your time allows it, and whether you could indicate a day on which you could come over, or whether you wish to remain in Potsdam and will expect me there? It would have to be delayed until the end of the week because a terrible catarrh has incarcerated me in my*

Facsimile 2: [No. 5] Felix Mendelssohn Bartholdy, letter to Ludwig Tieck dated 27 Sept. 1841 (reproduced with the permission of the Library, the University of Wales, Aberystwyth).



room for some days, and it would not be possible for me to travel by train until then. Awaiting your further advice in this matter I remain always

your most devoted

Berlin, 27 Sept. 1841

Felix Mendelssohn Bartholdy

Recipient identified from the context as Ludwig Tieck (see facsimile 2). On 8 September 1841 the Prussian monarch, Friedrich Wilhelm IV, had given Mendelssohn the title of Kapellmeister. Mendelssohn had been summoned to Berlin as part of a plan to revitalize the arts. In response to the King's efforts to revive classical Greek tragedy, Mendelssohn composed music for a production of Sophocles's *Antigone*, including an overture and settings of the choruses for male choir. He collaborated on this project with the classical scholar August Böckh and the playwright, novelist, and poet Ludwig Tieck, who served as the royal "*Vorleser*," or court reader.[9] Rehearsals began at the end of September, and the new production was premiered privately before the court at Potsdam on 28 October. In 1845 Mendelssohn completed music for *Oedipus at Colonos*, and evidently began to ponder music for *Oedipus Rex*, which would have completed Sophocles's Theban trilogy. "An Ludwig Tieck" is penciled on the letter in an unidentified hand.

[No. 6]

Hochgeehrter Herr

Daß Sie mir durch die Zueignung Ihrer so kunstvollen Übersetzung des Byronschen Don Juan eine große Freude gemacht haben, wußten Sie wohl, und doch kann ich nicht umhin [meiden] Ihnen meinen allerbesten Dank dafür noch einmal und aufs herzlichste auszusprechen. Die schöne Ausstattung und das bequeme Format erzeigen nun dem Äußeren des Buchs denselben Dienst, den Ihre Übertragung seinem Gehalt erzeigte; es wird unser einem doppelt so anschaulich u. zugänglich gemacht, und für das alles zusammen müssen Sie tausendmal bedankt sein. Hoffentlich kann ich Ihnen das bald mündlich aussprechen, da ich nächsten Monat bestimmt einige Wochen in Leipzig zuzubringen gedenke; einstweilen nehmen Sie auch die schriftlichen Versicherungen meiner Erkenntlichkeit freundlich auf, u. erhalten Sie Ihre Freundlichkeit

Ihrem ergebensten

Berlin d. 31 October 1841

Felix Mendelssohn Bartholdy

Dear Sir,

You know that you would provide me with great pleasure by dedicating such a skillful translation of Byron's Don Juan, *and yet I cannot let the occasion pass without expressing to you once again my heartfelt thanks. The beautiful appearance and the convenient format perform the same service for the external appearance of the book which your translation does for its content; it becomes doubly so clear and accessible to me, and for all this together I must thank you a thousand times. I hope I can express this to you verbally very soon, as next month I definitely intend to spend a few weeks in Leipzig. In the meantime please also accept the written assurances of my indebtedness to you. I assure you of my friendship.*

Most sincerely yours,

Berlin, 31 October 1841

Felix Mendelssohn Bartholdy

The recipient is identified from the context as Adolf Böttger (1816–1870), who dedicated to Mendelssohn a translation of Byron's *Don Juan*. Böttger is more well known as the poet of some verses that inspired the opening of Robert Schumann's First Symphony ("Spring"), op. 38. In December 1841 Mendelssohn briefly considered Böttger's plan for an opera libretto on the subject of the legend of St. Genoveva. "A Böttger" is written on the letter in an unidentified hand.

[No. 7]

Hochgeehrter Herr

Es thut mir aufrichtig leid Ihren Wunsch hinsichtlich der Terzetten nicht erfüllen zu können, so gern ich dies gethan haben würde. Doch kenne ich hier u. auch in Leipzig keinen Verleger, von dem ich die benannten Bedingungen (so mäßig u billig sie auch sein mögen) erfüllt zu sehen hoffen könnte, auch selbst ohne dieselben würde es schwer sein, Stücke dieser Art zur Herausgebe anzubringen, und so sehe ich mich in der Unmöglichkeit Ihnen in der angedeuteten Weise nützlich zu werden. Das Manuscript erfolgt hiebei zurück und indem ich nochmals bedaure Ihnen hierin nicht gefällig sein zu können bin ich mit vollkommner Hochachtung

E[ue]r Wohlgeboren

ergebenster

Berlin 1ste Nov.
1841

Felix Mendelssohn Bartholdy

Dear Sir,

I am truly sorry that I cannot fulfill your wish with regard to the Terzetti, however much I would have liked to have done so. But I know of no publisher here and also in Leipzig from whom I could hope to see the conditions you mention fulfilled (however moderate and inexpensive they may be), and without exactly these [conditions] it would be difficult to publish works of this kind, and so I believe it is impossible for me to be of help to you in the manner indicated. I am returning the manuscript with this [letter] and regretting once again that I am unable to help you in this matter, I remain with greatest respect

distinguished sir,

yours most sincerely,

Berlin, 1st Nov. 1841

Felix Mendelssohn Bartholdy

Addressed by Mendelssohn to "Otto Loewe, Sänger," of Frankfurt, a tenor who had forwarded to Mendelssohn on 21 October 1841[10] copies of two "Terzetti" which he wished to publish.

[No. 8]

Hochgeehrter Herr Professor

Regier Advocat

Inliegendes Gedicht erhielt ich von Herrn J. Eberwein ^ in Rudolstadt, indem er mir dabei schrieb ich möge es, falls ich es nicht zu componiren beabsichtigte "Ihnen zum Abdruck im Gesellschafter mittheilen."

Da ich aus diesen Worten schließen muß, daß Herr Eberwein den ich nicht zu kennen die Ehre habe, mit Ihnen bereits in Verbindung steht, und da ich die Composition des Gedichtes nicht übernehmen kann, so erfolgt es hiebei. Ich schreibe ihm heut um ihm zu sagen, daß es Ihnen übergeben ist und daß er also nun weitere Nachricht darüber von Ihnen zu gewärtigen hat.

Mit vollkommner Hochachtung

ergebenst

Berlin d. 27. Dec. 1841

Felix Mendelssohn Bartholdy

Dear Professor,

I received the enclosed poem from Herr J. Eberwein, Regier Advocat in Rudolstadt, who wrote and asked me "to pass it on to you for printing in the Gesellschafter" if I did not intend to set it to music.

Because I conclude from these words that Herr Eberwein, whom I do not have the honor to know, is already in communication with you, and as I cannot take on the composition of the poem, I am sending it to you. I am writing to him today to tell him that it has been sent to you and that he is thus to await communication from you about it.

With greatest respect,

yours most truly,

Berlin, 27 Dec. 1841

Felix Mendelssohn Bartholdy

Mendelssohn frequently received unsolicited poems, opera libretti, and the like. Eberwein's offering was forwarded to the composer on 19 December 1841.[1] The professor remains unidentified.

[No. 9]

Hochgeehrter Herr

Sie haben mir eine frühere Bitte mit so großer Freundlichkeit erfüllt, daß Sie mir gewiß verzeihen werde[n], wenn ich es wage eine zweite ähnlicher Art an Sie zu richten. Zwei meiner nächsten Bekannten aus Leipzig, Herr u. Frau Stadtrath Seeburg traf ich gestern wieder hier, und sie hegen den sehr großen Wunsch Ihre herrlichen Gemälde sehen zu dürfen! Aber leider müssen sie schon morgen wieder abreisen, und hörten daß heut kein Tag wäre, an dem Sie für gewöhnlich den Besuch Ihrer Gallerie erlauben. So möchte ich nun fragen, ob es Ihnen möglich wäre in diesem Fall, und da meine Freunde wahre Kunst=Liebhaber sind, eine Ausnahme zu machen und ihnen für irgend eine Stunde im Laufe des heutigen Tages die Erlaubniß, die sie sich so sehr wünschen zu geben? Wenn es sein kann, so werde ich Ihnen aufs Neue für Ihre Güte und Gefälligkeit verpflichtet. In jedem Falle aber zürnen Sie mir nicht wegen der Freiheit, die ich mir nehme und gestatten Sie die Versicherung der vollkommensten Hochachtung mit welcher ich bin

Ihr ergebenster

Felix Mendelssohn Bartholdy

Dear Sir,

You fulfilled a previous request of mine in such a kind manner, that you will certainly forgive me if I dare direct a second request of this sort to you. Two of my best acquaintances from Leipzig, Herr and Frau Stadtrath Seeburg, I encountered

here again yesterday, and they harbor the grand wish to be able to see your magnificent paintings! But unfortunately they must depart already tomorrow, and they heard that today was not a day on which you would normally allow visitors into your gallery. So I would now like to ask you whether it is possible for you in this case, and as my friends are true art lovers, to make an exception and allow them to visit the gallery for an hour in the course of the present day, which is something they very much desire? If this can happen, I once again will be in your debt for your kindness and courtesy. In any case, however, please do not be annoyed at the freedom which I am taking and accept the assurance of my most complete respect with which I remain

yours most truly,
Felix Mendelssohn Bartholdy

Moritz Seeburg (1794–1851), a Leipzig city counselor, served on the Directorium of the Leipzig Conservatory as Secretary. In November 1843, after having resumed his duties at the Gewandhaus, Mendelssohn returned to Berlin, in part to oversee sacred music in the Prussian capital. During this period he also completed the celebrated incidental music to Shakespeare's *Midsummer Night's Dream*, which was premiered at the Neues Palais in Potsdam on 14 October 1843. The recipient of this letter, an art patron in Berlin, remains unknown. Mendelssohn himself was a well-trained and accomplished painter and draughtsman, and connoisseur of fine art. Though his letter is undated, an associated page contains, in a nearly illegible hand, a reply dated 25 March 1844.

[No. 10]

Hochgeehrter Herr Hofrath

Hätten Sie wohl die Güte, mich durch Ueberbringer dieser Zeilen wissen zu lassen, wer augenblicklich der Hof-Intendant des Herzogl. Nassauischen Theaters ist, was Ihnen gewiß bekannt sein wird. Ich meine nicht den technischen Director, sondern derjenigen der, dem Herzog selbst nahe stehend, dem ganzen Musikwesen dort vorsteht. Durch Angabe dieser Adresse werden Sie sehr verpflichten

Ihren hochachtungsvoll
ergebnen

Berlin 2ten April 1844
Felix Mendelssohn Bartholdy

Dear Counselor,

Would you be kind enough to let me know via the bearer of these lines who at the present time is the director of the ducal theater in Nassau, which is certainly known to you. I do not mean the technical director but rather that person who stands near the Duke himself, and is in charge of all the musical activity there. By sending this address you will much oblige

your respectfully
devoted

Berlin, 2nd April 1844

Felix Mendelssohn Bartholdy

Addressed by Mendelssohn to "Herrn Hofrath Teichmann," again, presumably Johann Valentine Teichmann (1791–1860); see also No. 3, above.

[No. 11]

daß mir Herr Carl Bach als ein höchst ausgezeichneter Musikdirector bekannt ist, daß ich Gelegenheit hatte bei seinem mehrjährigen Aufenthalt in Leipzig die vortreffliche Art mit welcher er das Orchester leitete, seine sicheren, genauen Tempi, seine Belesenheit in allen alten und neuen gangbaren Opern und sonstigen musikalischen Meisterwerken, und seine Leichtigkeit und Schnelligkeit beim Einstudiren der Sänger sowie des Orchesters wahrhaft zu bewundern, daß er einer der besten Partiturspieler ist, die mir unter den Pianisten jemals vorgekommen, und daß die Gesammtheit seiner Leistungen ihn somit nach meiner Meinung den ersten musikalischen Dirigenten Deutschlands gleichstellt bescheinige ich hiedurch nach bester Ueberzeugung.

London d. 27 Mai
1844

Felix Mendelssohn Bartholdy

that Herr Karl Bach is known to me as an excellent musical director; that I had the opportunity during his stay of several years in Leipzig truly to admire the excellent manner in which he conducted the orchestra, his sure, exact tempi, his familiarity with all old and new popular operas and other musical masterpieces, and his ease and alacrity in preparing the singers as well as the orchestra; that he is one of the best players from score whom I have ever encountered among pianists; that the

totality of his achievements place him on the same level, in my opinion, with the leading musical conductors of Germany, I corroborate herewith according to the best of my knowledge.

London, 27 May 1844

Felix Mendelssohn Bartholdy

Mendelssohn was frequently asked to provide testimonials on behalf of musicians and colleagues. In May 1844, Carl Bach, the Music Director of the Leipzig Theater, wrote to the composer with a request for "ein Zeugniss über meinen geringen Fähigkeiten nach Ihrer Überzeugung. . . ."[12] Bach was pursuing a position that had become available in Carlsruhe, which he assumed later that year.[13]

[No. 12]

Berlin d. 15ten November
1844

Hochgeehrter Herr

Für Ihren freundlichen Brief vom 11ten sage ich Ihnen meinen besten Dank, bedauerte aber daraus zu ersehen, daß ein Misverständnis obgewaltet haben muß. Mein Schwager sagte mir nämlich vor einigen Wochen, daß Sie einen Operntext geschrieben hätten oder zu schrieben im Begriff seien, und fragte mich ob ich geneigt sei denselben zu componiren. Obwohl ich nun fürs erste nicht an eine Oper gehen kann, wegen mancher andrer angefangener Arbeiten, so sagte ich ihm daß es mich in jedem Fall sehr interessiren würde eins Ihrer Gedichte kennen zu lernen, und wenn Sie also gesonnen seien mir einen Operntext zuzuschicken, so würde mir das zu großem Vergnügen gereichen.

Zu dem Shakespearischen Sturm als Oper habe ich, ich gestehe es offen, kein solches Zutrauen. Auch die Eroberung Jerusalems, wenigstens so wie ich sie bisher meist behandelt gesehen habe, kann ich mir nicht recht für das Theater denken. Aber freilich kommt alles auf das Wie an, und da ist kein Stoff unbedingt zu preisen oder zu verwerfen.

Eine Hauptsache scheint mir bei alle dem, daß Dichter u. Componist sich, wenn auch nur auf kurze Zeit sehen, sprechen und verständigen können. Ohne das ist kein rechtes Zusammenwirken möglich fürchte ich. Schon aus diesem Grunde allein würde ich mir also wünschen recht bald einmal wieder mit Ihnen zusammenzukommen. Möge mir dieser Wunsch in Erfüllung gehen!

Mit vollkommner Hochachtung ergebenst

Felix Mendelssohn Bartholdy

Berlin, 15th November 1844

Dear Sir,

I thank you most sincerely for your kind letter of the eleventh; but I regretted to learn from it that there appears to have been some misunderstanding. Namely, my brother-in-law told me a few weeks ago, that you may have written a libretto or intended to do so, and asked me whether I would be inclined to write the music for the same. Although right now to begin with I cannot work on an opera, on account of many other projects which I have begun, I told him that it would interest me very much at any rate to get to know one of your poems, so if you were disposed to send me a libretto, it would please me very much.

In the Shakespearean Tempest *opera, I confess openly, I have no such confidence. Likewise* The Conquest of Jerusalem, *at least as far as I have generally seen it handled up to now, I cannot imagine in the theater. Of course, everything depends on how it is done, and no subject is to be chosen or rejected out of hand.*

The main point seems to me that the poet and the composer are able to talk together and understand each other, if only for a short time. Without this, no proper co-operation is possible, I fear. For this reason alone I would like to meet with you again quite soon. May this wish be fulfilled!

With greatest respect, yours most sincerely,

Felix Mendelssohn Bartholdy[14]

Addressed by Mendelssohn to "Herrn Professor Wolfg. Rob. Griepenkerl," the critic and playwright Wolfgang Robert Griepenkerl (1810–1868), author of the novella *Das Musikfest oder die Beethovener* (1838), who wrote to Mendelssohn on 11 November 1844[15] to discuss *The Tempest* and *The Conquest of Jerusalem* as possible opera subjects. The brother-in-law mentioned by Mendelssohn would have been either the Berlin court painter Wilhelm Hensel, the husband of his sister Fanny, or the mathematician Gustav Dirichlet, husband of his sister Rebecka. Ever since the unsuccessful premier in 1827 of Mendelssohn's opera *Die Hochzeit des Camacho*, his only opera to receive a public performance, the composer had been searching for a suitable opera libretto, and had rejected scores of proposals and drafts from a variety of poets, playwrights, and well-meaning friends, including Karl Immermann, Karl von Holtei, J. R. Planché, Eugène Scribe, and Emanuel Geibel, among many others.[16]

[No. 13]

Hochgeehrter Herr

So eben erfahre ich durch meine Schwester, daß Sie die Stimmen der Kreuzfahrer in 8 Tagen wieder zurück erwarten. Da uns aber mehrere Hindernisse die sofortige Aufführung unmöglich machen, so wollte ich Sie hiedurch bitten diesen Termin etwas

zu verlängern, und mir zu erlauben die Stimmen bis zum 6ten Februar zu behalten, an welchem Tage ich dieselben an Sie wieder zurücksenden würde. Sagen Sie mir nicht das Gegentheil, so darf ich wohl die Erfüllung meiner Bitte an- nehmen? Aber ich habe noch eine neue zu thun - nämlich um die Partitur des 3ten Actes der Kreuzfahrer; (die beiden ersten Acte brauchen wir nicht) ich vergaß dieselbe mit auf die Liste der Stimmen zu schreiben, u. so fehlt sie uns nun. Ist es Ihnen möglich so bitte ich Sie dieselbe in den nächsten Tagen an mich zu schicken u. werde Ihnen aufs neue sehr dankbar dafür sein. Stets mit vollkommener Hochachtung

Ihr ergebenster

Leipzig 17 Jan. 1846

Felix Mendelssohn Bartholdy

Dear Sir,

I have just learned from my sister that you expect the parts of The Crusaders to be returned within a week. Because, however, several difficulties make an immediate performance impossible, I would like to ask you herewith to extend the date a little, and to allow me to retain the parts until the sixth of February, on which day I will send them back again to you. Unless I hear from you to the contrary, may I expect the fulfillment of my request? But I have another new request, namely for the score of the third act of The Crusaders *(we do not need the first two acts); I forgot to write the same onto the list of the parts, and so we do not have it now. If it is possible I request that you send the same to me in the coming days, and I will once again be very thankful to you for it. Always with highest regard,*

yours most truly,

Leipzig, 17 Jan. 1846

Felix Mendelssohn Bartholdy

Addressed by Mendelssohn to "Herrn Hofrath Teichmann"; see also Nos. 3 and 10. Ludwig Spohr's final opera *Die Kreuzfahrer* was premiered in Kassel on New Year's Day 1845. The third act, "mit Orgelbegleitung," was performed at the Gewandhaus in Leipzig on the last concert of the 1845/1846 season, which took place on 26 March 1846.

[No. 14]

Leipzig d. 18 Januar
1846

Hochgeehrter Herr

Ihren freundlichen Brief erhielt ich am Abend meiner Abreise und mußte Sie daher um Entschuldigung für die verzögerte Antwort bitten lassen. Jetzt sage ich Ihnen

meinen besten Dank für Ihren Brief und für die Ehre,
die Sie mir und meinem Gesicht wollen zu Theil werden
lassen; ich habe zwar kein Portrait von mir - das von Schramm
hat er selbst damals mitgenommen, u. ich habe das Bild u.
den Maler seitdem nicht wiedergesehen - aber binnen kurzem
soll ich ein Medaillon aus Berlin geschickt erhalten, zu welchem
ich dort zu Anfang des Winters gesessen habe, u. welches
sehr ähnlich gefunden wird. Auch ein Oelbild ist dort kürzlich
von Magnus nach mir gemacht worden, von dem die
Leute viel Gutes sagen; dies wird aber nicht hieher kommen,
sondern müßte in Berlin erst nachgezeichnet werden, u. das
wird wohl zu weitläufig werden. Ziehn Sie also das Medaillon
vor, so bitte ich Sie es mich wissen zu lassen, u. werde es, sobald
ich es erhalte mit großem Vergnügen zu Ihrer Disposition stellen.
Mit vollkommenster Hochachtung ergebenst

Felix Mendelssohn Bartholdy

Leipzig, 18 January 1846

Dear Sir,

I received your kind letter on the evening of my departure and must therefore beg your indulgence for the delay in replying. I now thank you for your letter and for the honor which you have shown to me and in part to my face. I have no portrait of myself, to be sure—the one by Schramm he took with him at that time, and since then I have seen neither the picture nor the painter—but shortly I expect to receive from Berlin a medallion, for which I sat there at the beginning of last winter, and which is found to be a good likeness. An oil portrait of me has also been made there recently by Magnus, which people praise a lot. This will not come here, however, but would have to be copied in Berlin, and that will presumably take too long. If, therefore, you prefer the medallion, then please let me know this and I will, as soon as I receive it, with great pleasure put it at your disposal.

With highest respect, yours most truly,

Felix Mendelssohn Bartholdy

Pertaining to this and the following letter, the recipient is Julius A. Baumgaertner of Leipzig, the owner of the *Allgemeine Moden Zeitung*. Baumgaertner had written Mendelssohn on 5 January 1846[17] to request the loan of an original portrait of the composer from which he might produce an engraving. Schramm may be the President of the Verein für Tonkunst in Düsseldorf, where Mendelssohn had served as municipal music director from 1833 to 1835, and where he had studied painting and worked with several artists at the Düsseldorf Academy. Eduard Magnus

(1799–1872) finished an oil portrait of Mendelssohn in 1845 which was widely copied and disseminated.

[No. 15]

Hochgeehrter Herr

Vielen Dank für die Übersendung der beiden Stahlstiche die mir sehr gelungen u. getroffen scheinen, u. die beiliegend zurück erfolgen. Wie ich Ihnen schon in meinem vorigen Briefe erwähnte ist das Portrait von Magnus nicht in meinem Besitz, sondern gehört dem Maler selbst. Es wird daher allein von ihm abhängen, ob er es der Künstlerinn zum Stahlstich überlassen will, und da ich mit ihm nicht in Correspondenz stehe so kann ich meine Vermittlung dabei nicht anbieten, sondern muß es Ihnen anheim stellen ob Sie ihn darüber selbst befragen wollen. Mit vollkommner Hochachtung

ergebenst

Leipzig d. 22 Jan.
1846

Felix Mendelssohn Bartholdy

Dear Sir,

Many thanks for sending the two steel engravings which appear to me to be well done and a good likeness, and which I enclose herewith. As I mentioned in my previous letter, the portrait by Magnus is not in my possession, but belongs to the painter himself. It will therefore depend on him alone whether he is prepared to give it over to the artist for [making] the steel engraving, and as I do not correspond with him I cannot offer my services in this matter, but must leave it to you whether you wish to inquire with him about it yourself. With highest respect,

yours most truly,

Leipzig, 22 Jan. 1846

Felix Mendelssohn Bartholdy

Addressed by Mendelssohn to "Herrn Stadtrath Baumgaertner" (see commentary on previous letter).

[No. 16]

Herrn Grenser
10[ten]Jan. 1847.

Ascher. Hrn. Prof. Moscheles in einigen Tagen zu fragen, ob er mit ihm wegen des unregelmäßig[en] Besuchs der Harmonie=, Violin= u. Gesangstunden gesprochen hat; u. wenn es geschehen ist nach 8 Tagen von Hrn. Richter, Klengel, u Böhme, auch von Hr[n]. David u. Plaidy, die alle mehr oder weniger unzufrieden waren, Bericht über ihn einzuholen.
Gertz zu sagen, daß er, wenn die Concert=Proben mit seinem Harmoniestunden zusammenfallen, die Proben aber nicht die Lectionen aufgeben muß; ihn auch zu größerem Fleiße für Hrn David anzuhalten, dessen Zeugniß war "Nicht fleißig genug." Ebenfalls in 10=14 Tagen von Hr[n] Richter u. David neuer Bericht
Haycraft David Orchesterst. "kommt nie" Böhme "kommt nicht regelmäßig." Wie oben.
Krauss Hauptman "kommt nicht." David Orch: "kommt nie" Wie oben.
Lammers Böhme "kommt jetzt sehr selten." Wie geht das zu?
Schilling Böhme "kommt nicht; war früher ganz regelmäßig, bleibt jetzt ganz weg." Wie geht das zu?
Simon fehlt in der Orchesterstunde v. David. Bericht.
Szpakowski Hauptmann "kommt unregelmäßig" Plaidy "nachlässig" Sachse "unregelmäßig". Wie oben.
Petitpierre Richter "sehr mäßig fleißig u. kommt unregelmäßig" Wenzel "ziemlich ungenügend" David Orchst "zieml unregelmäßig" Becker "zieml. ungenügend". Bericht!!
Johannsen Gade "zieml. unregelmäßig" David Orchest. "kommt nicht."
Lang Hauptmann u Gade "bleibt oft aus." David "könnte fleißiger sein." Wenzel "hat versprochen sehr fleißig zu sein. Bericht!!
Meyroos Richter "fleißig aber unregelmäßig" Plaidy "unregelmäßig." Sachse "unregelmäßig." Becker "sehr unregelmäßig." Strenge Mahnung u. genauer Bericht!!
De Sentis Gade "kommt unregelmäßig" Böhme kommt nicht immer regelmäßig"

Suggate fehlt in Davids Orchesterstunde. Sonst ist man allgemein sehr zufrieden in allen Fächern. Also ja keine strenge Mahnung, nur eine Erinnerung!
Fräulein Faltin fehlt bei Dr. Brendel in Deklamationsstunde u Vorlesung. Erst einmal anzufragen, ob sie dispensirt ist? Und wenn sie nicht dispensirt ist zu mahnen.

F. Mendelssohn

Herr Gresser
10th Jan. 1847.

Ascher. To ask Professor Moscheles in a few days time whether he has spoken with him on account of his irregular attendance at the harmony, violin and singing lessons; and if this has happened, to receive a report about him in one week from Richter, Klengel, and Böhme, also from David and Plaidy, who were all more or less dissatisfied.
Gertz To say that if concert rehearsals coincide with his harmony lessons he must give up the rehearsals but not the lessons; also to encourage him to be more diligent for Herr David, whose report was "Not diligent enough." Likewise a new report in 10–14 days from Herr Richter and David.
Haycraft David orchestral lesson "never comes" Böhme "does not come regularly." As above.
Krauss Hauptmann "doesn't come." David orchestra: "never comes" As above.
Lammers Böhme "now comes very rarely." What's going on?
Schilling Böhme "doesn't come; previously was quite regular, now stays away all the time." What's going on?
Simon absent in the Orchestra lesson of David. Report.
Sobakowski Hauptmann "comes irregularly" Plaidy "negligent" Sachse "irregular". As above.
Petitpierre Richter "very moderately diligent and comes irregularly" Wenzel "fairly unsatisfactory" David orchestra "fairly irregular" Becker "fairly unsatisfactory." Report!!
Johannsen Gade "fairly irregular" David orchestra "does not come."
Lang Hauptmann and Gade "often absent." David "could be more diligent." Wenzel, "has promised to be more diligent. Report!!
Meyrose Richter "diligent but irregular" Plaidy "irregular." Sachse "irregular." Becker "very irregular." Sharp warning and exact report!!
De Sentis Gade "comes irregularly" Böhme "does not always come regularly"
Suggate absent in David's orchestra lesson. Otherwise very satisfactory in general in all subjects. Thus no sharp warning, only a reminder!
Fräulein Faltin absent for Dr. Brendel in declamation lesson and lecture. Inquire at first whether she is exempted? And if she is not exempted she is to be reminded.

F. Mendelssohn

This is not a letter but a report about students in the Conservatory, which Mendelssohn had helped found in 1843.[18] There are several references to faculty members, including Moritz Hauptmann, the Kantor of the Thomaskirche, who taught harmony and composition; Louis Plaidy, who taught piano; Ernst Friedrich Richter, director of the Leipzig Sing-Akademie, who taught harmony and composition; Ferdinand Wenzel, piano; Ferdinand David, violin; Carl Ferdinand Becker, the organist of the Nikolaikirche, organ and music history; Niels Gade, the Danish composer who deputized for Mendelssohn at the Gewandhaus; Ferdinand Böhme, singing; Carl Franz Brendel, Robert Schumann's successor as the editor of the *Neue Zeitschrift für Musik*, who gave lectures in music history; the pianist-composer Ignaz Moscheles; and Moritz Klengel, violin.[19] Carl Grenser (d. 1863) was first flutist of the Gewandhaus orchestra and held the post of "Inspector" at the conservatory.

Notes

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1. *Current Musicology* No. 52 (1993), pp. 64–74. See also David R. A. Evans, "Welsh Music Manuscripts in the Music Department Archive," *CM* No. 59 (1996), pp. 101–15.

2. Reserve Collection, Hugh Owen Library, Aberystwyth.

3. The documents have not been formally catalogued by the Hugh Owen Library, and thus inquiries regarding any of them should be accompanied with a description of the contents as well as the number. The five Hugh Owen documents, Nos. 1, 5, 6, 14, and 15, are in a paper folder within the main folder. Written on the cover is "These valuable letters have been presented by Hugh Owen, Esqr., of London." Richard Brinkley, Senior Humanities Librarian at Aberystwyth, was unable to find any evidence concerning the arrival of the letters in Aberystwyth, despite a long search of auction records and similar sources. The Hugh Owen letters probably came to the college after his death, perhaps as a part of his bequest (however, no record of this has been found). The Powell letters were part of his bequest to the college. Powell travelled widely on the continent and so could have acquired his documents in Britain or abroad.

4. Staatsbibliothek zu Berlin, Mendelssohn Archiv Ms. 143, p. 3.

5. See Felix Mendelssohn Bartholdy, *Briefe an deutsche Verleger*, ed. R. Elvers (Berlin: Walter de Gruyter & Co, 1968), pp. 12–13.

6. On the publication history, see further R. Larry Todd, *Mendelssohn: "The Hebrides" and Other Overtures* (Cambridge University Press, 1993), p. 18.

7. *AmZ* 39 (1837), cols. 770–71.

8. Oxford, Bodleian Library, M. Deneke Mendelssohn Collection, Green Books Collection VI, No. 99. See Margaret Crum, ed., *Catalogue of the Mendelssohn Papers in the Bodleian Library, Oxford, Vol. 1: Correspondence of Felix Mendelssohn Bartholdy and Others* (Tutzing: Hans Schneider, 1980). Crum's catalog provides an inventory of the Green Books Collection, twenty-seven volumes in which are gathered several thousand letters addressed to Mendelssohn.

9. Green Books XIV, Nos. 100 and 102, Tieck to Mendelssohn, 29 and 30 September 1841.

10. Green Books XIV, No. 125.

11. Green Books XIV, No. 231.

12. Green Books XIX, No. 254, 15 May 1844.

13. Regarding Carl Bach, see further *Allgemeine musikalische Zeitung* 41 (1839), 240, 976, 1032; 42 (1840), 374; and 46 (1844), 544.

14. This letter was previously published in English translation in M. E. von Glehn, ed., *Goethe and Mendelssohn*, Karl Mendelssohn-Bartholdy, trans. (London, 1874; rep. N.Y.: Haskell House, 1970), pp. 196–97.

15. Green Books XX, No. 165.

16. See further R. Larry Todd, "On Mendelssohn's Operatic Destiny: *Die Loreley* Reconsidered," *Felix Mendelssohn Bartholdy: Kongreß-Bericht Berlin 1994*, ed. C. M. Schmidt (Wiesbaden: Breitkopf & Haertel, 1997), pp. 113–40.

17. Green Books XXIII, No. 17.

18. Full names of these students, cities of origin, and dates matriculated at the Leipzig Conservatory are: Joseph Ascher from London (matriculated 1845); W. Gertz from Hannover (1845); Henry John Haycraft from London (1846); Wilhelm Krauss from Radom (1844); J. W. C. Lammers from Osnabrück (1846); Arthur Schilling from Leipzig (1845); W. J. Simon from Leipzig (1846); Nicole Szpakowski from Cracow (1843); A. J. Petitpierre from Neuchâtel (1846); J. E. C. Johannsen from Copenhagen (1845); Adolph Lang from Thorn (1844); H. A. Meyroos from Enkhuizen (1846); Michel de Sentis from Warsaw (1844); A. A. Suggate from London (1846); and Elise Faltin from Danzig (1846). Taken from a complete roster of students in Leonard M. Phillips, "The Leipzig Conservatory: 1843–1881" (Ph.D. diss., Univ. of Indiana, 1979), pp. 247 ff. There is a discrepancy between Mendelssohn's spelling and that given by Phillips for the names "Szpakowski" and "de Sentis."

19. On the founding and early years of the Conservatory see *Festschrift zum 75-jährigen Bestehen des Königl. Konservatoriums der Musik zu Leipzig* (Leipzig: C. F. Siegel, 1918).

review-essay

Gender, Sexuality, and Method in Musicology

Philip Brett, Elizabeth Wood, and Gary C. Thomas, eds. ***Queering the Pitch: The New Gay and Lesbian Musicology.*** New York and London: Routledge, 1994. ix, 357 pp. Ill.

Susan C. Cook and Judy S. Tsou, eds. ***Cecilia Reclaimed: Feminist Perspectives on Gender and Music.*** Urbana and Chicago: University of Illinois Press, 1994. xii, 241 pp. Ill.

By Thomas McGeary

In his 1985 book *Contemplating Music: Challenges to Musicology*, Joseph Kerman surveyed the state of musicology and called for new types of scholarly enquiry that would turn from positivist or formalist musicology and engage issues of criticism, the study of the meaning and value of music. Remarkably for the time, feminism, gender, and sexuality do not even appear in the index, and Kerman remarked that "serious feminism" had yet to make its debut in musicology or music theory (1985: 17).

Within a decade, that changed. Feminism has become well established in musicology, as anthologies, dictionaries, and biographies document the numerous female composers and performers hitherto overlooked in music history. Issues of gender and sexuality are now routinely explored in musicians' biographies. Discussion of gender and sexuality, as well as criticism that adopts strategies from poststructual criticism, are hallmarks of what is often called the "new musicology."

The new musicology arrived with both a critique of the limitations of traditional musicology (usually charging it as being positivist and formalist) and a promise to reform, transform, and invigorate a moribund discipline. This trend seems to have been driven less by internal developments in music scholarship than by emulation and imitation of criticism in art, literature, and history, as well as a response to social concerns outside the

Current Musicology 67

academy. As in other disciplines, the introduction of issues of gender and sexuality into musical studies has encountered some resistance if not hostility, and not just from the old guard.

The introduction of sex, gender, and sexuality has transformed our sister disciplines of art, literature, and history, and it may now be opportune to consider how these concepts have been applied in music scholarship. Before turning to musicology itself, it will be instructive to turn first to art, literature, and history to see how gender and sexuality were introduced there and what scholars learned about using them to transform those disciplines. Use of these concepts has come rather late to musicology, but their use has nonetheless reflected the sequence in which they emerged in other humanities disciplines. Although a complete review of recent scholarship is impossible here, a pair of recent anthologies, *Cecilia Reclaimed: Feminist Perspectives on Gender and Music* (1994) and *Queering the Pitch: The New Gay and Lesbian Musicology* (1994), contain manageable, preselected, and wide-ranging collections of essays that we will use to apply the insights from our sister disciplines to explore how effectively gender and sexuality are being used as tools for producing music history and criticism. We will also consider the performance repertoires and historical canon as well, for the introduction of gender and sexuality has been linked to the goal of including the music of women and gays/lesbians in performance and scholarship.

Gender and Sexuality in Art, Literature, and History

Initially, motivated by feminism and the women's movement, female scholars recovered, documented, and studied forgotten female groups, writers, and artists, and exposed their repression and marginalization by patriarchal institutions. In this early phase of women's studies, historians substituted women for men and wrote biographies, critical studies, or social histories about women on the basis of division by sex. Their work realized Virginia Woolf's desire for "a mass of information" about women as "a supplement to history" (1957: 47). By analogy, we can speak of a comparable initial phase of gay/lesbian studies, whereby gays/lesbians and their artistic productions become objects of study.

A second phase arose as scholars realized that women's social roles were contingent upon, and defined in relation to, male roles. Gender was used as a preferred concept that allowed scholars to study the social construction of both male and female roles. Writing about women through the prism of gender in this sense is more specific than using division by sex, for it focuses on those aspects of female experience that are differentiated from those of males on the basis of prevailing gender systems.[1] In art and literature, scholars examined images of women to demonstrate

how artworks reflected and reinforced ideas about women and their positions within gender systems. In the same way that scholars realized that constructions of masculinity and femininity were neither natural nor historically and culturally universal, they also realized that sexual identities are likewise largely socially constructed and that modern ideas of heterosexuality, for example, cannot be assumed to be natural or the historical norm.

Essential to this second phase is the adoption of the now cardinal distinction that *sex* refers to division along biological differences, whereas *gender* refers to division of roles according to socially constructed, relational systems.[2] Unfortunately, confusion between the terms now widely inhabits both academic discourse and popular usage. Perhaps out of prudishness, *gender* is now often inappropriately used as a synonym of *sex* to discuss what is actually division according to biological sex; the term seems less strident and "connotes a certain academic seriousness and legitimacy" (Roman et al. 1988: 6).

These two phases can be characterized by Joan W. Scott's distinction between *descriptive* and *analytic* uses of gender (which can be extrapolated to sexuality as well). Scott calls "descriptive" those uses of gender that refer to the "existence of phenomena or realities without interpreting, explaining, or attributing causality." Her descriptive use of gender corresponds with first-phase studies of women or gays/lesbians, which describe them as a group on the basis of biological difference or sexual orientation. The first-phase approach can be described as using gender or sexuality in a weak, nonrelational or descriptive sense. Scott terms "analytic" (or causal) those uses of gender that enquire into "the nature of phenomena or realities, seeking an understanding of how and why these take the form they do" (1986: 1055).[3] This analytic approach "leads to the articulation of gender (or sexual difference) as a category of historical analysis, to the incorporation of gender into the historian's analytical tool box, and to a conceptual perspective that makes possible a genuine 'rewriting of history' " (1983: 146–47). Second-phase studies that use gender and sexuality to explain differences between male and female or gay/lesbian and straight groups can be seen as using the concepts in a strong, relational or analytical sense.

The distinctions can be illustrated by considering how we might study the training of female musicians in a contemporary conservatory or music school. In a first-phase, descriptive study, one would describe the female musicians' backgrounds and instrumental training, favorite repertory and composers, choice of instruments and careers, compositional or performance styles, etc. But since males share much of the same socioeconomic background and musical training, we would not yet know whether we have

identified any features specific to females that might be explained by the prevailing gender ideology. Hence, such a study would be using gender in a weak, descriptive sense as a synonym of biological sex.

To undertake an analytical study of how gender affects female music students, we would need to identify areas where female musical experience, training, and composition or performance style differ from that of males (assuming all other socioeconomic variables are constant); and the differences would need to be shown to arise from differing social expectations or perhaps even some biological features. As the critic Catharine Stimpson notes, "There is no reason to study women unless 'women' represent something else again" (1992: 262). In such a second-phase study, we would be using gender in a strong, analytic sense to write a "substantial women's history" that, according to Natalie Zemon Davis, "shows what *difference* it makes to historical interpretation when the category of the sexes is included" (1985: 41).[4]

Claims that use gender or sexuality in their strong, explanatory senses might take the forms:

> Composition/performance A has features x,y,z because it was composed/performed by a male/female/gay/lesbian musician.
>
> Prevailing sexual/gender ideologies cause works with features x,y,z to be over- or under-valued in the canon.
>
> Features x,y,z in the compositions of composer A reflect the prevailing gender/sexual ideology.
>
> Composer A's sexual/gender-specific experiences cause features x,y,z to appear in his/her compositions.

Some optimistic feminist scholars have believed that the mere presence of new topics would transform disciplines and make gender and sexuality central to them. In practice, though, feminist scholarship has faced the very real danger of becoming ghettoized, stigmatized, and marginal to disciplines, leaving Woolf's daring ambition to "rewrite history" (1957: 47) still unrealized. Other feminist scholars have, more encouragingly, pointed out that paradigms and methods must additionally change if the new topic of gender is to be included and legitimated by disciplines. Merely writing women into history (a project variously called "compensatory history," the "spotlight approach," writing "herstory," or the "add-women-and-stir" method) may still leave the principal analytic and explanatory categories of the discipline unchanged, resulting in what Ann-Louise Shapiro calls "producing new subfields rather than a critique that challenges the structure of the disciplines" (1992: 7).[5]

To draw together the lessons of these feminist scholars: Musicologists have been writing descriptively about female or gay/lesbian composers and their music, its context, and its reception. Such studies do important work in enlarging the range of composers and musical works for study and performance, and help achieve ideals of social justice for women and gays/lesbians. But such studies may be what Elizabeth Fox-Genovese calls "adding women to the received account—especially in the form of a few more neglected worthies or a lot more descriptive social history—[which] does not necessarily change anything substantive in our manner of writing history" (1982: 6). To introduce gender and sexuality so that they become necessary to the tool kit of all musicologists, historical, analytical, and critical questions about musical compositions must be asked and carefully framed so they can be answered in terms of gender and sexuality in their strong, analytic senses. Conceptual work is required that, as Griselda Pollock puts it, exceeds "a local concern with 'the woman question' and makes gender central to our terms of historical analysis" (1988: 10). To be tools for transforming musicology, the concepts must be used in an appropriate manner.

Gender

To explore uses of gender in musicology, *Cecilia Reclaimed: Feminist Perspectives on Gender and Music* provides a wide range of historically oriented essays that explore composers, genres, repertoires, individual compositions, or moments of music history. The editors announce that the essays "use gender to add untold dimensions to our previous understanding of music history and musical activity" (*CR*: 2).[6]

Although the term *gender* occurs in the title, the editors seem to have fallen victim to the sex-gender confusion. In their introduction, they discuss recognition of "gender as a category of analysis" for academic musical scholarship (*CR*: 1–2); but most of the essays in the volume use gender in the descriptive, nonrelational sense as a synonym of *sex*. As a result, most essays are more properly contributions to cultural history or sociology of women composers—the study of the careers and representations of women in musical culture—and do not introduce gender as an analytic tool to engage central issues of music criticism or history. It is significant that when gender ideology does figure in analysis, the focus is mainly on literary sources or song lyrics: Linda Austern on music and gender ideology in Elizabethan England, Patricia Howard on Quinault's librettos for Lully, Catherine Parsons Smith on misogyny in American musical modernism, Susan Cook on gender and power in the American ballad "Curst Was She," Jennifer Post on the concept of "public" and "private" in women's performance, Adrienne Block on how prevailing views of child

education affected Amy Beach, and Venise Berry on female images in rap music. These descriptions of gendered aspects of society and discourse about music are welcome contributions to interdisciplinary scholarship; but the essays do not take the daunting next step of using these insights to analyze the structures and processes of music itself or to explain how gender ideology makes a difference in the composition, performance, or understanding of actual music.

Two essays do explore repertoires of music. In both cases, works are discussed as a subset of music history, much as one might describe a musical genre or new compositions from the Baroque or Classical period. By not engaging gender as a relational concept, however, the discussions ultimately do not engage issues that could affect music history or the canon.

In "Ladies' Companion, Ladies' Canon?: Women Composers in American Magazines from *Godey's* to the *Ladies' Home Journal*," Bonny Miller discusses the musical contributions of women to American women's magazines. For Miller, the small forms of magazine music (whether written by men or women) and its function as home entertainment and place in the private domestic sphere reflect the values of the social construction of gender. Two appendices summarize and catalogue the 500 women's compositions that constitute almost 10 percent of the approximately 3,500 compositions in her sample of fifteen women's magazines.[7]

Although Miller invokes the concept of gender ideology to account for the musical features and neglect of the music in women's magazines, it is ultimately difficult to see what role gender actually plays in the shaping or reception of this repertory. The principal difficulty is that Miller has not shown how this body of compositions (either all the music in the magazines or just that composed by women) is sufficiently distinct from other contemporary music that gender would explain the differences.[8] As Miller reports, she only inventoried the magazines directed toward women; thus many features (such as the usual two-page layout, limited notational subtlety due to typeset music, and prevalent genres) are likely to be common to most magazine music.

Miller overstates the role of gender ideology in accounting for the features and neglect of women's magazine music. Her description of the "songs and simple piano pieces" of the women composers as "house music genres that were acceptable for women to perform, and thus compose" is a misleading generalization that makes a much too rigid distinction between the private (home) and public spheres. Most of the forms—especially dances, hymns, and sentimental songs—had wide exposure outside the home, and the compositions in the women's magazines are not very different from the vast ocean of songs, dances, and character pieces in contemporaneous sheet music. The pieces in the magazines do tend to be

shorter than those in sheet music, but this is more likely due to the limitation of the two-page layout favored by most magazines, as well as to the publishers' desire to appeal to the broadest range of technical accomplishment.[9]

Miller repeatedly refers to the "simple piano pieces." Actually, the pieces vary considerably in technical difficulty, and the music in some magazines is more demanding than it is in others. Although it is impossible to quantify such features, it is safe to say there are numerous piano pieces (especially the gallant salon-style dances) in the women's magazines (composed by men or women) that exceed the technical demands of any number of Chopin mazurkas or waltzes, Schubert *moments musicaux*, Mendelssohn songs without words, or Scott Joplin rags.

For Miller, the gendered devaluation of magazine music has accounted for the lack of "any thoughtful history" of this music. Miller rightly notes that this repertoire has been "regarded as of little value as art music in terms of form, technique, abstract thought, or creativity" (*CR*: 166), but she makes no attempt to show why this assessment is wrong, unjust, or due to sex discrimination. Virtually all the magazine music—as well as separate sheet music—of the period similar to her sample (written by males or females) has also found no place in music history. It is surely less a matter of gender ideology and sex discrimination than the fact that our present concert and recording world has, for the most part, little place for salon-style schottisches, mazurkas, and polkas, arrangements from operas, or sentimental solo songs. Accounting for the exceptions that are part of the performance repertoire—the genre pieces of Chopin, Schubert, Mendelssohn, Grieg, and MacDowell, as well as lieder—would reveal the complexity and contingency of the formation of performance repertories and the historical canon. Miller claims that the existence of women composers of magazine music "demands a reassessment" of the whole genre and that "the contribution of these women cannot be written out of the history of music" (*CR*: 166). But it is not clear from Miller's account on what grounds the women's contributions would require music history to be rewritten. An historical place for women's magazine music would need to be based on more than compensatory history or as an additional subfield of study. As the recent "canon wars" in literature have reminded us, canons have always been in flux, and as the steady inclusion of early twentieth-century music into the concert repertoire illustrates, strong critical arguments coupled with interest from performers and listeners have "canonized" new composers and their works. We need only recall how successful the efforts of Aldo Ciccolini have been on behalf of Erik Satie; Joshua Rifkin for Scott Joplin; Leonard Bernstein for Mahler; and John Kirkpatrick for Charles Ives. So too with women's magazine music. A case for

inclusion in the canon or history needs to be made in terms of aesthetic value, compositional interest, or influence on music at large (among other possible claims). Otherwise, there seems nothing more for history to say about women's magazine music than what it might say about other forgotten genre-music of the nineteenth century.

Similar limitations occur in "Anna Maria della Pietà: The Woman Musician of Venice Personified," in which Jane Baldauf-Berdes discusses an eighteenth-century *ospedale* for abandoned children as the context for Anna Maria (ca. 1689–after 1750), a celebrated violinist for whom Vivaldi, Tartini, and others wrote thirty-two concertos. Using gender in the weak, descriptive sense, Baldauf-Berdes surveys the lives and musical training of the women in the ospedale, and her study hence remains in the first phase of women's studies.

Baldauf-Berdes asks why the achievements of the ospedale musicians and Anna Maria have not been investigated until now, and notes that the achievements of women in art music have generally been devalued and trivialized. This charge is certainly true regarding past reception of women musicians, but now that gender bias has been exposed and is being overcome, the task for a musicologist bent on rewriting music history is to demonstrate Anna Maria's contributions to violin technique, performance style, or influence on compositions written for her—in short, how her role as a performer affected music history. Recuperating for history another Baroque violinist of either sex serves to supplement music history, not to change it or its methods. For gender to be at work in the strong sense, we would have needed, for example, a discussion of those aspects of the girls' experience in the ospedale that contrasted with those of the musical training of boys in choir establishments or conservatories, how these differences were due to gender ideology (aside from merely being separated according to sex), how the differing circumstances affected their musicianship, and how the music composed for Anna Maria was different from works composed for male violinists.[10]

Overall, the essays in *Cecilia Reclaimed* show how musical culture has links with gender ideology in society, and long-established facts about women's role in society at large are shown to have affected women's participation in musical life as well. Such demonstrations may be putting musicology in service of a larger attempt "to right the inequities of male-female relationships" (*CR*: 2), but the impact on musicology or the performance canon seems limited. Because gender is used in the weak, descriptive sense or because analyses actually show the gender factor at work at the social, metaphorical, or verbal level, little progress is made toward showing how gender operates in composition, analysis, perception, or crit-

icism—demonstrations that would make gender part of every musicologist's tool kit.

Sexuality

Queering the Pitch: The New Gay and Lesbian Musicology is announced by its editors as "the first collection of lesbian and gay musicology." The editors see the volume as diversifying, renovating, and rescuing traditional musicology from its "rigid ideology and hidden agendas" and bringing "new insights and intuitions to the study of music" (*QP*: vii–viii). The anthology brings together a range of approaches, from reflections by lesbians about their personal relationships with music to essays on composers and sexuality. The relevant questions here are: Do these "new insights and intuitions" constitute a new method that can "renovate the study of Western music and its scholarly discourse"? Has the concept of sexuality been theorized and used as a strong analytic tool that can illumine and transform the traditional problems and concerns of musicology? Has our understanding of music been advanced by foregrounding sexuality? Is there a convincing methodology that grounds a gay/lesbian musicology? At the outset, two essays that do point the way for successfully introducing sexuality in an analytical way in musical scholarship should be noted: Philip Brett's "Eros and Orientalism in Britten's Operas" and Lydia Hamessley's "Henry Lawes's Setting of Katherine Philips's Friendship Poetry in His *Second Book of Ayres and Dialogues*, 1655: A Musical Misreading?" Hamessley and Brett demonstrate that issues of central interest to all musicologists—compositional choices in setting a poem and use of music to delineate character—can be illumined by looking at them through the prism of sexuality.

Hamessley considers a setting by Henry Lawes of the poem "Friendship's Mystery," by Katherine Philips, and aims to explain the compositional choices made by Lawes. He chose to set Philips's poem not as a declamatory song but as a strophic "tuneful song" that projects the text in an elegant and refined way. This choice is significant, Hamessley argues, because "Lawes did not come close to expressing the depth of feeling and strength of commitment" of the poem with its "implicit lesbian erotic elements." Using a wide range of documentary evidence, Hamessley reconstructs the gender-sexual ideology of the seventeenth century (especially about the status of female friendship), sets out the available stylistic conventions available to a composer, and argues that Lawes was guided in his compositional choices by an attempt "to control lesbian sexuality" (*QP*: 129).

Brett looks at several "exotic, oriental, or quasi-oriental" passages associated with Peter Quint and Oberon from Britten's *The Turn of the Screw* and

A Midsummer Night's Dream. Brett documents Britten's engagement with Asian musics and the appearance of gamelan or gamelan-like effects in his works and finds an association between Asian pentatonic melodic shapes and gamelan-like "oriental" sonorities, and erotic desire and sexuality. Identifying this sexual mode of musical Orientalism allows Brett to provide subtle psychological interpretations of the erotic desires of Quint and Oberon.

These two essays are important less for introducing new methodologies than for demonstrating how biographical, musical, textual, and documentary sources can be used to enlarge our knowledge of musical works, their composers, and their cultural contexts by taking sexuality into consideration.

Despite the model offered by these two essays, remaining essays generally do not effectively use sexuality or introduce new methodologies to meet the goals of the anthology. As in *Cecilia Reclaimed*, many essays remain in a first-phase, descriptive mode. Thus, Elizabeth Wood devises the term *sapphonics* to describe "a space of lesbian possibility, for a range of erotic and emotional relations among women who sing and women who listen," and uses literary descriptions of female voices to trace the history and biographies of a lesbian music. Paul Attinello presents the results of a survey of five gay male choruses. But with no comparison to mixed or straight choruses, we have no way of knowing which features may be characteristic or distinctive of gay choruses and which features are shared with straight, mixed, or women's choruses.[11] Joke Dame's essay considers the castrato's singing voice and its implications for casting castrato roles in Baroque opera revivals—a subject that engages gender more than sexual identity. Ironically, the inclusion of a previously published interview between Ned Rorem and Lawrence Mass is counterproductive for the book's overall project because Rorem is steadfast in his refusal to discuss the impact of his gayness on his music, to compromise his friends, or to grant a political effect to music. Finally—and one can sense his exasperation with the interviewer—Rorem states: "I don't think that homosexuality is a very interesting subject, *except* politically. . . . I have suffered less for being homosexual than for being an artist." "Music," he flatly asserts, "cannot be defined as having any sexuality" (*QP*: 110). Rorem here seems to be raising the intriguing point that perhaps composition and performance may *not* be gendered or inflected by sexuality.[12]

Personal essays by Susan Cusick, Karen Pegley and Virginia Caputo, and Jennifer Rycenga are reflections on the relation between their sexuality and music, coming-out narratives, and a lesbian poetics of composition. While the principle that "the personal is the political" has been an important tool for feminist politics, its application to musicology is problematic.

One recurring feature of these essays is that as personal, subjective discussions, they tend toward separatist approaches that do not seem to offer a method usable by other musicologists.

The limitations of these essays can be seen in Jennifer Rycenga's "Lesbian Compositional Process: One Lover-Composer's Perspective," a lesbian poetics that outlines her "feminist reflections as a composer and a musician" (*QP*: 276). Using her own opera-in-process, Rycenga describes her attempts to subvert the usual composer-performer hierarchy and establish "a noncoercive and nonpatronizing (and nonmatronizing) creative relationship" with her musicians (*QP*: 277), to write with specific women and men in mind, and to value their subjectivity in as many ways as possible. Later in the essay, she will associate this approach with a lesbian compositional process (*QP*: 285).

Rycenga is describing her own compositional intentions and techniques arising from her lesbian sensibility and her own rewards from living out "some of the impulses of a lesbian project" (*QP*: 291). But it is unclear how such a politics of music is characteristically lesbian, or even feminist. Recall that for centuries European composers (male and female) have written for specific performers and granted them varying degrees of improvisatory freedom, and that attempts to undo the usual authoritarian composer-performer relationships were common in the improvisatory, aleatoric pieces of the 1960s and 1970s. Rycenga may have absorbed such ideals from any number of musical cultures and styles (from rock and jazz to Indian or Persian classical music). Nothing, of course, prevents males or heterosexuals from sharing these ideals. Nor is it clear (without accepting the most simplistic stereotypes of straight or lesbian sexuality) how such a compositional approach arises from a gender system or sexual ideology, or how it would produce musical works characteristically feminist or lesbian. Knowing what to do with such stated compositional intentions has always been problematic, for such aims may or may not result in compelling, interesting, and successful works of art; and knowledge of intention is not always relevant to the appreciation, evaluation, or understanding of the performed work.

A danger all scholars must guard against, especially when dealing with topics of current social or political application, is that a commitment to a theory, point of view, doctrine, or social goal can distort, bias, and compromise a scholar's work. The pitfalls of theoretical or political commitment in the humanities and sciences are often noted: such commitment reverses the process of enquiry, arguments tend to demonstrate what the theory predicts, theses are not capable of refutation, alternative explanations are not considered, confirming evidence is selected and contradictory evidence is overlooked, and the burden of staying alert to bias is

shifted to the reader. In several essays in *Queering the Pitch*, this tendency undermines the efforts to use sexuality in musicology.

The editors of *Queering the Pitch* face this issue squarely in their preface, where they acknowledge the scorn and resistance aroused by the "new" musicology. In their defense, the editors attempt to mitigate what they describe as the alarm or objections to "what is seen by many as an 'ideological crusade'" by asserting that "critical or scholarly writing is always to some extent involved with self-identity and its attendant politics, no less when it is undeclared," suggesting that traditional musicology has its own "hidden agendas," and claiming for themselves "the virtue over most traditional scholarship of writing from a declared position" (*QP*: viii). This argument has frequently appeared in the recent "culture wars" in the humanities, yet it is no less a fallacy for its being widespread.[15] The intended implications of the editors' claim that all scholarly writing is involved with politics do not follow—that the ideology and "hidden agendas" of traditional musicology and the "declared position" of gay/lesbian musicology are equally political, that there is no difference between the scholarship arising from them, or that declaring one's position exculpates one's scholarship and argumentation.

To understand the weakness of this argument and its consequences for essays in *Queering the Pitch*, it is necessary to distinguish between "political" in the sense of a discipline and its scholarship having inferred or applied political or social uses (in this sense, everything may be political) and "political" in the sense of a doctrine, commitment, or theory that guides and directs scholarly inquiry toward prescribed conclusions or social goals.[16] It is true that disciplines such as musicology have principles, methods, and values that guide their enquiries and give them coherence—all of which are often in dispute between schools or generations of scholars—and that even scholarship that self-consciously strives toward objectivity may have some blind spots or areas of special interest to an investigator. But such principles, methods, and values (what the editors apparently are calling hidden agendas) are of a different order than adopted or declared positions.

Traditional positivist musicology and its formalist aesthetics and criticism are certainly products of their time and have had a limited horizon regarding the relevance of gender and sexuality. But scholars can work as objectively as possible within such disciplinary limits without being overtly political, although political application may be drawn or inferred from their work. And as Toril Moi points out, it is reductive to argue that scholarly disciplines "carry *automatic* political overtones" (1985: 85) and difficult to know precisely what the relation between politics and aesthetics is. In this century, for example, the values and aesthetics of formalism validated the

progressivism of the literary avant-garde, musical modernism, and abstraction in the visual arts; yet under Soviet realism, formalism was condemned as reactionary and counter-revolutionary. While musicological silence about sexuality might be said to implicitly legitimate an oppressive social status quo, the formalist claim that there is no relation between music and sexuality may have given gay/lesbian musicians in the 1930s–70s the ability to practice their art professionally without opprobrium.

The pitfalls of writing from a "declared position" are especially clear in the essays by Martha Mockus on the singer k.d. lang, and Gary Thomas on Handel. In "Queer Thoughts on Country Music and k.d. lang," Martha Mockus adapts Elaine Showalter's program of "feminist reading" to attempt what might be called "listening as a lesbian." Mockus offers her own and other listeners' responses to several of k.d. lang's recorded performances, but the essay does not convincingly identify a lesbian element that might contrast with heterosexual elements. That lang is a lesbian, that lang's song texts use an "I–you" mode of address, and that gendered pronouns are nearly absent in the songs allow Mockus to find numerous "dyke" and "femme" references in the texts, and to make lesbian- and dyke-oriented readings of songs that do not refer to either sex or sexual orientation.[15] Mockus's confessed unfamiliarity with country music leads her to hear as lesbian, butch, or characteristic of lang many vocal mannerisms that are in fact common to a wide range of country singers, from Patsy Montana, Patsy Cline, and Kitty Wells to The Texas Playboys and even Jerry Lee Lewis. Locating what is lesbian in lang's songs and performances would be difficult in any case because (as Mockus overlooks) lang is singing songs written by men, and most of lang's own songs are co-written with Ben Mink. Topics that would go toward constructing lesbian readings of lang's songs are not considered: How do the events in the songs grow out of or represent lesbian experiences in heterosexual or homophobic society? How do sexual ideologies explain what happens in the songs?[16]

Mockus's approach of identifying the singer or composer with the persona of the song and the listener with the "you" of the text, and of projecting personal responses onto what is "in" the song is fraught with problems. From literary criticism we have learned not to conflate or identify the "I" persona of a lyric simplistically with the poet (the relationship between the live singer of a song and the persona of the text adds another level of complication), to treat with suspicion the relevance of biographical information in interpreting a text, and to avoid projecting onto texts personal meanings and responses.

At the end of the essay, it is clear that Mockus's effort to read these songs as lesbian is driven by her desire to claim k.d. lang and her music for the lesbian community (despite lang's protest that "my music isn't

lesbian music" [*QP*: 269]), to encourge other celebrities to come out so as to validate the lesbian community, and to confront homophobia in the popular music industry. All of these are valid social goals, but neither our understanding of lang's music and her place in country music nor the creation of a music criticism that is sensitive to sexuality is furthered. No one would deny that a lesbian listener may have such personal responses or that sharing them may serve to make a gay/lesbian voice heard in musicology. But difficulties arise when personal responses are offered as critical readings that hope to speak to the musicological interpretive community at large. Instead of renovating musicology, readings arising from single points of view are likely to result in a Tower of Babel.

Another example of the declared position leading astray and compromising scholarship is Gary C. Thomas's "'Was George Frideric Handel Gay?' On Closet Questions and Cultural Politics." When delivered at the American Musicological Society meeting in Oakland in 1990, the paper bore the subtitle "And Why the Question Matters." The "why" has less to do with biography than with sexual politics. Thomas tells us his most important goal is "to have removed the question from the closet . . . [to] where it can be pursued openly and without dread" (*QP*: 181).

For Thomas, it is useful to have a gay composer:

> First, because a gay Handel functions at the political level to address and legitimate the urgent project of 'gay history.' . . . And second, because an (admittedly and unapologetically essentialized) gay Handel responds to the terms in which the struggles for gay liberation are being waged at this (our) moment in history. . . . In these venues, "gay Handel" will be something of political use. (*QP*: 181)

The attempts of Handel's biographers to apologize for his bachelor status (which Thomas elevates into "homosexual panic") generate Thomas's hermeneutic of suspicion and convince him that Handel's biographers must be hiding the same secret. Thomas interrogates every piece of evidence until it can be read as referring to Handel's sex life or implicating homosexuality.

Thomas does believe that "by the preponderance of the evidence" Handel was a "gay man." The extensive contemporary evidence adduced by Thomas has given his argument a measure of plausibility. However, if we accept Thomas's challenge and consider his argument "openly and without dread," we find there is very little direct support for it. Now, it is a factual question—one that poststructuralist-inspired[17] interrogation of ambiguous passages by Handel's biographers will not answer—whether Handel was effeminate, participated in homogenital activities, and defined his sexual

identity in terms of erotic desire toward men. For this, Thomas has no direct evidence and instead relies on undocumented anecdotes, implications derived from selected evidence, or tendentious interpretations of ambiguous statements by biographers. Thomas operates with a self-serving double standard. He accepts uncritically statements that serve his argument, interprets ambiguous statements to imply sex, and dismisses or argues away evidence that contradicts his argument (often relegated to end notes). For example, the statement that Handel refused "the highest favours from the fairest of the sex" because he didn't want to compromise his personal independence is unproblematically assumed by Thomas to mean Handel refused "sexual relations."

As a warrant for the need to rely on interpretation and speculation, Thomas refers to the lack of documentation about Handel's personal life. But in fact, in comparison to Purcell or Bach, for example, there is a large number of contemporary accounts by Handel's friends (including peers and royalty) that describe his quite active social life and apparent enjoyment of the company of women.[18] Nor were all eighteenth-century commentators uneasy about Handel's private life; one manuscript source claimed that "He loved, but his Amours were rather of short duration, always with[in] the pale of his own profession" (Smith 1924: 793).

The term *gay* is Thomas's rhetorical sleight of hand to put Handel into the usable past of the contemporary gay community. For a number of reasons, however, scholars of the history of sexuality have shown it is inappropriate to use *gay* in the context of eighteenth-century male sexuality (the literature is summarized in Hitchcock [1997: 58–75]). English men who had same-sex sexual partners were called "mollies" or "sodomites," and we have contemporary descriptions of their distinctive subcultural practices (Norton: 1992). Based on available evidence, though, Handel did not belong to this subculture. Moreover, Thomas fails to distinguish the homosociality that characterizes much eighteenth-century public life from modern homosexuality; and much readily available information about Lords Burlington and Chandos, Alexander Pope, and William Kent would dispel the fiction of the homosexual arcadian retreats that Handel supposedly frequented in Britian.[19] In short, Thomas practices a form of ahistorical essentialism that is condemned elsewhere in the scholarship of gender and sexuality: a normal, masculine Handel would have been married, and since he was not, he must be suspected of being gay.

Overall, *Queering the Pitch* does not go far in fulfilling its editors' claims for transforming musicology and forging a new gay/lesbian musicology. With the exception of those by Brett and Hamessley, essays do not present historical and critical issues that can be explored by a strong, analytic concept of sexuality. It is difficult to see how the personal essays can be

extended to a usable method or can produce compelling insights on musical works; and, to the extent that personal essays speak primarily to the gay/lesbian community, the essays may—as feminists had feared about women's studies—ironically further marginalize the scholarship of sexuality. The fundamental issues that would create a lesbian/gay musicology have not been pursued systematically in the volume: Are there musical styles, an aesthetic, or ways of listening that are characteristic of homosexuals? Is there a history of gay/lesbian music, genres, or styles? Are there candidates for performance repertoires and the historical canon?[20]

Narrative in Sonata Forms

I have saved for separate consideration a pair of essays, one from each volume: Marcia Citron's "Feminist Approaches to Musicology" (*Cecilia Reclaimed*) and Susan McClary's "Constructions of Subjectivity in Schubert's Music" (*Queering the Pitch*), which are the most ambitious attempts to use gender and sexuality in analysis or interpretation of instrumental music. The arguments in both essays have the ring of familiarity and plausibility from their use in other disciplines by feminist or poststructuralist critics, but are ultimately unconvincing in their application to music.

To create a feminist musicology, Citron believes she must dismantle the paradigm of musical autonomy, and she posits "the ability of Western art music to reflect and construct social meaning and relationships" (*CR*: 16); this attractive but unsupported assumption seems required so that music can reproduce the feminist master-narrative of the social construction of gender and power relations that have suppressed and marginalized women. These social facts we know, but a convincing demonstration of how pieces of music contribute to this construction is lacking.[21] Citron argues that the sonata form or sonata aesthetic—with its oppositional, first-theme (masculine)/second-theme (feminine) pattern—"privileged the masculine" (*CR*: 18) and "encoded gendered structures that reflected and constructed relationships of gender and power in Western society" (*CR*: 16). The testimonies that Citron adduces are metaphoric descriptions of sonata-form themes and their relations from textbooks by Marx, Riemann, and D'Indy, as well as modern theorists. Citron interprets these descriptions to concur with prevailing gender stereotypes.

Yet, if we consider the number of nineteenth-century sonata movements that are at variance with the masculine/feminine pattern (for example, those with initial lyrical themes or those whose order of themes is reversed in the recapitulation), the ease with which even contradictory adjectives can be applied to a theme, and the difficulty of categorizing most musical themes at all, we will realize the generalized pattern itself is an inadequate abstraction of the myriad sonata forms composed over some 150

years. Citron and the cited theorists demonstrate less how gender relations are reflected in sonata form than the persistence of the ancient classical grammatical tradition of categorizing nouns and cadences as masculine and feminine and its modern application to musical themes. We have a confusion of categories: the gender ideology (about which we know independently of music) is something that is applied in an allegorical or metaphorical relationship to an abstraction about sonata form, which itself has only a tenuous relation to actual sonata movements. Not theorized or demonstrated is how gender ideology occurs in individual sonata movements (in the same way gender ideology can be expressed in the plot and events of an individual novel or film) or how audible music constructs relationships of gender and power in society.

Susan McClary's "Constructions of Subjectivity in Schubert's Music" achieved a *succès de scandale* based on public presentations.[22] The core of her essay is an interpretation of the second movement of Schubert's "Unfinished" Symphony as representing a construction of male subjectivity that differs from the paradigm set by Beethoven, such as in his "Eroica" Symphony, where "a self strives to define identity through the consolidation of ego boundaries" (215). Schubert's treatment of the themes offers a "counternarrative," in which there is "an open, flexible sense of self" and "identities are easily shed, exchanged, fused, and reestablished" (223).

A myriad of unexamined theoretical problems seems to arise with McClary's interpretive strategy. On what basis do we assume that themes in movements *do* represent human egos, selves, subjects, or subjectivities? How do we determine whether the subjectivity constructed is male or female, homo- or heterosexual? Whose subjectivity is constructed? Schubert's own, a fictive subject presented in the work, or a typical Biedermeier male's? How did a sonata movement participate, as McClary suggests, in "shaping notions of gender, desire, pleasure, and power in nineteenth-century culture"? For example, how, upon hearing the "Unfinished" Symphony, did a male listener recognize as pertinent to him—and internalize—the affective musical pattern into his sexual/subjective identity?

The interpretive narratives of Citron and McClary ultimately depend on the fact that the musical material in a sonata movement is so varied and full of contrast, so capable of different and ambiguous verbal descriptions, that any number of equally plausible (and therefore irrefutable) constructions of gender or subjectivity can be attributed to a movement.[23] Although now speaking in terms of "narrative," "coding," "identity," "models of male subjectivity," and "articulations of subjectivity," both writers are inventing and projecting verbal programs, allegories, or extra-musical meaning onto instrumental movements, a practice long questioned. The

uses of narrativity in both essays are subject to the critique by Jean-Jacques Nattiez, who argues that "the narrative, strictly speaking, is not in the music, but in the plot imagined and constructed by the listeners from functional objects. . . . Any description . . . in terms of narrativity is nothing but superfluous metaphor" (1990: 239–57).

Any interpretation (or even statement of fact) depends to some extent on some theoretical basis or presuppositions for its meaningfulness; and Citron and McClary are taking for granted what needs to be theorized and demonstrated. Their gendered narratives and constructions of subjectivity in sonata movements will lack meaningful content or relation to pieces of music until we have an adequate theory of meaning, gender coding, and construction of gender and subjectivity in instrumental works.[24]

* * *

What guidance about using gender and sexuality to transform musicology can be drawn from art, literature, and history and the essays in these anthologies?

1. Friedrich Nietzsche posed the provocative question, "Would any link at all be missing in the chain of art and science if woman, if the works of women were missing?" (1968: 432). The answer was obvious to Nietzsche. In our day, recovering the contributions of women to history has transformed the content and methods of history as well as the university curriculum.[25] But inserting the works of women as "links in the chain of music history" seems far more difficult and challenging. Inclusion of women's or gay/lesbian music into the performance or historic canons could be based on aesthetic or technical merit, stylistic or compositional innovation, or its influence on the course of music history. Yet even though some musical works are discussed in these anthologies, evaluation seems studiously avoided; no works are advanced as worthy on any of the above grounds for inclusion in either the historical or performance canons.

One way of effecting a shift in musicology and a rewriting of music history, then, would be the introduction of new works by women or gays/lesbians into the historical and performance canons. But as feminist critics and historians have noted, it is not effective merely to enlarge the canon or to create new groups to study.

2. If music history and musicology are to be significantly affected and transformed by the introduction of gender and sexuality, the concepts in their strong, analytic senses must be used to answer central and rigorously framed questions about criticism, interpretation, and evaluation of works of music.[26]

3. Several writers in the anthologies have emulated art and literary scholarship in attempting to interpret music as a cultural object that reveals power relations and gender and sexual ideology.[27] Instrumental music, of

course, poses special obstacles because it lacks the semantic content or symbolic images of literature and visual art. We know about ideology of gender and sexuality in culture at large; but a satisfactory theory of how or whether works of music (aside from their literary texts) construct and reveal gender, sexuality, and subjectivity needs to be set forth.[28]

4. Concerns with gender and sexuality have created an entré for new approaches to music criticism and interpretation, especially for critical strategies adopted from poststructuralism. Granted, traditional musicology has attended little to principles and methods of interpretive criticism of music, yet it is counterproductive to base new approaches of interpretation on practices that have long been criticized or rejected in literary theory and aesthetics. A long tradition of philosophical enquiry into issues of musical meaning, representation, and semiology could be used to clarify problems of ascribing meaning to instrumental music.

The introduction of gender and sexuality has enlivened and enriched art history, literary criticism, and history. Yet in comparison with the work done in our sister disciplines, the essays in these anthologies suggest that many methodological and conceptual problems still need to be addressed and overcome if these concepts are to successfully engage central concepts of musicology and increase our understanding of music.

Notes

1. Judith Shapiro notes that "studying women" designates a class of female objects rather than "an analytic category." "It is important to stress," she continues, "that our subject is not 'women' (or, for that matter, 'men') as groups of individuals, but rather gender as an aspect of social identity" (1981: 448).

2. Classic discussions are Stoller (1968: viii–x), Oakley (1972: 158–72), Archer and Lloyd (1982: 21–22), and Butler (1990: 6–9, 36–38, 111–13); on confusions in uses of the term, see Shiach (1994) and Duchen (1994); a revisionist challenge has been proposed by Delphy (1993).

3. Scott notes how descriptive approaches are limited because they "do not address dominant disciplinary concepts," or at least not "in terms that can shake their power and perhaps transform them" (1986: 1055).

4. The concept is then functioning, as Sandra Harding puts it, "as a theoretical category, as the analytic tool through which the division of social experience along gender lines tends to give men and women different conceptions of themselves, their activities and beliefs, and the world around them" (1986: 31). Joan Kelly-Gadol shows how women's history has had theoretical implications for historical study in general (1976: 809–10); and similarly for literary studies, see Baym (1995: 106–11).

5. As James F. McMillan notes, "A sure way to keep women's history in the ghetto is to treat it as an exercise in 'herstory', relating history from a purely female point of view" (1988: 746). On limitations of recuperation in art history, see Gouma-Peterson and Mathews (1987: 327).

6. In terms of feminist theory, the volume is rather conservative and seems to lag behind art history. Many recent aspects of feminist and gender theory (especially the impact of poststructuralism and French feminist theory) are not explored, and issues of sexuality and lesbianism are only mentioned twice in passing in the editors' introduction. By comparison, see Pollock (1988) and Broude and Garrard (1992).

7. Miller's percentage may be on the low side; her inventory of compositions and composers omits, for instance, five original compositions by Alice Hawthorne that appeared in vols. 37 and 38 (1860) of *Peterson's Magazine*, one of the magazines in her survey.

8. Miller's thesis is precisely what feminist theory would predict, but on the basis of her presentation the explanation does not seem adequate.

9. The gendered nature of the repertoire is complicated because such musical genres also had venues outside the home, as well as the fact that males presumably were at least part of the audience for, and performers of, such music. Magazine music does not represent the full range of musical experiences available to women as composers or performers; more advanced music was available for more skilled women musicians to perform and for women to listen to.

10. Similar reservations about the book-length version of the study (Baldauf-Berdes 1993) were noted by Robert Craft (1995: 58).

11. That is, there are no control groups of non-gay/lesbian choruses, as would be expected in a study in the natural or social sciences.

12. Catharine Stimpson's question about literature can be transposed to music: "Does the act of writing not burn away all biological and social distinctions in the crucible of the imagination? Does writing not transmute language into literature, a world in which men and women might dwell as unequal characters but in nevertheless a self-regulating world in which men and women dwell equitably as readers?" (1992: 262). Although Virginia Woolf elsewhere writes that a woman's writing is always—cannot help being—feminine, her description in *To the Lighthouse* of Lily Briscoe in the act of painting suggests a creative act that at least momentarily transcends gender: "She took up once more her old painting position with the dim eyes and the absent-minded manner, subduing all her impressions as a woman to something much more general: becoming once more under the power of that vision which she had seen clearly once and must now grope for among hedges and houses and mothers and children—her picture" (1964: 62).

13. David Bromwich traces the argument back to the 1960s, when one began to hear that "all choices are political choices, that every intellectual interest serves some social end. The suggestion of these axioms was that the dissident scholar who declared his or her serviceability always stood on higher ground than the 'disinterested' scholar who held affiliation in reserve" (1997: 221).

14. On the distinction, see Searle (1990: 36–37), Fish (1995c: 50–55), and Ellis (1997: 141–44).

15. The test of criticism is usually how well it leads a new reader to see more in the work. I can only report that after repeated hearings of the songs, I found nothing to suggest a lesbian scenario or dialogic in the songs. In fact, looking for

such made the lack of sexually specific references in the songs all the more evident.

16. Suggestions for what might count as lesbian music criticism can be gleaned from the writings of Bonnie Zimmerman (1981 and 1991).

17. I take as a symptom of poststructuralism Thomas's unwillingness to distinguish between interpretation of passages from Handel's later biographers and our evidence about the historical, empirically identified Handel.

18. Numerous accounts by Handel's friends (including Mrs. Delany, the Harris family, and the Earl of Shaftesbury) are reprinted in Deutsch (1955).

19. No matter what may have gone on at the arcadian academies that Handel participated in while in Italy, the English Canons, Burlington House, and Chiswick Villa were not the rural, arcadian, male-only, homosocial retreats that Thomas imagines them. Canons and Burlington House were urban palatial homes with large household staffs; Chiswick Villa (not built until 1725–26, long after Handel had left Burlington's employ) was not a residence (Burlington and family actually lived at a nearby home in Chiswick). There is no evidence that William Kent was homosexual (the source cited by Thomas has no documentation); Kent did not live with Burlington most of his life, he maintained a home in London, and he seems to have had a mistress (see Wilson 1984: 87); and both Lords Chandos and Burlington were married. Thomas mentions, but tries to argue away, documented rumors that Handel had mistresses. Thomas is quite correct about how matters of sexuality and gender swirled around Italian opera (see McGeary 1992), but the rabid, homophobic, xenophobic discourse against Italian opera in general by a handful of English moralists must not be confused with the actual opera companies, let alone all persons associated with them.

20. The centrality of these issues in establishing a gay/lesbian musicology can be suggested by parallels to feminism. As Patrocinio P. Schweickart and Elizabeth A. Flynn state, "Generalization is essential to theory formation: if we wish to examine the implications of gender, we must assume that there is some common ground in the experience and perspectives of different kinds of women that sets women apart from men. The same is true if one is concerned with articulating the implications of race, class, or sexual orientation" (1986: xiii–xiv). See also Annette Kolodny (1975).

21. It is certainly true that eighteenth- and nineteenth-century sonata forms were written in a patriarchal culture and overwhelmingly by male composers; but one must avoid the *cum hoc, ergo propter hoc* fallacy that assumes there is a causal relation between the two (that is, the fact that a musical work was created in a patriarchal society is not sufficient to claim it embodies and perpetuates sexist beliefs).

22. An account of the fallout after the essay's first public reading (when it was titled "Constructions of Sexuality in Schubert's Music") can be found in McClary (1991), where the earlier version is printed. See also *19th-Century Music* (1993).

23. The objection here that musical movements allow numerous, noncontradictory interpretations is different from accepting multiple interpretations of a literary work because Citron and McClary go beyond interpretation to make apparently empirical claims about the relation of music to gender or sexual

ideology and the social effects of instrumental music and its representation on society. Citron states that the gendered pattern of sonata form "acted to reinforce and reconstruct the gendered ideology in Western society at large" (*CM*: 22), whereas McClary states that "music participated in shaping notions of gender, desire, pleasure, and power in nineteenth-century culture" (*QP*: 228).

24. As a warrant for her approach, McClary accepts reactions of her students and nineteenth-century criticism that characterizes Schubert's music as feminine —but without any attempt to fathom how meaningful such interpretation may be. Problematic in both Citron and McClary is the failure to historicize the concepts of masculinity, femininity, and subjectivity. Citron's gendered labeling of themes relies on the simplistic and ahistoric stereotyping of genders that has been criticized in other gender scholarship. Also problematic is the apparent forgetting of the lessons of poststructuralism—for example, McClary's willingness to proceed as if a musical work is an unmediated representation of a social reality and that we as twentieth-century critics can unproblematically discern what it is that is represented or constructed.

25. For an elegant summary and rationale, see Nussbaum (1997: 186–221).

26. As Philippa Levine notes, not all books about women constitute feminist history; some may not "at all step out of intellectual traditions inimical, in the final analysis, to the challenge a feminist perspective offers" (1991: 460–61).

27. Underpinning these approaches are rejection of the musical formalism or autonomy that have dominated recent music scholarship and the adoption of critical strategies adopted primarily from poststructuralism. The antiformalist approach seems to be adopted more as a justification to insert gender and sexuality into musical discourse than as a theoretical demonstration that music does convey meaning like other cultural productions.

28. A classic discussion of how these processes work in literature is Fetterley (1978).

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review

Levon Hakobian. ***Music of the Soviet Age, 1917–1987.*** Stockholm: Melos Music Literature, 1998. 493 pp.

Allan B. Ho and Dmitry Feofanov, eds. ***Shostakovich Reconsidered.*** London: Toccata Press, 1998. 787 pp.

David Haas. ***Leningrad's Modernists: Studies in Composition and Musical Thought, 1917–1932.*** New York: Peter Lang, 1998. xvi, 301 pp.

Reviewed by Stephen Blum

During a panel discussion at The Ohio State University shortly after the collapse of the Soviet Union, a distinguished Russian composer contrasted the "static" and "dangerous" East with the "dynamic" West, voicing an unqualified preference for the latter. Hearing this cliché once again set me to thinking about the endless chains of intimidation whose force can be sensed each time that members of one group declare themselves more civilized or more modern—in a word, more "Western"—than members of another. I remembered the opening scene of the novel *Ali and Nino* (first published in German in 1937 under the pseudonym Kurban Said), in which a geography teacher in Baku informs his class that "it is partly your responsibility as to whether our town should belong to progressive Europe or to reactionary Asia" (Said 1972: 1). Such exhortations are the stuff of which dramas and stories (including music histories) are made.

To what extent, if at all, can people speak about their civilization without opposing it to some "less civilized" configuration? Could we imagine a modern musical life from which representations of an exotic, pre-modern musicality had been expunged? Not as a viable project that might engage our energies, it would seem, even if the complaints voiced by musicians who have found themselves cast as exotic others were to elicit more sympathetic responses than they have so far. The USSR was but one of the many twentieth-century states in which attitudes toward perceived tensions between dynamism and stasis (and between centers and peripheries) were articulated by composers and performers.

Richard Taruskin opens his study of various circumstances in which Russian musical practices have been interpreted through a "myth of otherness" with a string of twelve verbs: the "air of alterity" sustained by this myth has been "sensed, exploited, bemoaned, asserted, abjured, exaggerated, minimized, glorified, denied, reveled in, traded on, and defended against both from within and from without" (Taruskin 1997: xiv). His sentence would apply equally well to many other sets of circumstances in which musical practices have been treated as "other than fully Western" or "not altogether modern"—including, of course, the situations of most musicians in the non-Russian republics of the Soviet Union (see further Frolova-Walker 1998). Alterity spreads quickly, as the exotic others of one group find or invent their own "others."

Levon Hakobian's critical survey of *Music of the Soviet Age, 1917–1987* contains more than a few expressions of the author's dissatisfaction with current Western evaluations of Soviet composers. Here are three. The music of Shostakovich "is sufficiently popular throughout the world to satisfy our self-respect, if not [for us] to forget a somewhat neglectful attitude displayed by the same world towards some of his highly talented confrères" (15). "It seems that Western audiences, tired of avant-garde and post-modernist trends of every sort, have found in [Galina Ustvolskaya's] art some important fresh quality—perhaps, a kind of 'new simplicity' having its origins in some fervent, almost barbarian religion" (243). "Maybe, with the next change of musical 'mainstream', the great world which has already appreciated Ustvolskaya will pay some attention to [Boris] Chaykovsky as well" (245). Hakobian articulates his own judgments of composers and works all the more forcefully inasmuch as he sees both predisposition and incentive for listeners inside and outside the former Soviet Union to misinterpret the best of these works. In his view, music became the ideal medium through which humans could, and sometimes did, attain a true understanding of their predicament under the various Soviet regimes. He laments the replacement of belief in "the artist as the bearer of some higher knowledge" with what he sees as a post-Soviet "reluctance to undertake really worthy creative tasks" (332–33).

Hakobian offers several descriptions of artistic projects he considers "really worthy," using a vocabulary that readers of Taruskin's study will quickly recognize. Hakobian praises the Armenian composer Tigran Mansurian (b. 1939) as "a devoted champion of the genuinely national musical heritage" of Armenia (305). The creation of "radically new models of native musical idioms, more personal and better adapted to the requirements of the contemporary international audience" (299) is an achievement he credits to Mansurian, to the Georgian Giya Kancheli (b. 1935), and to another Armenian, Avet Terterian (1929–94), whose work

exemplifies "the contemporary Europeanized artist's ambition to revive the deepest, the most archaic layers of his genetic memory" (302). In his most successful compositions, Sergey Slonimsky (b. 1932) drew upon his "contacts with the most authentic, aboriginal strata of Russian peasant culture, which had passed by the attention of the majority of his colleagues" (327).

The terms in which these judgments are couched—"genuinely national heritage," "radically new models," "genetic memory," "most authentic strata"—are fundamental to Hakobian's understanding of musical creativity. He is well aware of the changing criteria through which "authenticity" is recognized, which he attributes to the variable responses of composers to the problems confronting them at specific times and places. Nonetheless, in describing the problems and responses he repeatedly invokes such abstractions as "the very nature of oriental music" (140) and "the genuine archetypes of Russian music" (326). These abstractions provide stable frames of reference for his evaluations of composers: Hakobian's approach to the writing of cultural history centers on narration of exemplary lives. The underlying dramatic situation remains the same: a composer struggles to reconcile demands of the modern world with truths that many of the composer's contemporaries would prefer to suppress.

One such career is that of Aram Khachaturian (1903–78), who, according to Hakobian, attempted "a really organic synthesis of the native [Armenian] heritage with the established European principles of moulding large instrumental forms" (138–39). The terms of the problem were imposed upon the composer, whose gifts did not prove fully adequate to the task; Hakobian finds that his "large symphonic forms . . . only too often are rather loose and badly connected" (141). Weighing the strengths and weaknesses of Khachaturian's work should have helped "his younger colleagues to advance towards more organic forms of bringing the cultural stock of particular nations together with the achievements of the 'big world' culture—and, thus, to rise above the 'base line' of writing, to create some spiritual values of broader importance" (143). Hakobian's rhetoric incorporates appeals that were addressed to several generations of readers sharing an interest in musical development throughout the USSR.

Hakobian has little to say about music in the Muslim republics of the former USSR, since "only in Azerbaijan and, to a lesser degree, in the Northern Caucasus and the Volga region, the tendency of combining native melodic material with imported means of its development has brought to [sic] richer artistic results" (122). Despite the title, he is primarily concerned with Russian music and especially with Shostakovich, to whom he devotes almost a quarter of his 325-page essay. For Hakobian's purposes, the exemplary life par excellence is that of Shostakovich, who

became "a great tragic and symbolic figure" after having emerged in the 1920s as the "most prominent champion of the [musical] 'avant-garde' " (76).

In 15 pages of absorbing interest (76–90), Hakobian interprets Shostakovich's first opera, *The Nose* (completed in 1928), as a work that squarely confronts and dramatizes an "overpowering sensation of a preposterous fissure that cuts the universe" (89). Hakobian hears three simultaneous "plots" in Shostakovich's score: a sequence of "genre caricatures" linked to the scenes rather than to the actions of Gogol's story; "recitative with short arioso fragments" for the main narrative; and ostinato figures in scenes that develop a deeper, underlying concern with "persecution, humiliation, and the massacre of a victim" (86). Hakobian's remarks on *The Nose* may stimulate further attention to contrapuntal juxtapositions of multiple plot-lines in other compositions. He sees the opera as one of the founding works of what he calls "the 'gnostic' branch of Soviet music" (89), which culminated in the music of Edison Denisov (1929–96), Alfred Schnittke (1934–98), and Sofia Gubaidulina (b. 1931).

Hakobian adamantly insists that "no musical symbol is adequately translatable into verbal language" (58). This position places him in opposition to several interpretations of Shostakovich's music that lean on remarks attributed to the composer in *Testimony: The Memoirs of Dmitri Shostakovich, as related to and edited by Solomon Volkov* (Volkov 1979). Hakobian finds particularly harsh words for the explications offered in Ian MacDonald's *The New Shostakovich* (1990), which in Hakobian's view transform the fruits of a great composer's musical thinking into predictable and uninteresting expressions of political dissidence. Hakobian is more concerned with this use of Volkov's book than with the unresolved issue of the extent to which the book derives from conversations held between Shostakovich and Volkov during the years 1971–74. Hakobian is not about to exchange his exemplary life of a gnostic for the portrait of a steadfast dissident that MacDonald extracted from Volkov's work.

MacDonald is one of the principal contributors to *Shostakovich Reconsidered*, a collection of disparate materials assembled with the avowed purpose of defending Volkov's account of his role in the preparation of *Testimony*. In his preface to the English version of *Testimony*, Volkov (1979: xvii) claimed to have organized the shorthand notes made during his conversations with Shostakovich and shown them to the composer, who signaled his approval by signing the first page of each chapter. Before the book was published, Volkov may or may not have known that seven of his eight chapters open with material that, as Laurel E. Fay pointed out in a review (1980), had already been published under Shostakovich's name. If Volkov had not already noticed these striking resemblances, he ought to

have thanked Fay for, in effect, helping him to catch up on his homework. Surely a situation in which an artist, while dictating memoirs to an amanuensis, recapitulates long passages from earlier articles would have warranted comment, and one might expect a musicologist working closely with Shostakovich during the years 1971–74 to have looked at the collection edited by Danilevich (1967), in which four of the passages in question are reprinted.[1]

Fay's entirely pertinent questions, along with other expressions of skepticism regarding Volkov's account of the book's genesis, are termed "unjust criticism" by the editors of *Shostakovich Reconsidered*, Allan B. Ho and Dmitri Feofanov. They have responded by scripting a mock-trial in which they cross-examine Volkov's critics (46–237) and argue a case in his defense (238–98). Any judge who insisted upon civility in her courtroom would repeatedly ask Ho and Feofanov to refrain from the vituperative language of which they are so fond. The unsupportable charge that "Fay has been content to regurgitate material handed to her on a Soviet platter" (287) is but one example of their addiction to language that approaches the defamatory. Authors who are in a position to present a reasoned argument have no need to cook up such fantasies. Nor do they need to criticize positions that no one has advanced, as Ian MacDonald does in the long coda with which the book concludes (643–723). MacDonald evidently labors under the delusion that Richard Taruskin, among others, has tried "to resuscitate the old 'official' version of Shostakovich" (721). Just as Ulysses S. Grant claimed to recognize only two tunes, one of which was *Yankee Doodle* and the other of which was not, MacDonald's worldview allows for only two "versions of Shostakovich": his own *New Shostakovich* and all others, lumped together as "the old 'official' version." The fact of the matter is that admirers and detractors of any major creative figure inevitably produce multiple versions of the life—one of the criteria by which we may recognize "major" figures.

The most interesting portions of the Ho and Feofanov collection are the articles and interviews placed between the mock-trial and the final diatribe. Shostakovich as a public speaker is vividly evoked in Vladimir Zak's contribution (495–506), which may cause some readers to remember that the Russian text of *Testimony* remains unpublished and cannot be compared with the style of Shostakovich's letters or with memories of his speech.[2] The editors, to their credit, have included contributions that do not fully support their own positions. While some of the differences are easily resolved, others are not. Both the editors (195) and Timothy L. Jackson (632–38) state that the finale of Shostakovich's Fifteenth Symphony opens with a quotation from *Die Walküre*, but Lev Lebedinsky accurately identifies the source of the quotation as *Götterdämmerung* (477).

More problematically, to illustrate his thesis that "programmes of dramatically conflicting ideas" (480) can be identified in Shostakovich's symphonies Lebedinsky interprets the Eleventh Symphony (first performed in 1957) as a protest against the brutal deployment of Soviet troops in Budapest, hence "a product of the anti-totalitarian liberation movement in the USSR" (475). The distinguished theorist Lev Mazel' takes issue with Lebedinsky's insistence on forcing "the disparate elements of the work into a single linear conclusion" (489). Mazel' assumes that the Eleventh Symphony, like any work of musical art, is "multi-layered and multipartite" (484), enabling listeners to coordinate references to more than one sequence of events and ideas.

An unbridgeable gap separates Mazel''s approach to music analysis from that adopted in Timothy Jackson's study of "Dmitry Shostakovich: The Composer as Jew" (597–640), which offers still another portrait of Shostakovich as an exemplary figure. Jackson is pleased to have discovered "the rosetta stone to intertextuality in Shostakovich" (600), namely what he sees as an "irrational self-identification by a non-Jew as a Jewish composer" (599). Jackson's evidence consists of a group of musical figures he regards as quotations and allusions, and his argument depends on the "unequivocal" meanings he assigns to these figures. The flexibility of his criteria may be illustrated by his claim that the famous D–E-flat–C–B ("DSCH") motive is "the same tetrachord" that serves as the subject of the initial fugue in Beethoven's C-sharp Minor Quartet, op. 131, "but with the boundary major third expanded by a semitone to a perfect fourth" (602). By the same reasoning, Jackson might just as well have posited an equivalence between DSCH and BACH, with the so-called boundary major third (actually a diminished fourth) "contracted by a semitone to a minor third." He chose the Beethoven subject in order to claim that "Beethoven's classical language is given a bitter, 'Jewish' twist by Shostakovich" (602). The confidence with which Jackson announces his discoveries seems excessive, given the number of tenuous links in the chains he constructs.

Another work in which an author finds what he is looking for in Shostakovich's music is David Haas's study of *Leningrad's Modernists*, a revision of his 1989 University of Michigan dissertation. Haas considers writings of Boris Asaf'yev and five works by three composers: the first two symphonies of Shostakovich; the Nonet op. 10 and the Second Symphony of Vladimir Shcherbachov (1887–1952); and the Septet op. 2 of Shcherbachov's student Gavriil Popov (1904–72). He also devotes an interesting chapter to Shcherbachov's compositional pedagogy. Haas regards his four subjects as "Leningrad's four most renowned modernists" (xii) and sees 1927 as the pivotal year for their modernist projects, with the first performances of

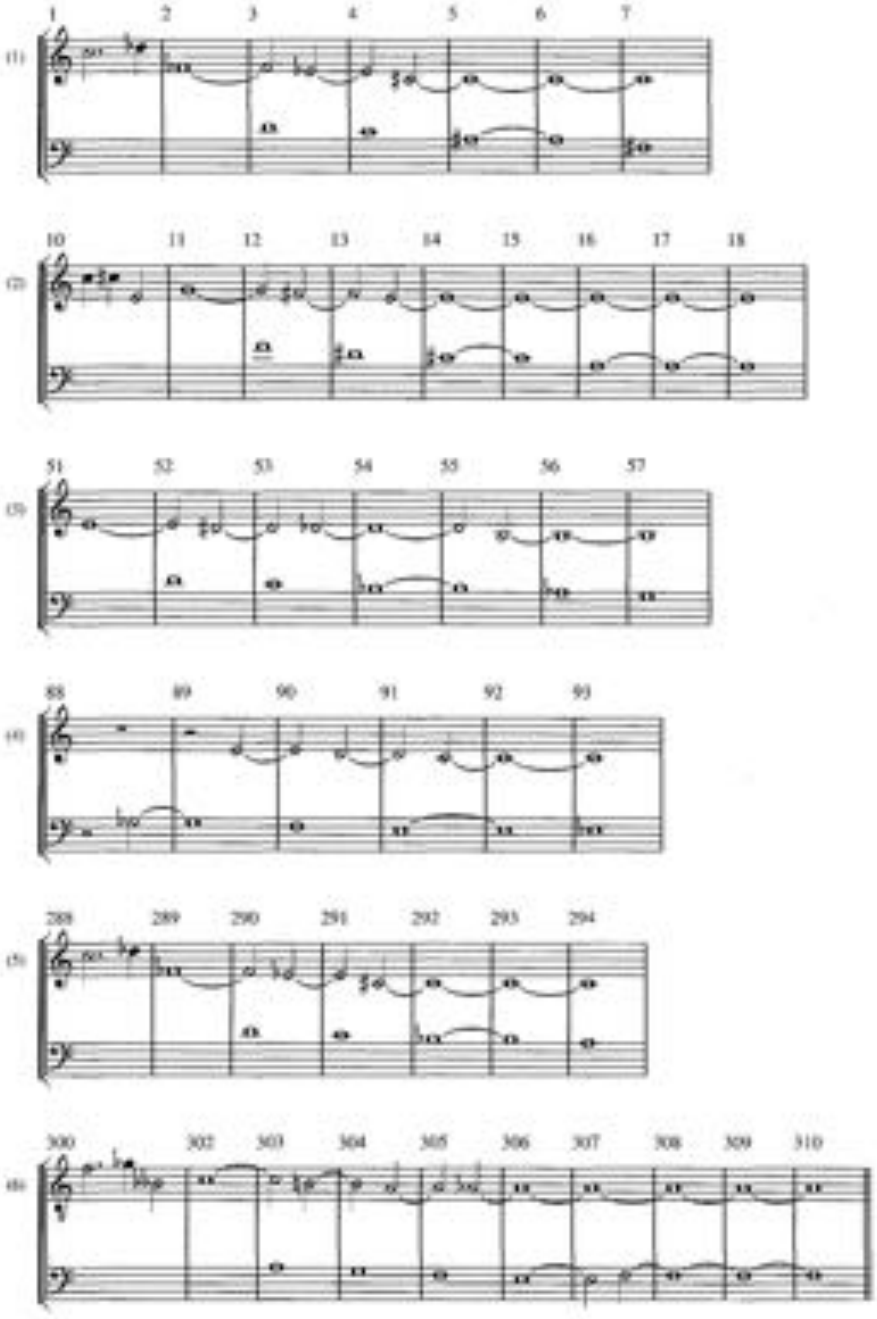
Popov's Nonet and of the Second Symphonies of both Shostakovich and Shcherbachov. Neither the Shcherbachov Nonet (1918–19) nor Shostakovich's First Symphony (1924–25, first performed 1926) is a fully modernist work as Haas interprets the term.

Haas tends to push his claims too far, as he does in maintaining that the five works he has chosen "exemplify the techniques, compositional concerns, and the past and present influences that shaped music in the 1920s" (xiii)—a heavy burden to place on three symphonies and two chamber works, particularly when the five works have been selected in order to compare three from the year 1927 with two that are earlier. One of Haas's main questions—"was there really [in Leningrad] a school of modernists with a shared aesthetic?" (36)—would require a study of broader scope, informed by reflection on the problematic terms in which the question is posed. What does it mean to claim that a school "really" existed, and what kinds of evidence might count against such claims? It is conceivable that *school* and *modernist* are not the best terms in which to describe the relationships we can infer from the available evidence.

Haas builds his case for a modernist school by moving from writings of the period to his own analysis of the five scores. The key terms of his discussion are Asaf'yev's "linearity" and "processual form." Regrettably, his treatment of both topics suffers from undue emphasis on themes, extracted from their contrapuntal context. For instance, Haas quotes the initial themes of the first movement of Shostakovich's First Symphony in two separate examples (exx. 7.2 and 7.3, pp. 159–60), without so much as mentioning, let alone analyzing, the contrapuntal relationship between them. It makes no sense to speak of "linearity" in the music of Shostakovich without considering the coordination of simultaneous lines. The counterpoint with which the First Symphony begins is anchored by a series of three suspensions (see ex. 1)—an echo of Fux's fourth species that is not out-of-place in a graduation exercise.

Without his abiding interest in counterpoint of all kinds (one of the constants of his long career as a composer), Shostakovich would not have produced the masterpieces that keep people arguing about their meanings and implications. His works can make reference to a wide range of social interactions by demanding that players and listeners learn to hear unprecedented juxtapositions of older and newer textures (as in the "counterpoint" of three plots and three types of music that Hakobian hears in *The Nose*). The compositions do not in themselves require us to imagine their creator leading an exemplary life as progressive, reactionary, gnostic, dissident, loyalist, self-identified Jew, modernist, or whatever. It is only for about two centuries that various institutions surrounding musical life in the West have nourished the desires of countless

Example 1: The contrapuntal framework in six passages in Shostakovich, Symphony No. 1, first movement.



listeners to envision a creative personality as "revealed" in works of music. Such projects are often thrown off course by music that probes and dramatizes conflicting desires in ways that cannot be attributed to a "split personality." It is not the least of Hakobian's merits that his portrait does justice to the native shrewdness, powers of empathy, and gift for satire that made Shostakovich a formidable musical dramatist.

Notes

1. In his review of the autobiography by Miles Davis in collaboration with Quincy Troupe (1989), Scott DeVeaux notes passages that may reveal a tendency on Davis's part "to tell favorite stories the same way each time he tells them" as well as others that look more like "cribbing from previously published accounts" without acknowledgment (DeVeaux 1992: 91). It is entirely legitimate for reviewers to comment on such matters.

2. Ho and Feofanov provide a list of half a dozen persons who are said to have seen the Russian text (217–18).

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