

## Abstracts and Contributors

Margaret Bent

### **Lives in Musicology: A Personal Perspective**

Margaret Bent outlines her own education and career against a background of massive changes: in society, especially as they have affected women and social mobility; in technology (computers and the internet), as it has shaped the way we work; and in disciplinary expansion, with a consequent marginalization of early music and shrinking resources for historical musicology in general. Some transatlantic differences are reviewed, along with changing disciplinary fashions and funding priorities.

**Keywords:** Women; Technology; Disciplinary change

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Jennifer Iverson

### **Fraught Adjacencies: The Politics of German Electronic Music**

Electronic music has traditionally been understood inside a purely musical rationale, as continuing the aesthetic progress of Western art music. And yet, electronic studios are not just musical; they are heterogeneous, blending technologies and personnel from science, military engineering, radio broadcasting, and music. Two vignettes—on the Trautonium and on Werner Meyer-Eppeler's activities in National Socialist contexts—reveal specific entanglements of German electronic music from the 1920s through the 1960s. I explore the consequences of such fraught adjacencies in German electronic music. I show that electronic music is not exactly tainted by a Kittlerian determinism, but rather embedded within a broad network of coalitional negotiations between disparate spheres. The investments made in electronic music contributed aesthetic coherence at key moments to Germany's emerging sense of cultural identity, political priorities, and nationhood. It is in this way that electronic music is consequential.

**Keywords:** Heterogeneity; Military engineering; Radio; Denazification; Recasting

Jennifer Iverson (iversonj@uchicago.edu) is a scholar of electronic music, avant-gardism, sound studies, and disability studies. She is an associate professor of music and the humanities at the University of Chicago. Her first book is *Electronic Inspirations: Technologies of the Cold War Musical Avant-Garde* (Oxford University Press, 2019). Her articles appear in journals such as *Music Theory Spectrum*, *Journal of the American Musicological Society*, and *Twentieth-Century Music*, and in collections such as *Sounding Off* and the *Oxford Handbook of Music and Disability Studies*.

Jeanna Kniazeva

**“A New Prosperity in Our Field Cannot Be Expected Unless the Scholars of Various Countries Pull Together”: Jacques Handschin and the American Institute of Musicology**

Based on recently discovered correspondence of Jacques Handschin with colleagues both in Europe and in the United States, this article examines the web of interrelations between Handschin, the American Institute of Musicology, and the International Musicological Society during the years immediately following World War II. It introduces the circle of Handschin’s American contacts and explores his collaboration with the American Institute and its founder and long-time director, Armen Carapetyan.

**Keywords:** Armen Carapetyan; Leo Schrade; Higiní Anglès; Musicological societies; IMS

Jeanna Kniazeva (jeanna.kniazeva@mail.ru) is lead researcher at the Russian Institute for the History of the Arts in St. Petersburg, Russia. Her field of research is the history of academic musicology and the International Musicological Society, as well as the history of musical life at the beginning of the twentieth century. Her book *Jacques Handschin in Russland: Die neu aufgefundenen Texte* appeared in 2011. She is currently preparing a major study of Handschin’s international correspondence.

Jeffrey Levenberg

***Seconda Pratica* Temperaments, *Prima Pratica* Tempers: The Artusi-Monteverdi Controversy and the Retuning of *Musica Moderna***

Although the Artusi-Monteverdi Controversy ranks among the most studied exchanges between a conservative theorist and a progressive composer in music history, a basic point of contention between the two sides has remained overlooked. As essential to Monteverdi’s *seconda pratica* as his unprepared dissonances and deviances in mode was the common tuning system of his time, meantone temperament. Out-of-tune text-setting devices figure throughout Monteverdi’s oeuvre, from his early madrigals to his late operas. Although Monteverdi left no directions for tuning, supporting evidence of this practice is in fact found in Artusi’s *Delle imperfettioni della moderna musica*, in which the theorist attempted to tamper with

modern music—to retune it in equal temperament. Taking issue with both the systematic and the literary-critical approaches to analysis developed by Eric Chafe, Susan McClary, and others, I argue that modern musicology has become Artusian by expecting Monteverdi's music to sound in tune. Beyond retuning our historically-informed performances of Monteverdi's music and fine-tuning our understanding of Artusi's theories, there are still wider implications for Western musicology that follow from this: As with ethnomusicology, the presumption that music must be in tune by our modern standards ought to be set aside in the study of Western music history.

**Keywords:** Text-tone relationships; Renaissance music theory; Madrigal

Jeffrey Levenberg (jlevenbe@gmail.com) is an assistant professor of music at The Chinese University of Hong Kong (CUHK). His research centers on Carlo Gesualdo's reception history and more broadly engages global musicology and theory. His work has been supported by the National Endowment for the Humanities (USA) and Villa I Tatti—The Harvard University Center for Italian Renaissance Studies, among others. In 2018 he hosted an international conference at CUHK on the subject of "Music between China and the West in the Age of Discovery."

Steven N. Machtinger

### **Mozart, Mendelssohn, and Metaphysics**

Mozart's biographers routinely point to Moses Mendelssohn's *Phädon* as the inspiration for a famous passage from Mozart's last known letter to his father. In this letter, dated April 4, 1787, Mozart wrote that we should not fear death because it is "der wahre Endzweck unsers Lebens" (the true and ultimate purpose of our life) and the "schlüssel zu unserer wahren Glückseligkeit" (key to our true happiness). This article assesses how the *Phädon* came into Mozart's possession and the extent to which he may have been influenced by it. It finds that there were extensive indirect links between Mozart and Mendelssohn through Mendelssohn's cousin, Fanny von Arnstein, whose family provided lodging and other support to Mozart after he moved to Vienna. Despite these connections, however, and although the *Phädon*'s message was consistent with Mozart's own beliefs, certain aspects of Mendelssohn's arguments and mode of reasoning were foreign to him. The philosophical link between Mozart and the *Phädon* is more tenuous than his biographers have led us to believe.

**Keywords:** Plato; Itzig; Arnstein; *Phaedo*; *Phädon*

Steven N. Machtinger (steve@mozartquest.com) is a violist, lawyer, and writer. His research has focused on Mozart's music in the context of the Enlightenment. A graduate of Harvard College and a former student of the legendary violist Lillian Fuchs, he has given lecture-performances about Mozart and his times at the Commonwealth Club of California, Humanities West, and other venues throughout the San Francisco Bay Area. He was a speaker

at the 2014 *Mostly Mozart Festival* at Lincoln Center, New York, as part of the program entitled “Mozart and the Promise of Opera,” and more recently presented a paper, entitled “Mozart and the Contested Meaning of ‘Genius,’” at the 2018 Annual Meeting of the American Society for Eighteenth-Century Studies. Podcasts of Machtinger’s lecture-performances entitled “Music: Can Philosophical Concepts Be Expressed Without Words”; “Yes, We Kant: Mozart and the Sublime”; “Machtinger on Mercy in Mozart’s Menuetto-Allegretto”; “Mozart and Masonic Semiotics”; and “Lamentation and the Limits of Philosophy” are available on the Commonwealth Club’s website.

Benedikt Schubert

**“Ich, ich, ich, ich hatte viel Bekümmernis”: On the Opening Chorus of Johann Sebastian Bach’s Cantata BWV 21**

The main focus of the article is on the opening chorus of the cantata BWV 21 and its numerous and striking text repetitions. The article reveals that Johann Sebastian Bach was guided in his composition by a pietism typical of the time. To prove this, a wide variety of pietistic-historical writings is presented. This research clarifies two matters: the determination of the cantata in the liturgical year becomes clear and Mattheson’s famous critique of the text repetitions can now be discussed more adequately.

**Keywords:** Piety; Vocal music; Hermeneutics

Benedikt Schubert (schubert@bach-leipzig.de) studied musicology and modern history in Weimar and Jena. He received his PhD in 2016 on the sacred vocal music of Johann Sebastian Bach (*Bild, Affekt, Inventio*, Frankfurt am Main: Peter Lang, 2017). Since 2017 he has been employed at the Bach Archive in Leipzig by the DFG in an “Eigene Stelle.” In this position he has dedicated himself to song commentaries from the first half of the eighteenth century in the service of a hermeneutic to Bach’s vocal music.