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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

Margaret Bent (margaret.bent@all-souls.ox.ac.uk) is an emeritus fellow of All Souls College, Oxford, and a fellow of the British Academy. Between 1975 and 1992 she taught at Brandeis and Princeton universities and served as president of the American Musicological Society. Numerous publications range over English and continental music, repertories, notation, and theory of the fourteenth to sixteenth centuries. Her editorial activity extended to preparing the critical edition of Rossini’s opera *Il Turco in Italia*. She is the recipient of many honors including the CBE and three honorary degrees. In 2018 she was awarded the inaugural Guido Adler Prize of the International Musicological Society (IMS GAP).

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-Eppler’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; Higini Anglès; Musicological societies; IMS

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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 deviations 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

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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.
Abstracts and Contributors

Océane Boudeau

What the Liturgical Books from the Charterhouse of Évora (Portugal) Tell Us about the Elaboration of a Carthusian Collection and the Changes inside the Carthusian Liturgy at the End of the Sixteenth Century

The musical collection of the Charterhouse of Évora owns manuscripts and printed books well known by researchers, with the exception of one antiphonary kept in the Palácio Duques do Cadaval, which I identify as being a Carthusian book. Built at the end of the sixteenth century, the Charterhouse of Évora (Scala Coeli) is the first Portuguese charterhouse. Although written or printed at the end of the sixteenth century, or at the beginning of the seventeenth, the books used in the Charterhouse of Évora bear witness to a liturgical tradition as ancient as the Middle Ages. Generally stable, the Carthusian liturgy, nonetheless, suffered some changes ratified at the end of the sixteenth century. The books of the Charterhouse of Évora are thus testimonies to the integration of these changes into the Carthusian liturgy. They also bear witness to the constitution of a liturgical collection for the daily recitation of the divine office.

Keywords: Carthusians; liturgy; manuscripts; plainchant; Teotónio de Bragança

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Vadim Rakochi

The “Moving Orchestration” of Schumann’s Piano Concerto: Genesis and Perspectives

The orchestration of Schumann’s Piano Concerto is considered revealing of the composer’s particular approach to the concerto orchestra. The rejection of exact doublings, the alternations between different woodwind instruments and the piano, the concerto-like solos in the orchestra, all preclude textural and timbral monotony, add plasticity to the orchestral texture and modify the character of the sound. Processes occur with such dynamic vitality that a “moving orchestration” effect appears. Not only the concerto’s aesthetics, style, and form, but surprisingly its orchestration had an impact on Schumann’s successors.
Keywords: concerto orchestra; moving orchestration; Robert Schumann; Piano Concerto, op. 54

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Pekka Metso and Jenni Hakkarainen

New Hymns for an Ancient Tradition: National, Pedagogical, and Apologetic Motivations of the First Finnish Orthodox Spiritual Songbook (1939)

This article focuses on the history of the Greek-Catholic Spiritual Songbook (1939), the first Finnish Orthodox Christian hymnal to include paraliturgical songs. It aims to retrace the process of creating the book, the people involved with it, and the motivations for initiating the project, and provides knowledge on a previously uncharted chapter in the history of Finnish Orthodox church music in the 1920s and 1930s. The promotion of new spiritual songs and congregational singing suited the needs of the Orthodox Church in Finland, a newly independent church established in 1923. New songs were seen as a suitable tool to substantiate Finnish national sentiments of the Orthodox population, as opposed to the Russian mentality. The songs also had an educational purpose: to strengthen the appreciation and knowledge of Orthodoxy among Orthodox believers. As such, the songs had an apologetic function to combat increased Lutheran influence in the Finnish Orthodox Church.

Two separate yet interwoven songbook projects were launched in 1929. As the outcome of the projects, the Spiritual Songbook differed significantly from the plans of the main organizers. However, it provided the church with a useful and long-awaited aid for promoting congregational singing in parish life and in schools.

Keywords: congregational singing; spiritual songs; Orthodox Christianity; nationalism; religious education

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Francesco Finocchiaro

**Aporias of Film Restoration: The Musical Documents of the Silent Era between Film Philology and Market Strategies**

The notion of “film restoration” raises considerable problems for research into silent-film music. Handwritten scores with the orchestration intended by their authors are rare; in cases where piano scores have been preserved, these were often produced in a different context and for a completely different purpose. In contrast, a large repertoire of mood music pieces has come down to us from the silent film era, which according to their nature, however, could either precede a “musical illustration” or descend from it *a posteriori*. Musical documents of such varied nature, which could represent completely different moments in the compositional process, raise notable problems of interpretation when they are assumed as the starting point for “film-music restoration.” In contrast to an alleged authenticity, emphatically proclaimed for mostly commercial reasons, it will be noted that even the most historically accurate procedures of film-music reconstruction often require arbitrary interventions in the musical documents, which imply different assumptions regarding the ontological status of the score and the film, as well as their respective authorships. It is surprising to find a similar level of arbitrariness even in the most celebrated exemplars of film-music restoration in recent years: Strobel’s reconstruction of Huppertz’s score for the film *Metropolis*. Despite all declared claims for philological completeness and historical truthfulness, the reconstruction of this silent-film score proves rather to be a process of translation and adaptation. The final result of such a procedure is not only historically new and indirectly derivable from the state of the sources, but also completely rooted in the aesthetic expectations of the present era.

**Keywords**: Silent-film music; restoration versus reconstruction; *Metropolis*; Gottfried Huppertz; Frank Strobel

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Billy Badger

“And This Is How New Music Is Made”: Stefan Paul Goetsch’s “Hate Loops” in the Context of New Music

In August 2019, German experimental electronic musician Stefan Goetsch released “Hate Loops,” a minimal, yet complex multi-tape loop collage conceived in part, as the work’s title suggests, as a creative response to destructive online comments about new music on social media. As a creation of “archived destruction” Goetsch’s work is clearly inspired by William Basinski’s *The Disintegration Loops*, but it reflects rich and complex connections beyond Basinki and this musician’s own influences to the foundations of what Robert Fink calls “maximally repetitive music.” In this essay, I trace the musical and conceptual provenance of Basinki’s work, back through the works and ideas of the “holy trinity” of minimal music, Brian Eno, Steve Reich, and John Cage, to early examples of repetitive music before the turn of the twentieth century. Such a contextualization necessarily involves a discussion that includes common ideas of repetition and difference; as well as the subtractive and additive processes of disintegration. I argue that despite the obvious influence of Basinki’s *The Disintegration Loops*, Goetsch has created a deliberate palimpsest of creation and destruction that recalls Alvin Lucier’s *I Am Sitting in a Room*, but more readily reflects the auto-destructive impulse and social engagement of German-born artist and activist Gustav Metzger.

**Keywords:** repetition and difference; social media; tape loop music; William Basinski; YouTube

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