In December 1532, Holy Roman Emperor Charles V and Pope Clement VII began negotiations for a treaty to protect Italy against the threat of the Ottoman Empire. For three months, the two parties conferred in Bologna and this time marked a temporary peace between them. The pope’s support of the emperor was inconsistent at best, fickle at worst, and vacillated between Charles and the French king Francis I. For most historians the treaty at Bologna is just a minor stop on the carousel of political affairs in sixteenth-century Europe. Yet the treaty left a considerable artistic legacy, an example of which is Titian’s portrait of Charles V with his dog that is believed to have been commissioned during the negotiations at Bologna. Additionally, Nicolas Nicolai “Grudius” Everaerts, eldest brother of the neoclassical Renaissance poet Jan “Secundus” Everaerts and a close associate of the emperor, composed a poem commemorating the Bologna treaty. Grudius’s poem, “Qui colis Hesperiae,” was set as a six-voice Staatsmotette, Qui colis Ausoniam, by a composer in Charles’s service, Nicolas Gombert. However, there are significant differences between Grudius’s poem and the motet’s text. Some scholars believe that the text of Gombert’s motet is a setting of an earlier version of the poem and that Grudius cleaned up the Latin sometime later before the poem’s posthumous publication. This situation is plausible, but doubtful. It is more likely that Grudius’s poem could not survive the transition to Gombert’s imitative style without significant change. The liberties that Gombert takes with the poetic text may be justified by his stylistic procedures and other musical considerations. This paper examines Gombert’s adaptation of Grudius’s poem and reconsiders it as a casualty of pervasive imitation.
“cumlye” pastimes and productivity explicit in his *Toxophilus* (1545). To Elyot, Erasmus, and others, a productive upbringing is indispensible for future princes and magestrates, whose place in the social hierarchy makes them stewards of the *res publica*, or “publike weal.”

As a benefit to the body natural, musical engagement thus promises to benefit the body politic as well. We find this commitment to music evinced not only in panegyric but also in the marriage negotiations of Margaret Tudor, Anne of Cleeves, and Elizabeth herself. While frequently taken for granted, the concept of the musical queen indeed bears a potent connection with images of divinely harmonized queenship, and in tandem these praises find lofty expression in the Elizabethan laudatory tradition.

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**The Treatment of Dialogue in Beethoven’s Piano Concerto: Mozart’s Models and Beethoven’s Departures**  
Junko Kaneko, University of Illinois, Champaign/Urbana

Various commentators on the Classical concerto discuss the interaction between the solo instrument and orchestra in terms of dialogue, but the dramatizing characters and techniques of dialogue have still not been sufficiently explored. Many period theory writings from late eighteenth- and early nineteenth-centuries, including Heinrich Christoph Koch’s *Versuch einer Anleitung zur Composition* (1782-93) and Anton Reicha’s *Traité de mélodie* (1814), applied the analogy with plays, focusing not merely on the formal outlines of dialogues between solo and orchestral passages, but on their expressive effects of interaction. Dialogues in Mozart’s concerti, as shown by Simon Keefe in his *Dialogue in the First Movements of Mozart’s Viennese Piano Concertos* (1997), produce sometimes competitive and sometimes cooperative characters, which are skillfully arranged according to principles discussed in period theory treatises.

This paper examines the impact of Mozart’s dialogic approach on the first movement of Beethoven’s Third Concerto, based on period theory which reflects musical thought current during the time of late Mozart and early Beethoven. The central developmental section and the passages following the solo cadenza are of particular interest. From the exposition to the recapitulation of this concerto, Beethoven used similar dialogic techniques as appeared in Mozart’s works, particularly in the D minor Concerto, K. 466. It will be, however, shown that Beethoven both recalls and goes beyond Mozart’s specific musical models. The Mozartian balance of tension and release is decisively altered by Beethoven in ways that suggest a deepened sense of narrativity lodged in the interplay between the soloist and orchestra.

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**Weber, Janus and Thematic Reference**  
Joseph E. Morgan, Brandeis University

In his autobiographical sketch, Carl Maria von Weber described the aesthetic challenge of opera: “The very nature and inner constitution of opera – as a whole containing other wholes – has this essential drawback which only a few heroes of the art have managed to surmount. Every musical number has its own proper architecture which makes it an independent and organic unity; yet this should be absorbed in any study of the work as a whole – a Janus-like image, whose different faces are visible at a single glance.” This challenge was not limited to Weberian opera, but also confronted by early romantic artists in painting and poetry.

The discussion begins with a survey of Johann Wolfgang von Goethe and Friedrich Wilhelm Joseph von Schelling’s views on the incorporation of extrinsic meaning into an artistic work, revealing that the presence of external reference actually represented a return to pre-enlightenment aesthetics. However, instead of abandoning the enlightenment’s ideal of autonomy, these writers argued that the romantic symbol should be multivalent and should support the autonomy of the immediate work.

Next, the discussion turns to an analysis of works by the *Lukasbrüder*, a group of painters working to define a national German style in the early 19th century. These works are then compared with Weber’s system of thematic expression as described in his writings and revealed in his mature operatic works, including *Der Freischütz* J. 277 (1821), and *Oberon* J. 306 (1826).

The contribution of my paper is an interdisciplinary discussion that emphasizes Weber’s musical style as a product of his own aesthetic context, a context with different challenges than those confronted by the later 19th century composers for whom Weber is so often cited as an influence.

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12:00 p.m.    Lunch
1:30 p.m.    Business Meeting
2:00 p.m.  SECOND SESSION: Biographical Studies and Musical Dust-ups

“The Life and Career of Mademoiselle Eugénie Monrose”
Matthew Henderson, Woodbridge, Virginia

Born in 1836 to French parents living in New Orelans, Eugénie Monrose traveled to their homeland following her father's death in order to pursue a career as a vocalist. There she was trained by celebrated tenor Gilbert Duprez and even left in his complete care when her mother returned to America to tend to financial matters. Even as she was just beginning to emerge onto the Parisian scene in concerts given alongside fellow students from Duprez's studio, she was already becoming the subject of rumors from feuilletonistes inclined toward gossip. Her surname, already made famous by relatives who were renowned comedic actors, provoked such speculation that one Count Pontécoulant, to whom her father had entrusted her welfare, wrote a letter defending the legitimacy of her genealogical background to La France Musicałe. Her debut at the Opéra-Comique, anticipated weeks ahead of time by the press, earned tremendous acclaim and she was a darling of many reviewers for some years to come. In August, 1862, she sang in the premier of Berlioz's Béatrice et Bénédict in Baden and then proceeded to the Théâtre royale de la Monnaie in Brussels for a season. Despite its early peaks, her career later had its share of valleys, particularly when theater directors in Paris and Strasbourg took her to court in 1865 and 1869, respectively, over roles that she refused to accept. Her career continued at least into the 1870's and though she made appearances in the provinces, she spent much of her time at the Opéra-Comique.

“The Baptism of Hornist Elias Lewy and Musical Politics in Vienna’s Hofkapelle, 1835-1846”
Theodore Albrecht, Kent State University

Because the musicians of Vienna's Hofkapelle were expected to perform for concerts at court and also for the Emperor's church services, only Christian musicians were eligible for employment. Jewish hornist Elias Lewy had joined the orchestra of Vienna's Kaerntner Theater early in 1824, just in time to play principal for the first performance of Beethoven's Ninth Symphony there that May 7. At the time, the Hofkapelle already employed its normal complement of two hornists, Willibald Lotter and Friedrich Hradetzky, who held the position for life.

After a decade of observing this situation (and probably impatient that Lotter refused to die), Elias Lewy wangled a promise of a position in the Hofkapelle if he would convert, which he did (with his whole family) at Vienna's St. Peter's Church on June 24, 1835. In the meantime, hoping eventually to sew up the section and the succession, Lewy had his son Richard apply to be the new Expectant if Hradetzky died. But of course, this isn’t half of a decade-long series of political machinations worthy of Machiavelli!

Ultimately hornist Lotter died, and Elias (now called Eduard Constantin) Lewy joined the Hofkapelle’s horn section. After only 2 months in the post that he had coveted for so long, Elias Lewy himself died of tuberculosis in June of 1846.

Sources include Hofkapelle documents in Vienna's Haus- Hof- und Staats-Archiv, as well as the Lewy family's information-laden baptismal record from the Peterskirche, now housed in the Michaelerkirche, Vienna.

“Some Disagreeable Words from Frederick Corder (1918)”
William B. Hannam, University of Akron/Kent State University

In a letter to The Musical Times published in January, 1918, and titled “Some Plain Words,” Frederick Corder, the longtime head of the composition department at the Royal Academy of Music, set out to take stock of the cultured musical situation in Great Britain. He questioned, each in turn, what the public, the government, the publishers, the performers, the press, and finally the composers had done in the last few years in order to promote this kind of music. “I am going to be very disagreeable…” he began, and indeed, he was both disagreeable and provocative. Furthermore, this letter from Corder is only one of several written in an on again, off again dialogue with the well-known music periodical. In my paper, I will examine the case Corder presents,
consider a pattern of arguably biased thought that may well have been passed to his students, and also point to some of the respectful objections raised by other writers to The Musical Times.

Alan H. Krueck, International Draeseke Society / North America

When Felix Draeseke published his exhortation Die Konfusion in der Musik in the Neue Zeitschrift für Musik in October 1906, the journal appended an appeal for comment on the article’s contents. This unleashed a flood of responses and a debate which continued for about three years. The result was a seemingly anti-Strauss perception on the part of Draeseke, an understanding engendered more by certain mean-spirited commentary in Strauss’s published response to Konfusion in the June 14, 1907 issue of Der Morgen, than anything which Draeseke himself had written in it. While Strauss’s Salome had actually stimulated Draeseke’s concerns, it was the responses of the readers that led to the factionalism which brought real confusion about Konfusion.

In his essay Draeseke is not the yesterday’s radical become today’s conservative, a picture which many commentators have wished to promote, nor was he the enemy of Strauss thereafter.

This paper puts into perspective the relationship of the two composers before, during and after the affair and focuses on consideration of the first (and critical) edition (1998) of Draeseke’s Symfonia Comica (Symphony No. 4), for it has become clear that Draeseke’s final, almost autobiographical comment on the matter of Konfusion is to be found with this work.

Recent Strauss research has revealed how highly Strauss regarded Draeseke at the beginning of his career, with undeniable aural evidence of Draeseke’s world of sound in Strauss from Don Juan to Rosenkavalier. Despite the contretemps caused by Konfusion, Draeseke continued to demonstrate aspects of his youthful nature as musical radical. It is in the Symfonia Comica, completed in 1912, the year before his death, where Draeseke demonstrates both his personal criticism and professional appreciation of a colleague. Draeseke’s Symfonia Comica may be regarded as among the very first truly neo-classical symphonies and that “radical” need not be considered a necessary element of “modern”.

5:00 p.m. Adjournment